



universität
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DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

Home is where the Heart is?
Home and Family in Children's Literature

verfasst von / submitted by

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angestrebter akademischer Grad / in partial fulfilment of the requirements for the
degree of

Magistra der Philosophie (Mag. phil.)

Wien, 2016 / Vienna, 2016

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 344 299

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UF Englisch
UF Psychologie und Philosophie

Betreut von / Supervisor:

ao. Univ. Prof. Dr. Monika Seidl

For there we loved, and where we love is home,
Home that our feet may leave, but not our hearts [...].

Holmes (2004)

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1 INTRODUCTION

Children are highly impressionable as their mindsets have not been clearly defined at that point in life and, thus, it is crucial to maintain a skeptical attitude towards the interests, pleasures and activities they pursue. One of these endeavors which requires the adult's attention is literature and, to be more specific, children's literature. Because the quality of readings into which a child delves has a major impact on a child's way of thinking and viewing the world, questioning the message and the images transported by children's literature is of utmost importance.

Two topics, which have often been covered by authors of children's literature in the past and present and which will also be central to this diploma thesis, are the concepts of home and family. Since it has been proposed that artefacts like literature carry ideological value and are not immune to the influence of ideology, it could be assumed that this also holds true for the children's books selected for the purpose of this thesis and for the above-named concepts (McCallum & Stephens 2011: 359):

No matter how simplistic it may appear, no book is innocent of ideological implications. Whether a text seeks to naturalize the belief systems of a culture or challenge them, it always places an ideological imposition on its readers, since ideology inheres in the very language and images from which it is made.

Although the influence of ideology will not be completely denied, in this diploma thesis it will be argued that immutable archetypes as regards the concepts of home and family can be found in children's literature and that these archetypes are dominant to the extent that the historically prevalent ideology is inclined to negotiate with them and to adopt them as its basis. Hence, I hypothesize that the children's books selected do not primarily negotiate ideology but, first and foremost, promote dominant archetypes and archetypal images. Thereby, I attempt to answer the following question:

*Which archetypes and archetypal images regarding home and family are
passed on in the children's books selected?*

In order to answer this questions, I will conduct a thorough, descriptive examination of a selection of children's literature in regard to the concepts of home and family and the archetypes and archetypal images embedded within the writing.

The first issue which needs to be addressed for the purpose of this thesis is the concept of archetypes. One focus will be directed on the theory itself as well as the archetypes' materialization in tangible archetypal images. A second focus will be put on archetypes

in children's literature in general and on the archetype of family in particular. Because the archetype of family consists of the father archetype, the mother archetype and the child archetype, a thorough examination of these three archetypes will be carried out. As regards the mother archetype, a strong argument will be made for the womb theory which emphasizes the naturalization of a mother's connection with her child.

Since also the concepts of home and family are of key importance for this thesis, a focus will be placed on them as well. Despite the fact that the concept of family is closely related to but not identical with the concept of home (Hareven 1991: 254), it appears that the presence of a family is a crucial component in the establishment of a home. In an attempt to investigate both concepts in more detail, the concept of home will be discussed in Chapter 3, while the concept of family in relation to the concept of home will be the focus of Chapter 4.

Therefore, after elaborating on the idea of archetypes, the concept of home will be of interest. Attempting to uniformly define the idea of home, it will become apparent that there are several meanings of home to be found in literature. First and foremost, home is subjectively defined by each individual, making it impossible to decide on one general, all-time valid definition of home. Consequently, literature provides us with a plurality of definitions which sometimes appear to contradict or at least challenge each other. For example, home has been defined both as a place of solitude where one's true self can surface and as a place of family and community (Lewin 2001: 360-361). Trying to bring structure to the plethora of potential definitions, this thesis includes and discusses the various meanings of home identifiable in literature and in children's literature.

Finally, the focus will be shifted towards the concept of family. Since the ideas of home and family are closely linked, Chapter 4 will address both ideas to some extent. However, the emphasis will be placed on the concept of family and the ideal family. On closer examination of the children's books selected, it will become evident that the families portrayed do not always adhere to the seemingly ideal and traditional father-mother-child/children constellation but that, nevertheless, the idea of an idyllic family can persist. Even child protagonists who are apart from their parents can find themselves in a family-like constellation and can experience the ideal. Family in the absence of only one parent seems to be a more complicated matter. While the lack of a father does not interrupt the idyllic family life immensely, the lack of a mother can lead to the destruction of a family, demonstrating that home without a mother "as the key symbol of the home" is incomplete

(Alston 2008: 78). It will also become evident that genetic relationships are not the only criteria for fatherhood or motherhood but that fatherly and motherly figures can be identified beyond biological closeness. Moreover, it will be demonstrated that, despite the fact that the protagonist might find not him- or herself in a traditional family constellation, the father and/or the mother archetype can still be identified in other characters.

The archetypes and archetypal images discussed in the course of this thesis as well as the concepts of home and family will be exemplified by a selected variety of children's literature written by British and American authors between the late 19th and the late 20th century. The children's books were chosen due to their perceived prominence and underwent the method of close reading. Listed in ascending order of release by year, the eight selected children's books are *Little Women* (Alcott 1994 [1868]), *The Tale of Peter Rabbit* (Potter 2002 [1902]), *The Wind in the Willows* (Grahame 1993 [1908]), *The Secret Garden* (Burnett 2010 [1911]), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002 [1950]), *Where The Wild Things Are* (Sendak 1984 [1963]), *Matilda* (Dahl 1996 [1988]) and *Harry Potter and the Philosopher's Stone* (Rowling 2000 [1997]). The year date in square brackets indicates the year of the first publication while the other year date refers to the print version used for this thesis. A short overview of the children's books listed above is provided in the following paragraphs.

Little Women (Alcott 1994) is a story about the domestic lives of four sisters and their mother. For the most part, the book deals with their daily lives which are filled with duties and obligations as well as enjoyments. With their father being at war, the March family has to bear an additional hardship. Ultimately, their solidarity as a family and the support of their friends carry them through tough times of misfortune and sorrow. While *Little Women* (Alcott 1994) appeals to older readers, *The Tale of Peter Rabbit* (Potter 2002), an illustrated children's book, targets a much younger audience. A rebellious boy rabbit leaves his home and embarks on an adventure, where he realizes that home is the place to be. Being a representative example of the home-away-home pattern, this story adheres to one of the most frequently used story patterns in children's literature in general but also in relation to home (Nodelman & Reimer 2003: 197-198).

The Wind in the Willows (Grahame 1993) follows the adventures of four animal friends who, in spite of their lack of families, manage to build homes. This children's book demonstrates that a home can be chosen and established independent of the confines of a

family. By contrast, the idea that an intact family facilitates the creation of a home becomes apparent in *The Secret Garden* (Burnett 2010). Mary, a young orphan girl, is sent to England to live in her uncle Archibald Craven's mansion. When she discovers a secret garden, she slowly begins to grow fond of her new home. Moreover, she befriends the people around her including her sickly cousin Colin who recovers from his long-term illness at the same time as the garden begins to prosper. The garden can be interpreted as the embodiment of Colin's deceased mother and its revitalization as the revitalization of the entire family and its individual members' spirits. Since the garden also represents a motherly figure to Mary, the importance of a mother or a motherly figure becomes apparent in this children's book.

The fantasy novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) tells the story of four young siblings who enter a magical world on the verge of nemesis. With the help of king Aslan and various other mystical creatures, they fight for freedom and, ultimately, succeed. While England is their place of origin and their home at the beginning, Narnia gradually becomes their home, showing that the meaning of home can change in dependence to an individual's perspective. Moreover, with their parents not playing a prominent role in the novel, the oldest siblings have to take over some duties of a father and a mother, demonstrating that the conventional father-mother-child/children constellation is not mandatory for an ideal family.

In *Where The Wild Things Are* (Sendak 1984) protagonist Max travels to the place where the wild things are. He becomes the monsters' king only to realize the perks of being at home with his mother. Home and motherhood are central themes in this children's book and it becomes obvious that a strict and rule-enforcing mother can simultaneously be a loving mother. However, there are also negative examples of parents to be found in children's literature. In *Matilda* (Dahl 1996) a young girl grows up without any parental supervision and, therefore, is forced to take care of herself at first. Only when she enters school and becomes acquainted with her teacher Miss Honey, she meets an ideal maternal figure. Matilda's biological mother Mrs. Wormwood thereby functions as a foil character to Miss Honey. Similar to Matilda, Harry in *Harry Potter and the Philosopher's Stone* (Rowling 2000) is urged to find a parental figure in someone else than his actual parents. However, the reason for the lack of parenting is not neglect but that both his parents were killed when Harry was still a toddler. When Harry, at the age of eleven, finally learns about his parents' heritage and the magical world, he reinvents himself and finds a new

home in Hogwarts. Once more, it is shown that a family and home can be found beyond the confinements of genetic relationships.

While this selection of children's books does not appeal to readers of the same age and preference but cover illustrated works with little text as well as novels without any visual reinforcement, they all have either home or family or both as central themes. Each book provides distinct archetypal images and varying perspectives on the concepts of home and family and thereby allows for significant and revealing insights into the depiction of home and family in children's literature.

2 ARCHETYPES

In the arts, figures with stereotypical appearances, figures demonstrating stereotypical behavior or stereotypical elements in general are used to create ideas and to transport images into the consumer's mind. Thereby, "*archetypes*" (Jung 1969: 4; [original emphasis]) are established. In the following chapter, these archetypes will be examined in more detail. After explaining the relation of archetypes and archetypal figures, the impact of archetypes on literature will be discussed. Based on the children's books selected, examples will be provided for the father archetype, the mother archetype and the child archetype.

2.1 DEFINING ARCHETYPES

The term *archetype* has its origins in the Greek language and is a combination of the Greek words "*arkhe*", meaning "first", and "*typos*" meaning "model, type [...]" (Etymonline 2016; [original emphasis]). In other words, archetypes are first editions of something, i.e. prototypes or "primordial images" (Knapp 1984: XI). Philosopher Carl Jung contributed significantly to the idea of archetypes. First, however, he defined the concept of a ubiquitous "*collective unconscious*", a contrast to but also a base for the individual's "*personal unconscious*" (Jung 1969: 3; [original emphasis]). He proposes that the collective unconscious, also referred to as "*objective psyche*" (Edinger 1968; [original emphasis]), provides an understanding of the world common to all conscious human beings which is then unified in "*archetypes*" (Jung 1969: 4; [original emphasis]) and reveals itself in "*archetypal images*" (Edinger 1968; [original emphasis]). For example, the mother archetype materializes itself, among others, in "the great mother", while the father archetype is embodied in "the spiritual father" (Knapp 1984: XII). However, "wherever they appear, they embody and point back to their source in the ultimately unknowable archetypes, which 'make up' the collective unconscious" (Mayes 2016: 191). Archetypes can be found in a variety of settings such as in "religious motifs in pictures in church and palace walls [...], situations [...], images, and symbols recurring in folklore, mythology, literature, music and cinema" (Geybullayeva 2012: 15; [original emphasis]) and exist for any thinkable construct. Of relevance for this thesis are the father archetype, the mother archetype, the child archetype, the archetype of family and the archetype of home.

According to Van Eenwyk, the concept of archetypes is one of the most challenging concepts of Jung's theory to comprehend. He specifies this statement by pointing out that (1997: 22-23):

[t]he most common mistake is to confuse archetypes with the images through which their influence is manifested. In other words, the archetypal dynamics of an image are often mistaken for its content. For example, suppose we are speaking of the "mother archetype." Just what is that? According to Jung, it refers to all the aspects of mothering that are possible. Any kind of mothering that has ever been experienced by any human contributes to our understanding of what the mother archetype means. But here we run into a few problems. If we identify the archetype with a particular image of mothering—our own mothers, for instance—then we shall miss all the other aspects of mothering that may not be included in that image. There is simply no image of mothering that says it all, for the archetype that alerts us to mothering must be able to identify anything at all that qualifies as mothering. So the archetype is purely potential. It cannot be adequately expressed by anything actual, just as a whole cannot be adequately defined by one of its parts.

In short, it would be a mistake to draw a conclusion about an archetype's nature from an embodiment of said archetype. Jung (1969: 81-84) himself elaborates on the topic more extensively and describes the mother archetype in more detail. Thereby, he points out that one archetype is materialized in a variety of archetypal figures, stating that "[l]ike any other archetype, the mother archetype appears under an almost infinite variety of aspects" (1969: 81). Hence, he suggests that the archetype is not to be found in one unambiguously identifiable form but that one archetype has several embodiments. For example, he proposes that, apart from "the great mother" (Knapp 1984: XII), the mother archetype can be materialized in human beings such as "the personal mother and grandmother, stepmother and mother-in-law; [and] then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress", in figures such as "the Mother of God" or "the Virgin" and in symbols such as "things and places standing for fertility and fruitfulness" (Jung 1969: 81). As far as archetypal symbols are concerned, while some can be understood as both positive and negative, others are purely good or purely evil. Clearly negative female archetypal symbols are, among others, "the witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, [and] nightmares" (1969: 81-82). It is worth noticing at this point that this ambiguity is not only to be found as regards the mother archetype but as regards archetypes in general. Because each archetype entails a plethora of archetypal images, it would be a Sisyphean task to try to capture the full extent of an

archetype's meaning. Hence, this thesis can only provide an overview of archetypal images with the emphasis being placed on archetypal images with positive characteristics, i.e. the ideal father, the ideal mother, the ideal child, the ideal family, the ideal home. Negative examples will be included for the sole purpose of enhancing the ideal through their converse nature.

According to Edinger, because archetypes are stored at "the deepest layer of the unconscious which is ordinarily inaccessible to conscious awareness", they can be considered the psychological equivalent to the body's instincts (1968; [original emphasis]):

The concept of the archetype has a close relation to the concept of *instinct*. An instinct is a pattern of behavior which is inborn and characteristic for a certain species. Instincts are discovered by observing the behavior patterns of individual organisms. The instincts are the unknown motivating dynamisms that determine an animal's behavior on the biological level. An archetype is to the psyche what an instinct is to the body. The existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to a species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena. Just as instincts are unknown motivating dynamisms of biological behavior, archetypes are unknown motivating dynamisms of the psyche. Archetypes are the psychic instincts of the human species. Although biological instincts and psychic archetypes have a very close connection, exactly what this connection is we do not know any more than we understand just how the mind and body are connected.

Van Eenwyk likewise uses the concept of instincts to allow for a better understanding of the concept of archetypes, adding that (1997: 23):

[...] if instincts provide the impulses to action, archetypes portray the objects of those actions. They give instincts something toward which to direct the organism's attention, generally in the form of mental representations (images) of that which can gratify the instinct.

Hence, finding an archetype in reality appears to be the ultimate goal of human life as every decision and every behavior aims at reaching the prototype. The outcome of this quest, however, can only be the finding of an archetypal image. Since an archetype is the first version of something, it can also be understood as "an original pattern from which copies are made" (*Etymonline* 2016). Hence, what is encountered is not the archetype itself but a copied version of the archetype, i.e. an archetypal image (Geybullayeva 2012: 13):

Any recycling, even an imitative recycling cannot present an identical copy of the primordial type or any previous type, namely the arche-type. Time, space, and the individuality of the author are inevitably imprinted on the new version, thus creating variation.

As a result, not only can one archetypal image differ from another archetypal image of the same archetype, but even the same archetypal image can vary depending on its maker and its time and place of production. Because archetypal images are flexible, none of them can be considered an impeccable copy of another image, let alone, the original archetype.

Besides being part of the unconscious, archetypes are deeply embedded in humanity and persist across generations (Hall, Lindzey & Campbell 1998: 87). Therefore, they are widespread and mostly remain unquestioned by those who internalize and rely on them (Jung 1969: 13):

It almost seems as if these images had just lived, and as if their living existence had simply been accepted without question and without reflection, much as everyone decorates Christmas trees or hides Easter eggs without ever knowing what these customs mean. The fact is that archetypal images are so packed with meaning in themselves that people never think of asking what they really do mean.

Only when they are actively made the subject of discussion, archetypes become part of the individual's conscious: "The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived [...]" (Jung 1969: 5). It is also only then that they can be questioned and gain the potential to develop.

In contrast to archetypes, which remain constant except for when they are made conscious, ideology is a flexible construct which is strongly connected to historical, local and social circumstances. Ideology is as "a set of ideas" (*Longman Dictionary of English Language and Culture* 1992: 655) and as such provides guidelines for shared beliefs and attitudes in a society and culture. McCallum and Stephens point out that (2011: 370):

[i]deologies are the systems of belief which are shared and used by a society to make sense of the world and which pervade the talk and behaviors of a community, and form the basis of the social representations and practices of group members. Literary discourse, on the other hand, serves to produce, reproduce and challenge ideologies more self-consciously; thus, all aspects of textual discourse are informed and shaped by ideology.

Since McCallum and Stephens propose that literary discourse can be used not only to produce and reproduce but, and this is crucial, to challenge the prevalent ideology, it becomes evident that literature must entail something other than ideological values,

namely, for instance, archetypal images. It could be argued therefore that literature is, on the one hand, the textualization of ideology but that it, on the other hand, also produces and reproduces archetypes through archetypal imagery.

As regards ideology, when historical circumstances change, a text and with it the ideology it promotes become subjects of change as well. Because different periods in history produce and promote different shared beliefs and attitudes, also their products alter and align with contemporary mind sets. Thereby, it is vital to point out that it is not the piece of art, in this case writing, itself that changes but it is the author's and the reader's assumptions, attitudes and thoughts, which are influenced by their experiences in life at a certain time in history, that are ultimately negotiated by literature. Besides the author's ideology that impacts the design of a text, also the reader's assumptions and attitudes can create a substantially diverse idea of what was initially intended to be the message by the author. Hence, because "[t]he basis of resistance is awareness" (Nodelman & Reimer 2003: 81), it is vital to acquire a comprehensive "knowledge of history and culture [as this knowledge] can enrich readers' perception of literary texts and help them understand which of the possible interpretations are the ones most likely to represent the intentions of their author" (2003: 153).

An example of changing ideologies in literature can be found in *The Tale of Peter Rabbit* (Potter 2002). It is Peter, the only boy, who leaves the safety of home and defies his mother's orders to stay away from Mr. McGregor's garden while the girls comply with their mother's rules: "Flopsy, Mopsy and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries; but Peter, who was very naughty, ran straight away to Mr. McGregor's garden" (2002: 16-19). When Potter wrote the story of Peter Rabbit in 1902, it can be assumed that boys were the one who were raised to be adventurous and who were expected to be rebellious. Girls, on the other hand, were supposed to be well-behaved and virtuous (Nodelman & Reimer 2003: 154). Therefore, the book promoted the contemporary assumptions and attitudes about gender-specific behavior. In contrast, a century later, the story could be interpreted as prejudiced against both men and women. While girls are depicted as restricted to virtuous behavior, boys might feel urged to display adventurous and brave character traits. Another example of an ambivalent interpretation can be identified in *The Wind in the Willows* (Grahame 1993). It could be argued that, when Grahame wrote this story of four male friends, it was common practice to spend an extensive amount of time with same-sex friends and that the "animals are merely living as many conventional young gentlemen did" (Nodelman & Reimer 2003:

153). However, opponents of said interpretation might counter that books like *The Wind in the Willows* (Grahame 1993) were actually written with the hidden agenda of disguising homosexual sentiments behind seemingly traditional and innocent children's books. In contrast, if the book was written in the 21st century, we most definitely would be inclined to argue that "the absence of females from the group might suggest something about the sexual preferences of the male characters" and that it is "designed to give children a healthy attitude toward a gay lifestyle" (2003: 153).

Since the interpretation of a text is always subject to potentially divergent interpretations, the context of authorial production and the context of the reader's interpretation always need to be taken into account. For example, an author who lived during the 19th century and an author who lives in the 21st century will produce distinctive texts which will in turn cater to their distinct needs. In short, the ideological values negotiated can be interpreted differently depending on the historical periods in question. In contrast, the underlying archetypes appear to have persisted throughout history. While the messages about gender expectations in *The Tale of Peter Rabbit* (Potter 2002) and *The Wind in the Willows* (Grahame 1993) might have undergone some fundamental, ideological changes in the course of the last century, both stories promote an unchanged archetype, namely the mother archetype, embodied in the archetypal images of Peter's mother and Mole's home, respectively.

Summing up, and since this is the proposition of this thesis it is of utmost importance, in the children's books selected it appears that the archetypes prevail over ideological values and that the prevalent ideology is forced to accept archetypes as its basis. Hence, even though the interpretation of literature might have changed in the course of history, it seems that the underlying archetypes, materialized in tangible archetypal images, dominate and remain constant.

2.2 ARCHETYPES IN CHILDREN'S LITERATURE

As regards literature for children, Diekman and Murnen point out that especially young readers "have relatively less knowledge of real-world limitations, less ability to counterargue information effectively, and less differentiation between fiction and reality" (2004: 373), making an assessment of the values conveyed through children's literature particularly crucial. Consequently, the question arises whether encouraging archetypes yields risks such as providing a misleading depiction of the world for the child reader. In

his essay “On Three Ways of Writing for Children” (1994), Lewis compares fairy tales with other fantasy stories written for children which could potentially be true. He speculates that the latter are more dangerous because they actually do represent the world inaccurately, whereas fairy tales clearly take place in imagined worlds (1994: 28). However, because home and family life are two frequently portrayed themes in both types of stories and because those two themes are settings and topics in real life as well, some sense of realism can actually be found in both. In a fairy tale, home might even be the only thing that is in fact real and could indeed exist, thereby leaving a long-lasting impression. Summing up, both, fairy tales and other stories for children, have the potential to promote archetypes. Yet, since archetypes are materialized in a variety of archetypal images and since these archetypal images do not necessarily depict everybody’s reality, spreading them always poses a threat to which child readers are particularly receptive. On the other hand, stories which allow for the impossible to happen and for the insurmountable to become conquerable might also bring hope to children as their dreams become reality through imaginary stories despite the fact “that they are impossible or at best highly improbably, at least in the world we actually inhabit outside the confines of the texts” (Nodelman 2000: 7). While this might sound promising in theory, the potential danger can only be minimized by thoroughly reflecting on the stories’ content and by questioning their hidden agenda and the realizability of the archetypes promoted within them. Moreover, it needs to be pointed out that an archetypal image presented in writing is only one part of the archetype and not the whole (Van Eenwyk 1997: 23).

In the following section, the focus will be placed on three archetypes, namely the father archetype, the mother archetype and the child archetype. Together, they constitute the family archetype which, in turn, is of high relevance for the archetype of home. These two archetypes, however, will be examined at a later stage (see Chapters 3 & 4). As regards the father and the mother archetype, it should be noted that, first and foremost, these archetypes are personified by the protagonists’ biological parents. However, since in some children’s books the parents are not mentioned at all, are deceased or away from home or, in the worst case, are alive but ignore their parental duties, other characters provide guidance and step in to fill the void. These characters then function either as sympathetic adult figures or as parental figures. As regards sympathetic adult figures, they are able to identify with the young protagonists and bridge the gap between the confusing world of adults and the comparably simpler world of children. They rather behave like friends than parents. Parental figures are also sympathetic adult figures but

additionally remain more distant and provide guidance to the protagonists. The more concrete characteristics of parental figures depend on their gender since fatherly and motherly figures demonstrate a different, gender-specific behavior.

2.2.1 *The father archetype*

In the children's books selected for the purpose of this thesis, biological fathers play, if at all, a minor role. In *The Tale of Peter Rabbit* (Potter 2002) father rabbit was killed by the neighbor, in *Where The Wild Things Are* (Sendak 1984) Max's father is not mentioned at all and in *Little Women* (Alcott 1994) the girls' father is at war. In *The Secret Garden* (Burnett 2010) one father has recently died and another father shows little interest in his son's life and in *Harry Potter and the Philosopher's Stone* (Rowling 2000) both parents are dead. Despite the fact, however, that the protagonists' biological fathers are only of marginal importance, fatherly archetypal images can still be identified in most of these children's books. In such cases, the biological fathers are replaced by fatherly figures or sympathetic adult figures. While male sympathetic adult figures attempt to see children as their equals, paternal figures are often elderly and take on a more distant position. Both types of characters are not closely biologically related to the protagonist and are older with a relatively wide age gap between themselves and most other characters. They embody the father archetype and offer an idea of how a loving and devoted father could be. As regards the potential characteristics of the father archetype, Edinger elaborates on one fatherly archetypal figure in particular, namely "[t]he Archetype of the Spiritual Father" (1968; [original emphasis]). He describes said archetypal image as spiritual and enlightening, suggesting that this form of the father archetype transmits balance and calmness and offers a sense of security to the struggling protagonist. It could be argued, therefore, that this very archetypal image closely resembles what could be expected of an ideal father.

In order to gain a better understanding of the father archetype, not only positive but also negative examples of fathers can be taken into account. For example, Colin's father in *The Secret Garden* (Burnett 2010) neglects his child and gives himself up in a state of depression and repression. He thereby does indeed personify a fatherly archetypal image but contributes not a positive but a negative image to the father archetype. Another negative examples can be found in *Matilda* (Dahl 1996) with Mr. Wormwood being anything but a good role model for his children. His physical appearance appears to match his unpleasant personality as he is described as "a small ratty-looking man whose front

teeth stuck out underneath a thin ratty moustache” (1996: 247). Furthermore, he is moody (1996: 262) and it seems that he does not do anything for his family out of love but for getting attention, respect and eternal gratitude in return (1996: 284). He does not abide by the law but is a fraud making a good living by selling stolen cars: “‘No one ever got rich being honest,’ the father said. ‘Customers are there to be diddled.’” (1996: 247). In addition, he has no respect for other human beings than himself and arguable his wife and son who is supposed to take over the business in the future. Matilda, however, is regarded as a burden to the family and is forced to experience condescending behavior on a daily basis. Mr. Wormwood shows no respect for her interest in reading literature asking “What is this trash?” (1996: 263) when he finds his daughter with a book in her hands. He even destroys the book Matilda is holding: “With frightening suddenness he now began ripping the pages out of the book in handfuls and throwing them in the waste-paper basket” (1996: 265). In contrast, a loving father would be expected to support his child and to at least attempt to share its interests. However, Mr. Wormwood does not even demonstrate a slightest sign of effort to display such behavior. Besides, Mr. Wormwood does not shy away from insulting his daughter naming her “an ignorant little twit” and telling her that she is “too stupid” (1996: 246) to understand the car business. He also calls her “a cheat and a liar” (1996: 279), thereby generously forgetting that it is actually he who is betraying his customers. In general, Matilda is ignored and neglected by both her parents. Especially her father does not believe in her, her talents or her intelligence which becomes evident when he dismisses the idea of Matilda attending university someday (1996: 324) or does not trust her when she adds up large numbers in her head and presents the correct result immediately (1996: 277-279).

At the end of the children’s book, Mr. Wormwood exceeds his fairly bad parenting style once more. When his criminal car business is uncovered by the police, the family is urged to flee the country. Matilda, albeit by her own will, is left behind to stay with Miss Honey. While a positive fatherly archetypal image could be expected to fight for his daughter, Mr. Wormwood is merely worried about missing his getaway plane: “‘I’m in a hurry,’ the father said. ‘I’ve got a plane to catch. If she wants to stay, let her stay. It’s fine with me’” (1996: 463-464). This vast number of instances in which Mr. Wormwood fails to demonstrate a loving paternal character contribute to the altogether negative impression about his parenting skills but, at the same time, allow the development of a more concrete idea of the father archetype.

Examining the father archetype in more detail, in *Harry Potter and the Philosopher's Stone* (Rowling 2000) the biological parent is replaced by another male character. Since his personal father was killed by Voldemort and his uncle, a potential paternal figure, fails to fulfill his duties as Harry's surrogate father, Harry is bound to find a fatherly role model somewhere else. He ultimately finds one in Hogwarts's headmaster Albus Dumbledore. Dumbledore is illustrated as one of the most powerful and skillful wizards living. It appears that he knows the craft of magic and the magical world outstandingly well. First, he has boundless knowledge about magical tools and objects such as the "Mirror of Erised" (2000: 156) and the Philosopher's Stone (2000: 215). Second, he possesses seemingly unlimited magical powers which, for instance, becomes evident when he suggests that he can become invisible without help from any magical tool (2000: 156). Third, it appears that he is informed about everything that happens inside the walls of Hogwarts. As Harry points out: "I think he knows more or less everything that goes on here, you know" (2000: 219). It is also Dumbledore who sends Harry his father's "invisibility cloak" (2000: 217) and who protects Harry against Voldemort. In general, it can be assumed that Dumbledore knows more than anybody else and frequently protects Harry or other wizards and witches without them even registering the danger. Finally, Dumbledore is the first magician introduced who dares to use Voldemort's real name instead of "You-Know-Who" (2000: 14). Moreover, Dumbledore is not afraid of Voldemort, but instead Voldemort is apparently scared of Dumbledore: "Harry, everyone says Dumbledore's the only one You-Know-Who was ever afraid of" (2000: 190). However, Dumbledore also shares some secrets with Harry and helps the boy to understand the events which are relevant to him better or to find out about them on his own. When recapping their adventure, Harry defends Dumbledore in front of Hermione and Ron and thereby acknowledges Dumbledore's trust and attitude towards them (2000: 219):

I think he sort of wanted to give me a chance. [...] I reckon he had a pretty good idea we were going to try, and instead of stopping us, he just taught us enough to help. I don't think it was an accident he let me find out how the mirror worked. It's almost like he thought I had the right to face Voldemort if I could...

Dumbledore's knowledgeable, wise and protecting manner gives him a fatherly touch which particularly Harry comes to appreciate. Like a father, Dumbledore always has Harry's best interest in mind. Right at the beginning after Harry's parents' death he decides, against the opinion of others who only think of Harry's fame in the magical

world, to give Harry to his muggle relatives: “It’s the best place for him [...] Can’t you see how much better off he’ll be, growing up away from all that until he’s ready to take it in?” (Rowling 2000: 15-16). When Harry grows up and attends Hogwarts, it appears that Dumbledore takes special interest in Harry. Unlike other adults who do not take children seriously and treat them condescendingly, Dumbledore actually listens to children and especially to Harry and answers most of his questions as long as he considers it helpful (2000: 216):

“The truth.” Dumbledore sighed. “It is a beautiful and terrible thing, and should therefore be treated with great caution. However, I shall answer your questions unless I have a very good reason not to, in which case I beg you’ll forgive me. I shall not, of course, lie.”

Again, he only has Harry’s best interest at heart (2000: 216):

“Alas, the first thing you ask me, I cannot tell you. Not today. Not now. You will know, one day ... put it from your mind for now, Harry. When you are older ... I know you hate to hear this ... when you are ready, you will know.”

Despite the fact that he keeps him in the dark, by understanding and respecting Harry’s quest for answers, Dumbledore becomes a sympathetic adult figure and a fatherly figure.

Dumbledore’s role as a paternal figure becomes particularly evident in comparison to Harry’s uncle Vernon Dursley who had the potential to take on the position as Harry’s father as well but decided against it. Vernon is not only mean and depreciating as regards Harry but also does not allow him to ask questions (Rowling 2000: 32) and attempts to keep his nephew in the dark about his parents’ lives and deaths and the entire magical world (2000: 42). Hence, Harry is not treated as an equal but as a subordinate without any rights to the truth which demonstrates Vernon’s failure to be a sympathetic adult figure or, leaving alone, a paternal figure. While Vernon tries to keep Harry from his parents and their world, Dumbledore wants Harry to understand the event surrounding his parents’ death and, albeit dead, to get to know them. For example, Dumbledore tells Harry about his father’s usage of the invisibility cloak (2000: 217): “Useful things ... your father used it mainly for sneaking off to the kitchens to steal food when he was here”. Moreover, he explains to him that Voldemort, who took over Professor Quirrell’s body, was unable to touch Harry due to the boy’s mother’s self-sacrificing love (2000: 216).

Apart from Dumbledore, it could be proposed that Hagrid, the school’s gatekeeper, is another potential fatherly figure. However, while he does not perfectly meet the requirements for being a paternal replacement, he still demonstrates traits of a

sympathetic adult figure. As such he befriends Harry, Ron and Hermione, invites the children into his private hut (Rowling 2000: 104) and shares personal secrets with them like as hiding a dragon in his hut (2000: 170). The children trust him and he values their sympathy. However, when it comes to keeping truly important and serious secrets he tends to disclose them even to strangers such as the way to pass Fluffy, a dog with three heads guarding a trap door (2000: 194). He has a tendency for babbling and overstepping boundaries which demonstrates the childish aspect of his character. In contrast to Dumbledore who is aware of his role as an adult and protector and who cannot take the liberty to forget his duties, Hagrid makes mistakes, often forgets his supposed role as a role model and behaves more like a friend than a fatherly figure.

Soon after Harry's first steps in Hogwarts, "[t]he castle felt more like home than Privet Drive had ever done" (Rowling 2000: 126). Here, it is explicitly stated that it is the castle, i.e. the building and presumably the entire estate, that triggers this feeling. It could be argued, however, that Harry feels particularly homely not because of the castle itself but because he finds himself in the presence of Dumbledore, a fatherly figure, and Hagrid, a sympathetic adult figure. In other words, it could be the atmosphere surrounding Dumbledore and Hagrid that triggers the feeling of home as they provide stability and safety even in the face of danger and thereby closely resemble the archetypal image of the ideal father. For example, when Harry, Hermione, Neville and Malfoy are punished for misbehaving and, as their penalty, have to help Hagrid looking for a unicorn in the forbidden forest in the middle of the night, the reader is given the impression that the children are safe as long as they stay with Hagrid: "'There's nothin' that lives in the forest that'll hurt yeh if yer with me or Fang,' said Hagrid" (2000: 183). It is only when the group splits in two and Harry is left alone with Fang, who, according to Hagrid, is "a coward", and Malfoy that they find themselves in a dangerous situation. When Harry and Malfoy discover the unicorn, they also face an intimidating creature, i.e. Voldemort, who drinks the animal's blood to regain strength and who tries to attack Harry (2000: 187). Although it is not Hagrid who rescues Harry from Voldemort but the centaur Firenze, the ultimate feeling of safety is only restored when Harry is reunited with Hagrid and the others: "'This is where I leave you,' Firenze murmured as Hagrid hurried off to examine the unicorn. 'You are safe now'" (2000: 189).

An example involving Dumbledore can be found when Harry, Hermione and Ron discuss the threatening situation of Voldemort and the Philosopher's Stone and Hermione points out that "[w]ith Dumbledore around, You-Know-Who won't touch you [Harry]"

(Rowling 2000: 190). Hence, as long as Harry finds himself in the same location as Dumbledore, he will be safe. It is important to recognize at this point that Harry would be able to feel secure in any location as long as he is with Dumbledore or Hagrid and that, therefore, it is not the location but the presence of a fatherly figure or a sympathetic adult figure that matters. The fact that the location coincides with Hogwarts, a place that Harry generally refers to as home, is of secondary importance. Concluding, it appears that the feeling of home and, in the cases presented above, especially the feeling of safety, are particularly strong as long as the fatherly figures, who evoke these sentiments, are present. However, neither the feeling of home nor the feeling of safety are inseparably bound to each other or to a fatherly figure, for each can be experienced in the absence of the other and in the absence of a father.

Despite the fact that the children's biological father is hardly mentioned, a fatherly figure can also be identified in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002). The four Pevensie children have to leave London due to air-raids during wartime and are sent to live in an elderly Professor's house in the countryside (2002: 1). There is no information about the well-being of their biological father or mother provided throughout the book and the children appear to feel indifferent towards the spatial distance between themselves and their parents as they do not feel homesick or ask questions about them. In fact, if their parents are mentioned at all, they are referred to as two people in the distance to whom the children might but ultimately do not have to pay tribute for the moment. For example, when her sister and her brothers do not believe Lucy's narrations about her adventure in Narnia, Lucy declares: "I don't care what you think, and I don't care what you say. You can tell the Professor or you can write to Mother or you can do anything you like" (2002: 49-50). Only when it comes to more complicated problems with one of the siblings, their parents' involvement is seriously debated (2002: 50):

The result was the next morning they decided that they really would go and tell the whole thing to the Professor. "He'll write to Father if he thinks there is really something wrong with Lu," said Peter; "it's getting beyond us."

As regards their father's absence, with their biological father not being around, the children find fatherly figures in their host, the Professor, and in King Aslan. It could be argued that, as the eldest child, Peter takes over some paternal duties as well. However, it appears that this position is assigned to him only on certain occasions and only if it becomes necessary due to the absence of their biological father. Hence, it is not his own

choice when, for instance, Aslan decides to show Cair Paravel in the distance only to him (Lewis 2002: 142):

"That, O Man," said Aslan, "is Cair Paravel of the four thrones, in one of which you must sit as King. I show it to you because you are the first-born and you will be High King over all the rest."

As regards the fatherly characteristics of the children's host, the Professor, his special role becomes particularly evident at the beginning of the children's book. After Lucy's first visit to Narnia, no one believes her story about the magical wardrobe and the mysterious world behind it. Her brothers and her sister even go and check the back of the wardrobe for themselves (Lewis 2002: 27):

"But it wasn't a hoax at all," said Lucy, "really and truly. It was all different a moment ago. Honestly it was. I promise." "Come, Lu," said Peter, "that's going a bit far. You've had your joke. Hadn't you better drop it now?" Lucy grew very red in the face [...] and burst into tears.

When Lucy enters Narnia a second time, her brother Edmund also finds his way through the wardrobe. However, he continues to deny Narnia's existence and the older two siblings Peter and Susan begin to doubt Lucy's soundness of mind. In their desperation they turn to the Professor for help. Instead of dismissing the two children telling them that it is their own problem and that they need to resolve the issue on their own or that he does not care, he takes the time to actually listen to them (2002: 50):

[...] and the Professor said "Come in," and got up and found chairs for them and said he was quite at their disposal. Then he sat listening to them with the tips of his fingers pressed together and never interrupting, till they had finished the whole story.

Yet, not only does he take the time to listen but also to seriously discuss the matter at hand demonstrating the utmost respect for their situation. He helps them to see Lucy's position from another perspective proposing that she could actually be telling the truth (Lewis 2002: 50-52):

"How do you know," he asked, "that your sister's story is not true?" [...] Susan [...] had never dreamed that a grown-up would talk like the Professor and didn't know what to think. [...] "Logic!" said the Professor half to himself. "Why don't they teach logic at these schools? There are only three possibilities. Either your sister is telling lies, or she is mad, or she is telling the truth. You know she doesn't tell lies and it is obvious that she is not mad. For the moment then and unless any further evidence turns up, we must assume that she is telling the truth."

While other adults might have ridiculed the sibling's problem, the Professor conducts an intelligent conversation with Peter and Susan. He accepts their perspective but adopts a neutral attitude mediating between Peter, Susan and Lucy and between the world of reality and fantasy. Thereby, he has no doubt that Lucy actually speaks the truth. In fact, albeit never explicitly stated, it could be argued the Professor has been to Narnia himself which allows him in particular to be sympathetic towards Lucy but also towards Peter and Susan who he encourages to think outside the box. Eventually, all four children enter Narnia, become acquainted with magical creatures and have exciting experiences. When they return back into their actual lives through the wardrobe, they decide to share their adventures with the Professor (Lewis 2002: 205):

And that would have been the very end of the story if it hadn't been that they felt they really must explain to the Professor why four of the coats out of his wardrobe were missing. And the Professor, who was a very remarkable man, didn't tell them not to be silly or not to tell lies, but believed the whole story."

Once more the Professor demonstrates understanding and confidence instead of condescension and arrogance towards the children's narrations. These characteristic traits make him a fatherly figure and a model sympathetic adult figure.

After arriving in Narnia, Mr. and Mrs. Beaver lead Peter, Susan, Edmund and Lucy to King Aslan, who, more than the Professor, represents a paternal figure to the four children. It has even been pointed out by literature that *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) is an analogy of the Christian message and that Aslan represents the embodiment of God (Russell 2009: 61), a heavenly and consequentially impeccable father or, in other words, an ideal father. Although Christian ideas and "religious motifs are embedded in image and story, which the reader experiences imaginatively, not [...] in concept and logical argument" (Schakel 2002: 49), drawing an unequivocal comparison to the biblical message is mostly possible. In contrast, references such as "Sons of Adam" and "Daughters of Eve" (Lewis 2002: 89) relate to the Book of Genesis and of the telling of Adam and Eve (Amplified Bible, Genesis 3.20) directly. While these rather clear connections to the Bible are rare, analogies can be drawn more often.

After the four children have entered Narnia together, they meet Mr. Beaver and learn that Aslan's return to Narnia is imminent. Instantaneously, their emotional state changes (Lewis 2002: 74-75):

And now a very curious thing happened. None of the children knew who Aslan was any more than you do; but the moment the Beaver had spoken these words everyone felt quite different. Perhaps it has sometimes happened to you in a dream that someone says something which you don't understand but in the dream it feels as if it had some enormous meaning -either a terrifying one which turns the whole dream into a nightmare or else a lovely meaning too lovely to put into words, which makes the dream so beautiful that you remember it all your life and are always wishing you could get into that dream again. It was like that now. At the name of Aslan each one of the children felt something jump in its inside. Edmund felt a sensation of mysterious horror. Peter felt suddenly brave and adventurous. Susan felt as if some delicious smell or some delightful strain of music had just floated by her. And Lucy got the feeling you have when you wake up in the morning and realize that it is the beginning of the holidays or the beginning of summer.

Peter, Susan and Lucy experience positive sensations and look forward to Aslan's presence in Narnia. Aslan already makes them feel more comfortable and joyful and gives them a sense of security. Edmund, on the other hand, who is uncertain about his feeling, is rather frightened. Although he has, at that point of the story, not yet betrayed his siblings, he knows that he will eventually turn to the White Witch and already begins to feel ashamed about his future misdeeds.

When the White Witch's seductive powers are successful and Edmund is lured into betraying his siblings, Aslan is presented as the children's only hope for salvation: "'Oh, can no one help us?' wailed Lucy. 'Only Aslan,' said Mr. Beaver, 'we must go on and meet him. That's our only chance now'" (Lewis 2002: 92-93). Indeed, it is Aslan who facilitates Edmund's salvation when the boy repents his wrongdoing and asks for forgiveness. In general, forgiveness is a theme which is central in Christianity. For instance, on several occasions the Bible teaches that mercy is crucial for a faithful Christian as it is the case in the following verse: "Be kind and compassionate to one another, forgiving each other, just as in Christ God forgave you" (Amplified Bible, Ephesians 4.32). Like God to his followers, Aslan also grants forgiveness. Like a father, he overlooks his child's flaws and concentrates on its qualities. Moreover, he teaches the other children a valuable lesson, thereby extending his fatherly duties from caregiving to parenting. After Edmund is freed from the power of the White Witch, he is brought to Aslan's camp: "'Here is your brother', he said, 'and there is no need to talk to him about what is past'" (Lewis 2002: 153). Aslan clarifies that there is no place for resentment in his realm and asks the others to forgive and forget just like he did.

Ultimately, however, Aslan is urged to sacrifice himself for Edmund, who can only be saved by the king himself: "'Please -Aslan,' said Lucy, 'can anything be done to save

Edmund?’ ‘All shall be done,’ said Aslan” (Lewis 2002: 141). While Jesus sacrifices his own life to redeem mankind, Aslan does not die for all living beings but only for one, thereby reminding of the biblical parable of the shepherd who leaves behind a herd of ninety-nine sheep to rescue the one sheep which got away (Amplified Bible, Matthew 18.12). In an act of affection, Aslan exchanges his own life for the life of Edmund. It is an act which certainly cannot be expected from a stranger but maybe from a parent, in this case a father, who boundlessly loves his child. Like Dumbledore in *Harry Potter and the Philosopher’s Stone* (Rowling 2000), Aslan possesses more wisdom and knowledge than anybody else and often deals with many things without anybody noticing. In the night of his sacrifice he leaves the camp silently with only Susan and Lucy waking up and following him. When he notices the two girls, he allows them to accompany him: “Yes, you may come, if you will promise to stop when I tell you, and after that leave me to go on alone” (Lewis 2002: 164). Even in his darkest hour, he does not want anybody to know about his sacrifice and decides to protect the girls.

Another children’s book in which a fatherly figure besides the family’s father can be identified is *Little Women* (Alcott 1994). With the sisters’ biological father being at war, no men are living in the March household. Although Jo insists on taking over the father’s role as the “man of the family” (1994: 6), she cannot be regarded as his replacement entirely for she still needs parental guidance and occasional criticism herself and does not have the distance to the others necessary to fulfill this role. Hence, she is not presented as an impeccable fatherly figure to whom the others could potentially look up to for words of wisdom and guidance. However, a paternal character can be detected in the March’s neighbor Mr. Laurence. The initial impression that Mr. Laurence has a rather sullen and proud personality (1994: 21) is quickly revised by his benevolent actions. Although he is noble and kind towards all people including strangers (1994: 41), he is a wealthy donor to the March family in particular. Especially during their first acquaintances, he shows his dedication and affection for his neighbors through his generosity as he, for example, surprises the girls by sending them a substantial Christmas supper (1994: 20-21). Seemingly selfless, he regards his own and his grandson Laurie’s fortune of having a warm and loving family living next door as the real treat (1994: 55) which allows the March girls, who are less prosperous, to accept his generosity. Jo first takes up contact with Mr. Laurence, when she encounters him in his own house where she admires some paintings on the wall. While she is surprised and scared at the beginning, she quickly detects his friendly and kind personality beneath the tough surface (1994: 50):

Poor Jo blushed till she couldn't blush any redder, and her heart began to beat uncomfortably fast as she thought what she had said. For a minute a wild desire to run away possessed her, but that was cowardly, and the girls would laugh at her, so she resolved to stay and get out of the scrape as she could. A second look showed her that the living eyes, under the bushy eyebrows, were kinder even than the painted ones, and there was a sly twinkle in them, which lessened her fear a good deal.

Mr. Laurence's compassionate character becomes further evident when he invites shy Beth, who is exceptionally fond of music and playing the piano, to use the grand piano in his house as often as she pleases (1994: 56-57). He even presents her with a piano to practice at her own house (1994: 59) and after a while the two become friends: "'And I got a note from Mr. Laurence, asking me to come over and play to him tonight, before the lamps are lighted, and I shall go,' added Beth, whose friendship with the old gentleman prospered finely" (1994: 114). Further down the storyline, Mrs. March is urged to travel to the warzone to take care of her sick husband. With everybody worrying, Mr. Laurence steps in and takes over the responsibility for the girls (1994: 149):

Mr. Laurence came hurrying back with Beth, bringing every comfort the kind old gentleman could think of for the invalid, and friendliest promises of protection for the girls during the mother's absence, which comforted her very much. There was nothing he didn't offer, from his own dressing gown to himself as escort.

Before Mrs. March leaves for the journey to her husband, she puts her children under Mr. Laurence protection once more, stating that their "good neighbor will guard you as if you were his own" and asking Meg to, "in any perplexity, go to Mr. Laurence" (1994: 154). In this sequence, the familial relationship of Mr. Laurence and the March family becomes evident once more. Albeit not genetically related, Mr. Laurence cares for his neighbors and is willing to protect and provide for them just like a father. Reminding of Dumbledore in *Harry Potter and the Philosopher's Stone* (Rowling 2000), Mr. Laurence is the one person who can be contacted in cases of emergency. Moreover, he can offer solutions for seemingly everything and thereby appears to be omniscient. His generous and caring character additionally classifies him as a fatherly archetypal figure.

Summing up, the father archetype can take on various forms since, apart from the biological father, also other fatherly figures and male sympathetic adult figures can contribute an archetypal image to the overall archetype. Thereby, each individual illustration allows for a better understanding of the meaning of fatherhood. Likewise, the mother archetype can be materialized in several archetypal images which will be the focus of the following chapter.

2.2.2 *The mother archetype*

According to the following notion of motherhood, which has been coined since the 19th century and is still widely accepted in the 21st century, home can be regarded as part of the female nature, thereby leaving women no choice but to create a home (Flanders 2003: xxxi):

[H]ome was not a place, but a projection of the feminine, an encircling, encouraging, comforting aura that was there to protect a husband and children from the harshness of the world: “wherever a true wife comes”, Ruskin wrote, “this home is always around her”.

Despite the fact that this description of the female and the mother provides an archetypal image of the mother archetype, what is presented here is only one part of the whole (Van Eenwyk 1997: 23). Because each archetype consists of a plethora of images (Jung 1969: 81) and because it would, therefore, be ignorant to conclude the elaboration on the mother archetype at this point, some other archetypal images of the mother archetype will be investigated in more detail below.

Since it can be assumed that motherly archetypal images are familiar to adults and children, they have often been used in children’s literature. In books written for the young reader the importance of a mother or motherly figure becomes particularly evident when motherhood, family and home are tightly intertwined. Then, mothers are centralized and idealized as their role in the family and for the family life tends to be illustrated as more fundamentally vital to the family’s soundness than the role of the father. Instead, a home without a mother “as the key symbol of the home” is represented as incomplete (Alston 2008: 78).

Like the father archetype, the mother archetype is also primarily embodied in a child’s biological mother. Although, naturally, all children have a biological mother, not all children are lucky enough to know and be raised by their genetic mother for reasons such as early death, separation or consent to adoption. Others might also be unfortunate as they, albeit raised by their biological mother, might not have the chance to experience a positive archetypal image. However, the mother archetype does not necessarily have to be represented by the protagonist’s biological parent. For example, the biological mother can in part be replaced by a female sympathetic adult figure who manages to bridge the gap between the two worlds of adulthood and childhood but often acts rather like an understanding friend than a mature parent. Additionally, the role of the biological mother

can be taken over by a motherly figure who is clearly identifiable as an adult, demonstrates a heartily character and acts in the child's best interest.

Examining the variety of children's books selected for the purpose of this thesis, it appears that the concrete role and function of maternal figures depend on the degree of genetic closeness. While biological mothers enforce rules and demonstrate a moderate level of strictness, motherly figures are either purely affectionate without restricting the child or provide contrasting examples as foil characters. However, it should be noted at this point, that even mild strictness can be a sign of love and that, therefore, closely related and completely unrelated maternal archetypal figures can both potentially be characterized by a loving attitude towards the child.

A biologically related motherly archetypal figure can be found in *The Tale of Peter Rabbit* (Potter 2002) and in *Where The Wild Things Are* (Sendak 1984), where the mother archetype is portrayed by Peter's and Max's mother, respectively. Peter's mother formulates rules but does so not for the sake of the rules themselves but for the safety of her children. Her educational style is motivated by affection and dedication and, since the children's father died tragically, she is determined to protect them. Thereby, she does not confine them to the space of home and constantly supervises them but trusts their judgement to some extent: "Now run along, and don't get into mischief" (2002: 12). When Peter returns from his adventure, his mother has already prepared dinner for him and his sisters. Since he does not feel well after the excitement of the day, he is given a cup of "camomile tea" (2002: 67) while his siblings enjoy "bread and milk and blackberries for supper" (2002: 68). At this point it could be argued that Peter's mother, by denying him the delicious food she has prepared for dinner, is cruelly punishing him. However, taking into consideration that Peter is not feeling very well, it becomes apparent that, even though he might not be able to see it himself, she is treating Peter back to a state of health. Her primary objective is her children's well-being and all her actions are aimed at their best interest. Like Peter's mother, also Max's mother in *Where The Wild Things Are* (Sendak 1984) enforces rules. She displays a moderate level of strictness which is illustrated by her decision to send her misbehaving son "to bed without eating anything" (1984: 5). Yet, she is also depicted as forgiving and caring since she brings him dinner nevertheless: "[...] he found his supper waiting for him and it was still hot" (1984: 35-37). It is this balance of educational measures and affection which makes Peter's and Max's mother good examples of the ideal motherly archetypal figure.

Since *The Tale of Peter Rabbit* (Potter 2002) and *Where The Wild Things Are* (Sendak 1984) are rather short stories, place the focus on their protagonists and only provide brief descriptions about the maternal figures, the mothers' personalities can only be superficially explored. In contrast, Mrs. March in *Little Women* (Alcott 1994) has a more complex character and also plays an important role in several scenes. Like Peter's and Max's mother, she represents an ideal motherly archetypal figure as she is caring and affectionate and yet accepts her educational responsibilities as a parent. She creates a protected home for her children where they, in spite of their working and charity duties and of voices from the outside world telling them to grow up, can mostly remain children. For example, the family sings every day with each girl participating as they "never grew too old for that familiar lullaby" (1994: 12). Moreover, whenever they leave the house for work, they rely on their mother's encouraging gestures (1994: 34):

They always looked back before turning the corner, for their mother was always at the window to nod and smile, and wave her hand to them. Somehow it seemed as if they couldn't have got through the day without that, for whatever their mood might be, the last glimpse of that motherly face was sure to affect them like sunshine.

In general, the March household can be regarded as a warm and loving place. However, Mrs. March does not only comfort her daughters, she also raises them to be sympathetic and responsible human beings. When Amy misbehaves at school, she receives mild corporal punishment from her teacher and is publicly humiliated. At first, Mrs. March consoles her caressingly (1994: 66) but, at the same time, she understands the teacher's choice to punish her child and that Amy, who behaved badly, "deserved some punishment for disobedience" (1994: 66-67). Mrs. March also puts her educational responsibility into practice when she teaches the girls a lesson about housekeeping and about contributing to the daily housework. By pretending that she is sick, she leaves her children with the duties that she would usually carry out herself. Without their mother preparing dinner and catering to their needs, they do not feel homely in their own home (1994: 110). Instead, the sisters are overburdened, unable to serve a proper dinner and even kill their canary Pip (1994: 102-111). When Mrs. March finally reveals that she has conducted an experiment with her children, she states (1994: 110):

[...] I thought, as a little lesson, I would show you what happens when everyone thinks only of herself. Don't you feel that it is pleasanter to help another, to have daily duties which make leisure sweet when it comes, and to bear and forbear, that home may be comfortable and lovely to us all?

What seems to be a cruel joke at first, quickly turns into a lifelong lesson. It becomes apparent that Mrs. March actually does not want to punish the girls but that she wants to teach them the importance of contributing to family life and that, in the long run, showing some devotion might be worth more than being selfish.

So far, only the relationship between a child and its biological mother has been discussed. A children's book which illustrates both, the connection between a biological mother and her child as well as between a motherly figure and a child is *Harry Potter and the Philosopher's Stone* (Rowling 2000). As regards the first, despite the fact that Harry's parents are both dead, the reader is given an impression of the relationship between Harry and his mother. Before being killed by Voldemort, she sacrifices her life for her son's life and thereby demonstrates limitless maternal affection. Towards the end of the book, Dumbledore explains Harry the secret of his mother's love (2000: 216):

Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realise that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign ... to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever.

Naturally, since Harry is about one year of age when he loses both his parents and becomes an orphan, he cannot clearly remember the incidence of their death. Nevertheless, as Dumbledore points out, the sign of love is not always visible or explicitly expressible, but remains deeply embedded within a person. It appears that, on some level, he is still aware of his parents' love which becomes evident when he looks into the "Mirror of Erised" and sees his parents (2000: 153). Without actually knowing or having met them, he longs for their presence and infinite affection. Unfortunately, the mirror only discloses the spectator's deepest wishes and neither the reality nor the future.

After his parents' death, Harry is raised by his aunt Petunia and his uncle Vernon who never treat him properly. Petunia, like Vernon, favors her own biological son Dudley over Harry and demonstrates a lack of appreciation for her nephew on a daily basis. Therefore, Harry has not experienced a caring motherly figure for most of his childhood. It appears that even other females, i.e. potential mothers, in his environment do not care about him or at least do not provide him with acceptable models. When he learns about the world of witches and wizards, he finally comes across a prime example of a mother portrayed by Mrs. Weasley. Regarding her own children, she fulfills the same functions of a biological mother that were detectable in *The Tale of Peter Rabbit* (Potter 2002), *Where The Wild Things Are* (Sendak 1984) and *Little Women* (Alcott 1994) as she demonstrates signs of

affection but also strictness. For example, at the beginning of the school year, when the Weasleys and all other students board the train to Hogwarts at platform 9 $\frac{3}{4}$, Mrs. Weasley holds hand with her youngest child Ginny, praises her son Percy for becoming a prefect and rubs some dirt off her son Ron's face (Rowling 2000: 70; 72). Especially the Weasley twins, Fred and George, and Ginny are excited about meeting the famous Harry Potter. Mrs. Weasley, however, forbids them to disturb Harry and to annoy him with questions: "I forbid you to ask him, Fred. No, don't you dare. As though he needs reminding of that on his first day at school" (2000: 73). Like the biological mothers in the previously mentioned stories, Mrs. Weasley takes care of her children but at the same time accepts her educational responsibility. In contrast, her behavior towards Harry hardly shows signs of educational measures but instead signs of support and protection. When Harry does not know how to enter platform 9 $\frac{3}{4}$ she encourages him without being condescending and when her own children want to treat Harry as a celebrity and assail him with questions, she dares them to follow their intention (2000: 70; 73).

Right upon their first encounter, Ron and Harry become friends and only a couple of months later in the school year, Harry receives "a thick, hand-knitted sweater in emerald green" (2000: 147) as a Christmas present from Mrs. Weasley. Here, two possible explanations come to mind. First, it is possible that she simply wants to give him a Christmas present for she knows that he, due to his lack of a close and loving family, will not receive many gifts. Another possible interpretation would be that she already regards him as a part of the Weasley family or, as pointed out by Fred, not as a family member but as even more than that: "'Harry's is better than ours, though,' said Fred, holding up Harry's jumper. 'She obviously makes more of an effort if you're not family'" (2000: 149). In other words, Harry is a family member and an external observer at the same time. He only gets the best of both worlds, namely a motherly figure who, on the one hand, shows him her caring and protective side and, on the other hand, controls her urge to educate him.

Similar to Mrs. Weasley in *Harry Potter and the Philosopher's Stone* (Rowling 2000), a motherly yet biologically unrelated figure can also be identified in *The Secret Garden* (Burnett 2010). In this children's book, while Mrs. Susan Sowerby is a biological mother to Martha, Dickon and her ten other children, she also takes on a motherly character for Mary and Colin. Colin, a neglected child, and Mary, an orphan, are almost instantly drawn to her. Especially Mary, who usually has a difficult time bonding, begins to like her before actually meeting her in person (2010: 54). Because she shows them signs of affection

without expecting anything in return, Mrs. Sowerby embodies the children's idea of how an ideal mother supposedly should be. Their expectations are further shaped by Martha who describes her mother as so "sensible an' hard workin' an' good natured an' clean that no one could help likin' her, whether they'd seen her or not" (2010: 52) and other people who, albeit unrelated to Mrs. Sowerby, appear to have nothing but praise for her (2010: 99).

Towards the end of the story, after Colin has regained his strength, the children enjoy most of their days playing, running around and weeding in the garden and it is only then that Colin and Mary actually meet Mrs. Sowerby in person (Burnett 2010: 224):

The door in the ivied wall had been pushed gently open and a woman had entered. She had come in with the last line of their song and she had stood still listening and looking at them. With the ivy behind her, the sunlight drifting through the trees and dappling her long blue cloak, and her nice fresh face smiling across the greenery, she was rather like a softly coloured illustration in one of Colin's books. She had wonderful affectionate eyes which seemed to take everything in [...].

This description summarizes the children's attitude towards Mrs. Sowerby. They consider her the epitome of an impeccable mother, a hearty and kind person, and feel instantly drawn to her. She does not only encourage the children with her words but also with her actions. When they part again, "Susan Sowerby bent down and drew him [, Colin,] with her warm arms close against the bosom under the blue cloak – as if he had been Dickon's brother" (2010: 228). It is the first time in a long period of solitude that Colin experiences the warmth and affection of an adult. Colin even enunciates: "'You were just what I – what I wanted,' he said. 'I wish you were my mother – as well as Dickon's!'" (2010: 228). Mrs. Sowerby displays outstanding maternal instincts demonstrated by her knowledge about child care (2010: 160) and her compassion and concern about the children's well-being. For example, although she is a mother of twelve and money is always scarce, she invests part of the family's little income into a skipping rope for Mary and prepares baskets of delicious treats for Dickon, Mary and Colin (2010: 59; 205; 209). Moreover, she takes care of the entire family as she, in spite of risking to cross personal boundaries, asks Colin's father to return home from his journey. In a letter she writes (2010: 234):

Dear Sir,
I am Susan Sowerby [...]. I will make bold to speak [...]. Please, sir, I
would come home if I was you. I think you would be glad to come and – If
you will excuse me, sir – I think your lady would ask you to come if she
was here,
Your obedient servant,
Susan Sowerby

Knowing that mentioning his deceased wife could be regarded as inappropriate or even infringing, she nevertheless accepts the risk. Because she cares about those who live and wants to reunite father and son, she decides to put her own fears away for the sake of others. This truly selfless act further contributes to the perception of her person as an ideal motherly figure.

Arguably, in two regards, also Mary could be considered a motherly figure. First, it could be suggested that she is a mother to the secret garden as she treats the nature with love and care and ultimately brings it back to life. Moreover, she openly demonstrates her dedication to the garden: “Mary bent her face down and kissed and kissed them [i.e. the flowers]. ‘You never kiss a person in that way,’ she said when she lifted her head. ‘Flowers are so different’” (Burnett 2010: 130). Yet, while she could indeed be regarded as the garden’s mother, also another option seems plausible, namely that it is actually the garden which represents a motherly figure to Mary. It even appears that the garden also takes over the function of a symbolic motherly figure for Colin as only the retreat to the garden, which also represents his deceased biological mother, gives Colin the strength to conquer his physical and mental obstacles. Ignorant of his personal mother’s legacy, Colin spends his life in his room in the mansion and is thereby deprived of anything remotely feminine or motherly. For example, the only feminine piece in his room, a picture of his mother, is covered by a curtain (2010: 111). The lack of femininity is further emphasized by the following description, with “handsome” functioning as a “masculine descriptor” (Alston 2008: 85): “It was a big room with ancient, handsome furniture in it. There was a low fire glowing faintly on the hearth and a night-light burning by the side of a carved, four-poster bed hung with brocade [...]” (Burnett 2010: 103). It could be suggested, however, that not only Colin’s room but that the entire estate misses a feminine touch and that both are a representation of the father’s isolated and depressive emotional state. The father and the mansion generate a feeling of restriction and thereby provide a contrast to the garden which, as a symbol of the mother and a place of freedom, is characterized as the epitome of life (2010: 64):

There were other trees in the garden, and one of the things which made the place look strangest and loveliest was that climbing roses had run all over them and swung down long tendrils which made light swaying curtains, and here and there they had caught at each other or at a far-reaching branch and had crept from one tree to another and made lovely bridges of themselves.

In other words, the naturalness of the secret garden as a symbol of life stays in opposition to the static house. The garden's vegetation is not restricted by rules but runs wild and its apparent imperfection is what makes the garden a special and mystical place. Although Mary wants to revive the garden, she does not want to make it orderly stating that "[i]t wouldn't seem like a secret garden if it was tidy" (2010: 89). Hence, the wildness and liveliness seems to be the garden's true essence and, just like a child accepts and loves its mother as she is, also Mary adores the garden in its natural state.

Second, Mary demonstrates a motherly attitude towards her sickly cousin Colin as she takes care of him and listens to his needs but at the same time shows him his limits. When he behaves like a child, Mary puts him in the right place and lectures him and, while nobody else in the entire household dares to oppose Colin, Mary confronts him with his bad behavior. Thereby, she behaves like an adult and, in relation to Colin, like a mother (2010: 138-140; 143-146; 191). However, because Mary is still a child and occasionally also behaves like one, it could also be proposed that she is a child with a few traits of a sympathetic adult figure rather than a mature motherly figure. Likewise, Martha, albeit still a child herself, can be identified as a sympathetic figure. However, in contrast to Mary, Martha shows an altogether mature character but, considering her young age and her amicable relationship with Mary, she does not qualify as a maternal figure. As a sympathetic figure, Martha has a positive influence and a calming effect on Mary: "There was something comforting and really friendly in her [i.e. Martha's] queer Yorkshire speech and sturdy way which had a good effect on Mary. She gradually ceased crying and became quiet" (2010: 23). Furthermore, she reveals her knowledge about the secret garden to Mary (2010: 40), thereby bridges the gap between the past and the present and allows Mary to gain a better insight into the events that have happened at the mansion.

In *Matilda* (Dahl 1996) the reader comes across two very distinct types of motherly figures and, as mentioned above, one is used as a foil character for the other. While Miss Honey represents a sympathetic adult figure and later an ideal maternal figure, Matilda's biological mother Mrs. Wormwood demonstrates a rather unmotherly character. The women's surnames function as telling names revealing almost instantaneously the character of the person in question. Miss Honey's last name reminds of a sweet and

delicious treat and, therefore, points towards a kind, caressing and sunny-spirited personality. Mrs. Wormwood's last name, on the other hand, already sounds dull and is suggestive of an intrusive character. Like the women's telling surnames, their contrary physical appearances additionally indicate that they have oppositional characters. Mrs. Wormwood (1996: 251):

[...] was a large woman whose hair was dyed platinum blonde except where you could see the mousy-brown bits growing out from the roots. She wore heavy make-up and she had one of those unfortunate bulging figures where the flesh appears to be strapped in all around the body to prevent it from falling out.

In contrast, Miss Honey is described in the following manner (1996: 290):

She had a lovely pale oval Madonna face with blue eyes and her hair was light-brown. Her body was so slim and fragile one got the feeling that if she fell over she would smash into a thousand pieces, like a porcelain figure.

By comparing these descriptions, it becomes apparent that Mrs. Wormwood has an excessive appearance and that her entire presentation is based on exaggeration. Miss Honey's appearance, on the other hand, is simple, reductive and natural. She does not wear make-up to cover anything up and is nevertheless perceived as pretty and Madonna-like. Despite her pale skin, her depiction renders a positive image while Mrs. Wormwood's unnatural look contributes to a rather unappealing impression. The idea that the women's visual appearances reflect their personality is supported by any further description of Miss Honey and Mrs. Wormwood. As regards the first, it is stated that (1996: 290-291):

Miss Jennifer Honey was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt that she possessed that rare gift for being adored by every small child under her care. She seemed to understand totally the bewilderment and fear that so often overwhelms young children who for the first time in their lives are herded into a classroom and told to obey orders. Some curious warmth that was almost tangible shone out of Miss Honey's face when she spoke to a confused and homesick newcomer to the class.

Albeit inconspicuous, reserved and calm, Miss Honey is a successful teacher and later an acclaimed principal. She is highly appreciated by her students as she provides steadiness and has their best interest in mind. It even seems that it does not matter that she rarely smiles for her inner personality is more impressive than her outer impression. Unlike Miss Honey who mostly cares about others, Mrs. Wormwood is primarily occupied with herself, with her visual appearance and with being a trophy wife. She accepts her role as

being inferior to her husband, serves him breakfast and dinner, caters to his everyday needs and effaces when he returns home angrily (1996: 262; 274; 283). However, Mrs. Wormwood does not only accept her own inferiority to men, but believes that this should be every girl's aim in life. Expressing her rather oppressing opinion, she states: "A girl should think about making herself look attractive so she can get a good husband later on. Looks is more important than books [...]" (1996: 321). Thereby, she does not only diminish girls and women in general, but ridicules her daughter Matilda's achievements and interests in particular. Summing up, Mrs. Wormwood cannot be considered a role model, let alone, an ideal mother as her altogether unpleasant character and her disinterest in her daughter's life demonstrate a lack of motherly qualities. Miss Honey, on the other hand, has a likeable character and is a good role model and a motherly figure to Matilda. In spite of their differences, both women allow for a better understanding of the idea of motherhood as they contribute a negative and a positive motherly archetypal image, respectively, to the mother archetype.

As it has already been postulated by Jung, apart from human beings, the mother archetype can also be materialized in symbols such as "things and places standing for fertility and fruitfulness" (Jung 1969: 81). Edinger further proposes that the mother archetype can be understood in a natural sense and that the entire human kind takes its origins in "[t]he *Archetype of the Great Mother*" (1968; [original emphasis]):

The Archetype of the Great Mother, the personification of the feminine principle, [which] represents the fertile womb out of which all life comes and the darkness of the grave to which it returns. Its fundamental attributes are the capacity to nourish and to devour. It corresponds to mother nature in the primordial swamp [...].

The natural connection between mother and child is particularly emphasized by the image of the female womb. Moreover, by referring to the womb as the source of life, it is acknowledged as a symbolic archetypal image of the mother archetype.

Alston likewise proposes that there is a level of natural unity to be found between a mother and her child and, by drawing a comparison between the home and the mother's womb, also links this relationship to the concept of home (2008: 83). She proposes that, because the uterus is the first home of any living creature, it is life's goal to find a home with the utmost resemblance to "the ultimate home, where life begins, where the foetus is safe and nourished [...]". The womb theory implies that the mother's uterus and the ideal home share some fundamental features as both are nurturing, caring, supporting and secure. Being inside the womb and home, respectively, the child is prepared for the

challenges it has to face upon release into the world. As the child feels strong enough to leave the womb, it is born into the real world, where it will try to regain what is lost.

According to Alston, the endless search for an ideal home is part of a “psychoanalytical approach” (2008: 83), a Freudian interpretation of home, as home and family are depicted as the epitome of everything that is worth desiring. Freud’s theory of personality also attempts to explain the psychological processes which occur when the object of desire, i.e. the mother’s womb or home, is unattainable (Hall, Lindzey & Campbell 1998: 48-50). In such a case, a “substitute object” is found which closely resembles the original object of desire but “is rarely if ever as satisfying or tension reducing as the original object, and the more dissimilar the substitute object is from the original one, the less tension is reduced” (1998: 49). The theory of replacement and displacement becomes evident in *The Wind in the Willows* (Grahame 1993). When Mole heads into the Wild Wood and is later rescued by Rat, they find shelter in Badger’s home. Mole appreciates Badger’s hospitality and even feels “home-like” in Badger’s domicile (1993: 45) but at the same time realizes that this is not his home. Instead, at least for the moment, he considers Rat’s home his place of belonging, anticipating that “he would be at home again among the things he knew and liked” (1993: 49). However, it is only his truly own home, his place of origin, that mysteriously draws him back “through his nose” (1993: 53), which demonstrates that Mole has a stronger relationship with his first and original home than with either Rat’s or Badger’s home. Hence, it could be proposed that the bond between Mole and his source of existence is stronger than any other bond formed afterwards, a suggestion in support of Freud’s theory of displacement and the womb theory.

Although *The Wind in the Willows* (Grahame 1993) does not revolve around the theme of family, it does deal with the theme of home. Thereby, home is naturalized and partially treated as a person, as a mother: “In a text devoid of key female characters it is noteworthy that the need for the maternal is still apparent and moreover that this need is articulated in the depiction of the home as it becomes the substitute mother” (Alston 2008: 79). The maternal side of home becomes apparent when Mole is drawn back to his old home by the smell it effuses (Grahame 1993: 52-53):

Home! [...] Since his escape on that bright morning he had hardly given it a thought, so absorbed had he been in his new life, in all its pleasures, its surprises, its fresh and captivating experiences. Now, with a rush of old memories, how clearly it stood up before him, in the darkness! Shabby indeed, and small and poorly furnished, and yet his, the home he had made

for himself, the home he had been so happy to get back to after his day's work. And the home had been happy with him, too, evidently, and was missing him, and wanted him back, and was telling him so, through his nose, sorrowfully, reproachfully, but with no bitterness or anger; only with plaintive reminder that it was there, and wanted him.

Mole's home is not enraged or offended about his absence or his choice to stay with Rat at the river but instead lures him back. The fact that the home uses its scent to attract Mole and that he cannot escape its call emphasizes their natural connection, which is comparable to the connection between a mother and her child (Alston 2008: 79). The home's attitude resembles the attitude of a mother who welcomes her child back and invites it inside independent of its deeds (Grahame 1993: 64):

But it was good to think he had this to come back to, this place which was all his own, these things which were so glad to see him again and could always be counted upon for the same simple welcome.

His home still offers a secure and safe refuge and is not insulted but mournful that the child wandered off. Like a loving mother, it is always prepared to take him back.

While in reality the child cannot climb back into its mother's womb, in children's literature it is possible for the child to return home, an action which could be interpreted as the adult's "self-indulgent desire" of returning (Alston 2008: 84). For example, Mole in *The Wind in the Willows* (Grahame 1993: 56) can return back to his original home and also Peter in *The Tale of Peter Rabbit* (Potter 2002) and Max in *Where The Wild Things Are* (Sendak 1984) find refuge in their familiar home and with their mothers. However, the option of returning is not only comforting but likewise oppressive as the desires of the nostalgic adult who desperately tries to find his way back home compete with the inner child's strive for independence and the wish to grow up and leave home. As a result, the aforementioned children's books establish "a sense of repression in conjunction with an idealistic notion of home and protection" (Alston 2008: 84) in the reader.

In conclusion, the mother archetype can be materialized in the biological parent, a motherly figure or a female sympathetic adult figure. Apart from human beings, it can, however, also be found in figures or symbols. Especially the naturalization of the relationship between a mother and her child features prominently in children's literature.

2.2.3 *The child archetype*

So far, the focus of attention has been on the adult, i.e. the father and the mother archetype. Hence, the emphasis in this chapter will be placed on the child archetype and the various archetypal images comprised within said archetype. Thereby, it will become evident that, despite the fact that archetypal images of the child are simpler to identify, the child archetype, like any other archetype, remains inconceivable in its entirety.

In contrast to the father and the mother archetype which are complex constructs whose embodiments can sometimes be difficult to recognize and might therefore be overlooked at first glance, materializations of the child archetype appear to be easier to recognize. First, while each child character adds an image to the child archetype, not every adult character necessarily fulfills the criteria of a fatherly or a motherly figure, hence, the criteria of the father or the mother archetype. In *The Tale of Peter Rabbit* (Potter 2002) the appearing characters are Peter and his three sisters, their mother, the neighbor and, at least to some extent, father rabbit. While Peter and his sisters all represent the child archetype, out of the adult characters only mother rabbit can be considered a parental archetypal image. In contrast, the neighbor does not show any sign of attachment to Peter but instead attempts to kill him and also father rabbit, apart from providing a negative example, hardly contributes to the wider understanding of the father archetype.

Second, in the children's books selected, the child archetype is embodied in at least one child protagonist. In some books, there are even more child protagonists to be found, with each of them adding another notion to the archetype. Hence, because one protagonist is always a child and because the focus is mostly on the main characters, the reader is instantly familiarized with at least one archetypal image of the child archetype. Arguably, in *The Wind in the Willows* (Grahame 1993), the central characters are not unequivocally identifiable as children as they are not set in opposition to parental figures. However, Mole's and Toad's behavior rather resembles the behavior of children than adults. For example, when Mole gets lost in the Wild Wood, he is scared and hides in a tree hole instead of being brave and facing his fears (1993: 29):

Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its furthest line. They were up and alert and ready, evidently, whoever they were! And he – he was alone, and unarmed, and far from any help; and the night was closing in. [...] At least he took refuge in the dark deep hollow of an old beech tree, which offered shelter [...].

Likewise, Toad displays childish behavior for he does not care about the well-being of others and acts egocentrically. For instance, when his friends plan on helping him taking back his house, he acts immaturely instead: “‘Well, I shan’t do it, anyway!’ cried Toad, getting excited. ‘I’m not going to be ordered about by you fellows! It’s my house we’re talking about, and I know exactly what to do, and I’ll tell you [...]’” (1993: 143). Here, Toad clearly demonstrates a rather childish character. Hence, in contrast to the assumption that there are no child characters in *The Wind in the Willows* (Grahame 1993), the child archetype can actually be identified in the embodiment of Mole and Toad, two of the four main characters.

Finally, in some children’s books, also other child characters, who might be less important for the plot than the protagonists but nevertheless contribute to the wider understanding of the child archetype, can be found. For example, in *Matilda* (Dahl 1996) the reader is presented not only with Matilda herself but also with her brother and her classmates. Likewise, Dudley, Neville, Malfoy and all other fellow Hogwarts students in *Harry Potter and the Philosopher’s Stone* (Rowling 2000) add archetypal images to the child archetype. Concluding, it is unsurprising that “Jung considered the archetype of the child one of the most frequently occurring archetypes” (Mercer 2003: 126).

What applies to archetypes in general, also applies to the child archetype. To be more concrete (Mercer 2003: 126):

Archetypes are hypothetical, symbolic of potential rather than being identifiable with the concrete experience they represent. Hence Jung urged readers not to confuse the ‘child-motif’ or archetype with the actual child. Jung contended that the child archetype appears in many forms: as elf or dwarf in folklore; the savior or God-Child or hero in religion and ritual; the ‘hidden treasure’; or as a monster or giant.

In other words, the child archetype comprises a plethora of archetypal images and, thus, there is not one type of a child but many that fit the criteria of the archetype. While some of them have positive connotations, others are considered rather negative. The resulting tension creates “two poles: on the one hand helplessness in the face of danger, abandonment, or exposure [...]; on the other hand, the possession of extraordinary powers” (2003: 126). It should be noted at that point, that these two poles can appear in the same individual and can become stronger or weaker in response to the concrete situation and the individual’s state. Hence, a child can be helpless in one moment, while it demonstrates great powers in the next.

In the following, three archetypal images of the child archetype, namely the archetypal image of the rebellious child, the saving child and the obliging child, will be examined in more detail. While these types of archetypal imagery can naturally be all found in one and the same individual, characters from the children's books selected will be singled out to emphasize the archetypal images' nature. It should be noted at this point that the three named archetypal images of the child archetype show similarities with three story patterns of home discussed in a later chapter (see Chapter 3.2). Hence, in a more detailed discussion, the nature of the rebellious child, the saving child and the obliging child will be examined in the context of the Odyssean, the Promethean and the Oedipal pattern of home, respectively.

As regards the first archetypal image, the rebellious child is characterized by a challenging attitude towards its parents and other adults. It questions their authority and breaks rules in order to test its limitations. Thereby, it might even leave home to explore its other options away from the familiar environment. Ultimately, however, because the character in question is still a child who is in need of protection and surveillance and who longs for the safety of home and family, the return is inevitable. The archetypal image of the rebellious child can be found, for instance, in *The Tale of Peter Rabbit* (Potter 2002) and in *Where The Wild Things Are* (Sendak 1984). In both children's books the child protagonists challenge their mothers and overstep their boundaries for their own benefit. Peter simply wants to experience an adventure and Max does not want to behave or obey his mother's rules. However, after both boys have understood the consequences of their misbehavior, they regretfully return and are lovingly welcomed back. Their characters, at least for the moment, are reformed and they are no longer interested in rebelling against their parents.

Second, the archetypal image of the saving child can be found in situations in which the adult takes a wrong direction and needs the child's help to return to the rightful path. Even though the child might thereby overstep its boundaries, it does so knowingly and with a meaningful purpose in mind. This archetypal image can be found, for example, in *The Secret Garden* (Burnett 2010). While Mary is actually not supposed to know about, let alone, enter the secret garden, she and her friend Dickon take care of it. When also Colin learns about the garden and listens to the girl's stories, he starts to light up: "If I could go into it I think I should live to grow up!" (2010: 148). Moreover, he makes plans for the future (2010: 179) and takes pleasure in being outside. By overstepping her boundaries, Mary helps Colin to recover his health and contributes to the reunion of father and son

(2010: 239-241). In the end, it is due to Mary's influence that her uncle is pulled out from isolation and that the relationship with his son Colin is restored.

Finally, the characteristics of an obliging child can be applied to child characters who, even in situations which go beyond their comprehension, comply with their parents' rules and act accordingly. Especially as regards their father, the sisters in *Little Women* (Alcott 1994) are raised to be obedient. However, the girls do not obey out of ignorance but because they trust their parents to have their best interest in mind. In a letter sent by their father from the warzone, he writes (1994: 10):

[...] I said to them, that they will be loving children to you [i.e. Miss March], will do their duty faithfully, [...] and conquer themselves so beautifully that when I come back to them I may be fonder and prouder than ever of my little women.

Despite the fact that none of the sisters has behaved particularly wrongly, they hysterically plead to be better and to not disappoint their father. Jo, for instance, declares: "I *am* a selfish girl! but I'll truly try to be better, so he mayn't be disappointed in me by-and-by" (Alcott 1994: 10; [original emphasis]). Out of respect for their father, the sisters agree on restraining themselves and on putting the needs of others before their own. Hence, they obey his wish and change their attitude and behavior for the better.

Concluding, while in children's literature the child archetype can be found more frequently than the father or the mother archetype, it can likewise be embodied in a great variety of archetypal images. Hence, the rebellious child, the saving child and the obliging child discussed in this section only represent a mere fraction of the child archetype.

3 THE CONCEPT OF HOME

The concept of home, i.e. the archetype of home, plays an important part in this thesis. Since not one but a myriad of interpretations of home can be found in literature, a thorough examination of definitions appears to be crucial. Moreover, story patterns of home and the ideal home in children's literature will be discussed. Hence, after having conducted an analysis of the constituents of the family archetype, the emphasis will now be placed on the various archetypal images of the archetype of home.

3.1 DEFINING HOME

In order to examine the concept of home, i.e. the archetype of home, in children's literature, it is crucial to first understand the archetype of home itself. Since the idea of home is ambiguous and cannot be reduced to only one definition, its analysis is a challenge. The complexity of home becomes particularly evident in consideration of its cultural, social and ideological dependency (Lewin 2001: 356). As it is an ambiguous, context-dependent construct, it needs to be investigated from different perspectives and within different situations. Unfortunately, this also means that there is no ultimate answer to the question "What is home?" and any supposedly ultimate answer can only be a theory that holds true until falsified.

The *Longman Dictionary of English Language and Culture* confirms that home does, indeed, have many different meanings which is demonstrated by the following selection of definitions (1992: 634-635):

Home¹ /həʊm/ [British English; /hoʊm/ American English] *n*

- 1 the house, flat, etc. where one lives [...]
- 2 the house and family one belongs to [...]
- 4 a place for the care of a group of people or animals [...] who usu. have special needs or problems [...]
- 7 **be/feel at home** to be comfortable; not feel worried [...]
- 9 **make oneself at home** (*often imperative*) to behave freely, sit where one likes, etc., as if one were in one's own home

Home³ *adj*

- 1 of or being a home, place of origin, or base of operations [...]
- 2 not foreign [...]

This rather straightforward, formal approach on defining home provides several potential meanings but, first and foremost, it shows that the word itself can belong to two different word classes, namely nouns and adjectives. This insight is, however, not central to the

purpose of this thesis which focuses not on lexical aspects of home but on its semantic meaning. Therefore, in order to grasp the meaning of home properly, taking up another source of definitions becomes inevitable. In an attempt to define home semantically, Lewin gives the following definitions knowing that the concrete meaning depends on an individual's perspective and on the circumstances in which the term is used (2001: 360-361; [original emphasis]):

- *The home as a mirror of personal views and values.*
- *The home as centre for family relationships and friendship.*
- *The home as a place to own.*

Taking into account only these two sources of definitions and the fact that the meanings listed here are only selections of each source, it is unsurprising that home can be referred to as a “multidimensional concept” (Mallett 2004: 64) and that, consequently, home is subject to studies “within the disciplines of sociology, anthropology, psychology, human geography, history, architecture and philosophy” (2004: 64). Summing up the both sources above, three main categories of meanings can be identified, namely home and family, home as an individual's feeling generated by, for instance, “*personal views and values*” (Lewin 2001: 360; [original emphasis]) and home as a space.

As regards home and family, home is where children are usually raised by their parents and live with their families. It is where family life happens and where joy and sorrow are shared. Yet, on detailed examination it becomes evident that the concepts of home and family are closely related yet not identical (Hareven 1991: 254). In children's literature, however, both terms are frequently used synonymously. For example, in *The Wind in the Willows* (Grahame 1993: 5), Rat refers to the river, his home, as his family. To him, there is no difference between home and family: “It's brother and sister to me, and aunts, and company [...]”. While Rat does not talk about family in terms of related human beings in this sequence but in terms of his relationship to the river, living with a loving family constituted of actual human beings surely simplifies the establishment of home. However, people who do not have a family or live alone naturally also have a place they call home: “Although family values are often associated with home meanings, home is also a meaningful site for individual occupiers” (Fox O'Mahony 2007: 358). It becomes evident that the existence of home is not necessarily bound to the existence or presence of a family but that also other people like friends and acquaintances can influence the development of a home. In such cases, “home is not constituted primarily through biological ties of filiation, but rather through affiliative bonds” (Reimer 2008: 1). It is, however, also

possible that the creation of home does not depend on people at all but on other aspects which nevertheless still require that its meaning is negotiated “between the individual and the environment” (Lewin: 2001: 353). While the topic of family and home will be discussed in more detail at a later time (see Chapter 4), the two other categories mentioned above will be the focus of the following sections. It should be noted, however, that all three categories are closely related and intertwined making it sometimes difficult to clearly distinguish between the categories.

3.1.1 *Home as an individual's feeling*

This category of home combines several facets of home. It all comes together, however, in a feeling of arrival, acceptance and freedom which can be evoked by memories and conditions, behavior and actions, attitude and values. Because the feeling of home can be generated by an individual's space of living as well as by people who are close to the individual such as a family, it is particularly challenging to separate this category of home from the other two. Therefore, the feeling of home influences the discussion about home, family and space and is touched upon in the subsequent chapters as well.

The genuine feeling of home can be generated by a distinct sound, a specific move or a certain smell. For example, Mole in *The Wind in the Willows* (Grahame 1993: 53) is drawn back to his home “through his nose”, demonstrating that a mere scent can suffice to establish a feeling of home. The feeling of home can also be established through memory recall and, therefore, can be considered “an extension of an individual's very person” (Lantz 1996: 29, quoted in Lewin 2001: 356). In other words, it is component and product of an individual's identity at the same time. As Wise states, home “is not the place we ‘come from’; it is a place we are” (2000: 297), a place in which we can articulate our identity, a conglomeration of habits (2000: 303). Seeing home as “a place we are” (Wise 2000: 297), home appears to be a reflection of our “state of being”, of our self (Mallett 2004: 65) and “*of personal views and values*” (Lewin 2001: 360; [original emphasis]). An example for the latter can also be found in *The Wind in the Willows* (Grahame 1993) where Mole's home can be regarded as a reflection of his inner self. His home and with it his life might, in comparison to other homes he comes to see on his adventures, seem “[s]habby indeed, and small and poorly furnished” and “yet [it is] his, the home he had made for himself” (1993: 53). He is proud of it in spite of its simplicity as it represents his uncomplicated and grounded character to which he can return to any

time and be himself again. After spending a longer time away from home, Mole finally revisits his place of origin and realizes the perks of its simplicity (1993: 64):

He saw clearly how plain and simple how narrow, even – it all was; but clearly, too, how much it all meant to him, and the special value of some such anchorage in one's existence. He did not at all want to abandon the new life and its splendid spaces, [...] the upper world was all too strong, it called to him still, even down there, and he knew he must return to the larger stage. But it was good to think he had this to come back to, this place which was all his own, these things which were so glad to see him again and could always be counted upon for the same simple welcome.

Despite the fact that Mole appreciates the excitement of his new life, he still longs for his own home, a place where he can be himself to cherish his private thoughts and values. His home does not hold prejudice against him and does not condemn him for his behavior at home. It heartily welcomes him back at any time. It remains his home continuously and is also a refuge from the potentially harmful, outside world (Lewin 2001: 360). All these aspects establish the feeling of home in Mole as they would do in any other individual.

3.1.2 *Home as a space*

Although the idea of “*home as a place to own*” (Lewin 2001: 360; [original emphasis]) seems quite self-explanatory, the understanding of home in terms of space and territory is ambiguous and, hence, requires further examination. In particular, the difference between a house as a mere space and house as a place where a home can be created needs to be investigated in more detail.

Taking into account the plethora of definitions presented in the course of this thesis, it is unsurprising that home cannot be restricted unquestioned to a physical place. Mallet points out, a “house or dwelling accommodates home but home is not necessarily confined to this place” (2004: 63). Hence, home can be found anywhere independent of a geographical location. However, in fictional literature, home as a mere space, i.e. a house, a mansion, a cave, a castle etc., and home as “the house and family one belongs to” (*Longman Dictionary of English Language and Culture* 1992: 634) are often used synonymously. In any case, it appears that the concepts of home in terms of building and home in terms of place of belonging, which is most often the place where one's family is, are closely linked. Accordingly, the presence or absence of one type of home overlaps with the presence or absence of the other. In *The Secret Garden* (Burnett 2010) Mary, an orphan, is confronted with the lack of a home and, consequently, does not know where

she belongs. At first, since Mary is told that she will be sent away after her parents have died, the reader is led to believe that her question “Where is home?” (2010: 8) only refers to a physical space. However, it becomes evident that, apart from not knowing where she is meant to be physically, she also does not know where she belongs in terms of family and kinship: “She had begun to wonder why she had never seemed to belong to anyone even when her father and mother had been alive” (2010: 10). Therefore, it could be argued that Mary searches for a home in terms of space as well as in terms of belonging and family which she both ultimately finds at her Uncle’s mansion.

The theory that a house and a home are two very different ideas becomes further evident considering the fact that an individual cannot find a home in any house. In other words, if a home were only a locality, any house could be thought of as home. Most people will agree though that their friend’s home is not a home to them, but that only their own, personalized space deserves this label. When Mole in *The Wind in the Willows* (Grahame 1993) ventures into the Wild Wood, he feels afraid and lonely and finds comfort in a tree hole: “At least he took refuge in the dark deep hollow of an old beech tree, which offered shelter, concealment – perhaps even safety [...]” (1993: 29). Although his hiding place cannot be compared to a conventional home, he still feels secure, a feeling associated with home. Yet, Mole would most certainly not call the tree hole his home due to the fact that it, in spatial terms, lacks vital aspects of home. Later, Rat and Mole are lost in the wood and find Badger’s home by accident. Again, what Badger considers his home, is a place of refuge and safety for the two visitors (1993: 37). It is, however, not a home to them. Mole refers to Badger’s home as “home-like” (1993: 45), inferring that he feels like home but simultaneously knows that it is not his home, and, when the rat and the mole finally return to the river, he is excited to “be at home again among the things he knew and liked” (1993: 49).

In order to make a house a home, the domicile needs to be filled with “soul and spirit” (Honeybloom 2010: 1), with old memories and expectations about the future. This holds especially true for sole residents (Fox O’Mahony 2007: 348). Before Mole moves in with Rat, he lives alone in his actual domicile, a home with which he has established a strong connection. When Mole returns to his old home, “his face beamed at the sight of all these objects so dear to him [...]” (Grahame 1993: 57) demonstrating that objects can trigger recollection of the past and the feeling of home. Without personal items, a house remains a neutral territory. A different situation presents itself to groups of people who share a home such as families since “[t]he existence of close relational ties within a family could

enable them to bring many of their ‘home values’ – for example, family life, a sense of belonging, security, continuity and identity – to a new property” (Fox O’Mahony 2007: 348). Therefore, a family can leave their place of living and establish a new home somewhere else, suggesting once more that a home is not necessarily bound to spatial confinement. In this case, while material artefacts can support the establishment of home, a home can indeed be established independent of objects as “non-physical aspects represent what we call ‘home’” (Lewin 2001: 356). Concluding, depending on the individual’s living arrangement, the creation of home appears to on relationships and memories which might be embedded in objects but which can also be maintained and recalled without them. Hence, it could be argued that a home can be created independent from space but that home is often realized in space.

Another aspect that needs to be taken into consideration is that what is regarded as home is subject to change. Home evolves in response to outer circumstances and inner developments and as Wise points out: “‘One can never step into the same river twice’, as they say. Home is always movement [...]” (2000: 305). The adaptability of home can be understood in two ways. First, home can adjust to different expectations and people and can, therefore, change in itself. For example, one person might leave a home to move to another location leaving the rest behind to fill in a gap or all occupants might move together from one location to another to establish a new home somewhere else. Second, what is regarded as home can vary among and even within people depending on the circumstances. The different usages and references to home and house become particularly evident in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) in which the children’s idea of home is not static but varies throughout the book. The children leave London, their home, to move to a Professor’s house in the countryside (2002: 1). At the beginning, their new place of living is referred to as house as in “I tell you this is the sort of house where no one’s going to mind what we do” (2002: 3) and “It was the sort of house that you never seem to come to the end of, and it was full of unexpected places” (2002: 4). The term house is also used to simply describe a place physically as in “The house was so large and complicated and full of hiding-places that she thought she would have time to have one look into the wardrobe and then hide somewhere else” (2002:28) and “The snow was falling thickly and steadily, the green ice of the pool had vanished under a thick white blanket, and from where the little house stood in the center of the dam you could hardly see either bank” (2002: 89). Eventually, however, Lewis uses the word home to describe the Professor’s house and the primary

world: “‘I’m very sorry, Mr. Tumnus,’ said Lucy. ‘But please let me go home’” (2002: 21). While the Professor’s domicile was referred to as house before, it turns into her home now. Here, it becomes evident that home is used for a place of belonging, desire and security, whereas house denominates a mere locality or a place with which the individual does not yet have a personal bond at the time. Under certain circumstances, however, any house or place can turn into a home. In the course of their adventure, the children begin to feel home in Narnia. While phrases like “But please let me go home” (2002: 21), “What about just going home?” (2002: 65) and “Let’s go home” (2002:70), in which home is used to refer to the Professor’s house, are used regularly at the beginning of the book, there are no comparable phrases found after they meet Mr. Beaver, a welcoming face, and begin to adopt a positive attitude towards Narnia. With Aslan’s help the children ultimately liberate Narnia from the White Witch’s reign and are crowned at Cair Paravel as kings and queens (2002: 199). Even though the word home is not explicitly mentioned to refer to Narnia, the reader gets the sense that Narnia and Cair Paravel have become their new home. Eventually, they grow older in Narnia (2002: 203) and one day they find their way back to the primary world (2002: 205). Narnia nevertheless remains a place that they want to and will return to again, suggesting once more that they see Narnia as one of their homes: “Yes, of course you’ll get back to Narnia again someday. Once a King in Narnia, always a King in Narnia” (2002: 206).

What is particularly striking in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) is the usages of home and house in reference to the White Witch’s castle. In general, her domicile is referred to as house as in “‘It is a lovely place, my house,’ said the Queen” (2002: 40). The term house is also used for description of said place: “Well, my house is between those two hills. So next time you come you have only to find the lamp-post and look for those two hills and walk through the wood till you reach my house” (2002: 41). Occasionally, the first letter of house is capitalized, thereby giving the impression that the castle and the White Witch are even more intimidating and distant from the rest of the country and its inhabitants. For example, when Peter, Susan and Lucy make plans for rescuing their brother, Mrs. Beaver responds: “I don’t doubt you’d save him if you could, dearie,” said Mrs. Beaver, “but you’ve no chance of getting into that House against her will and ever coming out alive” (2002: 84) and “Once you were all four inside her House her job would be done [...]” (2002: 92). Moreover, the term house can be used for a description and be capitalized at the same time (2002: 99-100):

And there, on the other side of the river, quite close to him, in the middle of a little plain between two hills, he saw what must be the White Witch's House. [...] The House was really a small castle. It seemed to be all towers; little towers with long pointed spires on them, sharp as needles. [...] Edmund began to be afraid of the House.

In general, the children as well as Mr. and Mrs. Beaver only refer to the White Witch's castle as house and there are only two instances in the entire book that the word home is used for her residence. First, the White Witch herself calls it home when the spring returns to Narnia and the reindeer cannot pull the sledge any longer: "And cut the harness of the reindeer; they'll find their own way home" (2002: 131). Second, Aslan calls it home when he, after his resurrection, sets out to rescue the White Witch's captives: "'The Witch's home!' he cried. 'Now, children, hold tight'" (2002: 182). Although he identifies the castle as home, he does not do it in relation to himself but in relation to the White Witch. In contrast, the castle remains a mere locality for him: "'Now for the inside of this house' said Aslan. [...] 'Leave no corner unsearched. You never know where some poor prisoner may be concealed'" (2002: 187).

A final issue in need of addressing is the close relation of space and power as more access to space equals more access to power. Foucault states that "the house remains until the eighteenth century an undifferentiated space". Instead of assigning special functions to certain spaces, each room was used for multiple purposes. Only from then onwards "space becomes specified and functional" (1980: 149). He further proposes that the "whole history remains to be written of *spaces* – which would at the same time be a history of *powers*" (Foucault 1980: 149; [original emphasis]), thereby illustrating the interdependence of power and space. This mutual relation impacts literature in general and children's literature in particular but is often failed to recognize (Alston 2008: 92):

[T]he spaces which the adults and children inhabit remain divided and while divisions are perhaps less marked in contemporary children's literature than in that of the nineteenth century, their existence, though easily overlooked, is an indicator of the power discourses that are inherent in children's literature and which are in effect naturalised.

It appears that space and power indeed feature prominently in children's literature but that these themes are either concealed or, due to indifferences and habituation, missed by the reader. On closer examination, however, the interrelation of space and power can be noticeable. In *The Secret Garden* (Burnett 2010), when Mary enters her uncle's mansion, she is immediately intimidated by its size and massiveness (2010: 18):

The entrance door was a huge one made of massive, curiously shaped panels of oak studded with big iron nails and bound with great iron bars. It opened into an enormous hall, which was so dimly lighted that the faces in the portraits on the walls and the figures in the suits of armour made Mary feel that she did not want to look at them. As she stood on the stone floor she looked a very small, odd little black figure, and she felt as small and lost and odd as she looked.

The house's appearance instantly gives Mary an impression of what to expect and of what her role will be henceforward. Without knowing anything about her uncle, she almost instantly knows her place and feels small in comparison to his house and, metaphorically speaking, to him. Moreover, the mansion emits a certain degree of severity, which can be interpreted as a reflection of Colin's father and the general depressive atmosphere. In contrast to the strict rules at the mansion, Mary feels free in the secret garden and while the house evokes feelings of restriction and reticence, the garden, an open space, allows her to be free and at her best (2010: 74). Once more, the power and space are presented as closely intertwined.

3.2 STORY PATTERNS OF HOME

Attentive and regular readers will not be surprised to find story patterns in the books of their choice since "[s]tories are based on patterns and these patterns are generally based on the patterns of other stories" (Stott 1978: 473). In other words, patterns repeat themselves. It could be assumed, therefore, that the frequent reader might get bored by the constant repetition and predictable ending of a story. However, Nodelman proposed that "the pleasure of the repetition" (2000: 6) actually causes the opposite reaction in the reader. A theme which lends itself to being used as a recurrent story pattern in children's literature is home. In order to gain a better understanding of the archetype of home, these story patterns will be examined in more detail.

Home is used either as the primary setting throughout the entire story, as it holds true for *Little Women* (Alcott 1994), or as the starting point at the beginning of the story from which the protagonist embarks on an adventure as it is the case in *Where The Wild Things Are* (Sendak 1984), *The Tale of Peter Rabbit* (Potter 2002) or *Harry Potter and the Philosopher's Stone* (Rowling 2000). In those children's books the importance of home is emphasized independent of whether home is depicted as loving and partly even ideal or as deficient (Alston 2008: 75). In order to bring more structure to the subject, Waddey defines three basic story patterns in relation to home predominant in children's literature:

the “Odyssean pattern”, the “Promethean pattern” and the “Oedipal pattern” (1983: 13-14). In those three patterns, home is introduced either as a setting or as a topic on its own (Waddey 1983: 13) and while some children’s books, for instance *Matilda* (Dahl 1996), make use of all three patterns, other children’s books like *Where The Wild Things Are* (Sendak 1984) can be allocated to only one or two of the above-named patterns. To some extent, however, elements or at least nuances of all three story patterns can be found in most children’s book. As it has already been mentioned in Chapter 2.2.3, the three story patterns presented here show some similarities with three archetypal images of the child archetype, namely the rebellious child, the saving child and the obliging child. Because a story mostly focuses on the protagonists, the protagonists in the children’s books selected are children and the protagonists’ characters and actions have a significant influence on the plot, it is not surprising that the storylines and the archetypal images of the child protagonists align. Hence, the following section will not only elaborate on three story patterns of home but will indirectly and implicitly also provide a characterization of the three aforementioned archetypal images of the child archetype.

3.2.1 *The Odyssean pattern*

The idea of the Odyssean pattern is based on the correspondent figure in Greek mythology. After joining the battle against Troy, Odysseus, the hero of Homer’s *Odyssey*, leaves on a journey of ten years until he finally returns home (greekmythology 2016). On this journey, he faces an array of challenges and adventures but never loses sight of his destination (Clausen 1982: 144). Transforming this myth into a story pattern, Waddey proposes that home functions as a “frame” (1983: 13) with an adventure away from home being closed in by the setting of home. Therefore, the Odyssean pattern could be referred to as home-away-home pattern, which accentuates the protagonist’s “circular journey” (Stott 1978: 473) and, according to Nodelman and Reimer, “is the most common story line in children’s literature” (2003: 197-198). As the name of the pattern suggests, the children’s book main character leaves home, a safe place, to seek and encounter an adventure away from home. It perfectly illustrates “the primary connotation of ‘home’ [which] is of the ‘private’ space from which the individual travels into the larger arenas of life and to which he or she returns at the end of the day” (George 1996: 11). During the journey, difficulties are faced but successfully mastered, which ultimately results in the return back home, a place which becomes romanticized during the journey (Waddey 1983). The protagonist arrives with a refined character and more wisdom than upon

departure and, as a result of this change of character, home is experienced differently as well. Hence, Nodelman and Reimer suggest to change the pattern's name from Odyssean pattern into home-away-new home pattern, thereby acknowledging that a "new and better understanding of what both home and oneself are and should be" (2003: 198) is gained. They further point out that children's books which fall into the home-away-home pattern reverse the natural order of development. In these stories, children first experience an adventure in which they need to grow up before they can return home to their parents and back into childhood. Stories featuring the home-away-home pattern depict the protagonists as "dissatisfied with their positions in a family or a culture" and it is only their running away into insecurity and isolation that lets them appreciate their home (Stott 1978: 474). Max in *Where The Wild Things Are* (Sendak 1984: 1-6) is discontent with his situation at home where, in this particular situation, "[f]rustrations, aggressions, and hostilities dominate" (Stott 1978: 475). However, after having fled into a dream world, he soon feels lonely in the world of the wild things and realizes the advantages of family life and parental care: "And Max the king of all wild things was lonely and wanted to be where someone loved him best of all" (Sendak 1984: 29). The protagonists in stories following the home-away-home pattern soon realize that "home is clearly where the characters belong and where, after many vicissitudes, they return" (Clausen 1982: 142).

While the starting point of stories following the Odyssean pattern is always some kind of home, it is not clearly defined whether it has to be a good or a bad example of a home. An example of a loving home can be found in *The Tale of Peter Rabbit* (Potter 2002), in which Peter, his mother and his three sisters Flopsy, Mopsy and Cotton-tail live in a small underground cave. Except for its location "underneath the root of a very big fir-tree" (2002: 7), not much is told about the home in terms of space. As far as familial relationships are concerned, his mother is worried about his well-being and, thus, Peter's home can be described as a place filled with love and care. The story of the picture book *Where The Wild Things Are* (Sendak 1984) begins with a disagreement between Max and his mother with results in his leaving to where the wild things are. Even though the reader might get the impression that Max is unhappy with his situation, the home is nevertheless illustrated as his place of belonging, as a safe place and a loving home. In *The Tale of Peter Rabbit* (Potter 2002) and *Where The Wild Things Are* (Sendak 1984) the home-away-home pattern and the idyllic representation of home become evident when the protagonists return to their loved ones and their homes after realizing that the benefits of being home exceed the excitement away from home. However, the crucial point is that

the child character must first venture into the wildness and an adventure in order to realize the benefits of being home. Home becomes the place where the protagonist wants to be and where he or she actively chooses to return to instead of the place where he or she were born into. In *The Wind in the Willows* (Grahame 1993) Badger refers to his underground home as his ultimate place of belonging stating that “[...] up and out of doors is good enough to roam about and get one’s living in; but underground to come back to at last – that’s my idea of *home*!” (1993: 46; [original emphasis]). Only in comparison with away from home, this idyllic notion of home becomes possible. Thereby, it seems that it is not necessarily mandatory for the character to actually leave home for a proper adventure. Badger simply knows that his home provides him with everything that he needs and that an adventure could not outshine his home.

The ultimate goal, it appears, of “stories [which] typically move child characters from something like maturity to something like childhood, [is] to achieve what adults call a happy ending” (2003: 198). However, the so-called “happy ending” is not as sustainable as the adult writer or reader would want it to be. Although the protagonists return with a refined character, wisdom and the knowledge that the best place to be is home, their homecoming might not be ultimate. After returning home, Peter in *The Tale of Peter Rabbit* (Potter 2002) is relieved to be back but does not promise to stay at home forever and Max in *Where The Wild Things Are* (Sendak 1984) misses home but might visit his wild friends again sometimes in the future. It appears that adult writers project their own thoughts onto their characters wishing “that children didn’t in fact wish for more independence” (Nodelman & Reimer 2003: 211). Nevertheless, the returning part of the home-away-home pattern is vital since it emphasizes the child’s longing for a home like no other literary pattern (Alston 2008: 71). Therefore, it is not surprising that “[h]appy endings in children’s literature often consist of homecomings” (2008: 73).

In order to put some more structure to the themes of home and away, Nodelman and Reimer compiled a list of binary opposites which includes various terms and concepts associated with home and away from home (2003: 199):

Table 1: Binary opposites (Nodelman & Reimer 2003: 199)

Home	Away
Adult	Child
Maturity	Childishness
Civilization	Nature
Restraint	Wildness
Clothing	Nakedness
Obedience	Disobedience
Imprisonment	Freedom
Boredom	Adventure
Safety	Danger
Repression	Expression
Constriction	Liberation
Sense	Nonsense
Past practice	Future potential
Reality	Fantasy
Good	Evil
Evil	Good

Before going into a detailed analysis of the list of binary oppositions illustrated by Table 1 (Nodelman & Reimer 2003: 19) in relation to selected children's books, a few comments should be made. First, not all dimensions listed above can be identified in each book of the entire collection of children's literature. There might be some children's books which cover only one dimension while others may deal with a greater variety of opposites. Second, the list of binary opposites "is not a subtle mixture [...]. The oppositions are clearly separated out" (Nodelman 2000: 10). Hence, when one item applies, its opposite cannot apply at the same time. For example, a character cannot be adult and child in the very same situation and cannot be dressed and naked simultaneously. A character can, however, be an adult in one situation and a child in another situation. Jo in *Little Women* (Alcott 1994) adopts the role as "the man of the family now Papa is away" (1994: 6) only to discard it in the next moment: "I'll try and be what he [i.e. Papa] loves to call me, 'a little woman' [...]" (1994: 10).

Third, the list functions bidirectional. On the one hand, the table can be used to identify whether a setting is either a home or an adventure away from home as experienced by a person by reading the table horizontally. On the other hand, the listing illustrates how

home and away could hypothetically be. By reading the columns vertically, a better understanding of either concept in itself can be achieved. Moreover, the themes that are found in one column regularly co-appear in the same story (2003: 200). In texts in which both, home and away, are used, “characters [often] find themselves in situations in which they must think about how the value on the left differs from or represents different consequences from the value on the right” (2003: 200). In *The Tale of Peter Rabbit* (Potter 2002) Peter is torn apart between safety and danger, boredom and adventure, restraint and wildness and sense and nonsense and is ultimately confronted with the consequences of his choice of behavior. Moreover, while his sisters behave and show obedience, he chooses to disobey his mother’s rules. He leaves the safety of home to face danger on the other side of the fence and, upon return, his clothes are torn apart (Potter 2002: 64), illustrating the opposition of clothing and nakedness. The choice between two kinds of behavior and with it the choice between two worlds is always clear and although the two opposites “do intersect and interact”, they “never actually and finally blend” (Nodelman 2000: 10). The garden remains behind the fence and Peter’s home remains “underneath the root of a very big fir-tree” (Potter 2002: 7). In the same way does the wild forest and the place where the wild things are, which both originate in Max’s bedroom, belong to his adventure in his dream, his fantasy, and are gone when he returns to his original world (Nodelman 2000: 10).

Finally, it should further be pointed out that the associations with home and away are to understand neither solely positively nor negatively. Instead, both dimensions entail favorable and unfavorable aspects. For example, home is associated with positive ideas like safety, clothing and sense as well as ideas with negative connotations like restraint, imprisonment, boredom, repression and constriction. Independent of the positive or negative feelings home might evoke, each association is opposed by a contrasting idea allocated to away such as danger, nakedness and nonsense or promise wildness, freedom, adventure, expression and liberation (Nodelman & Reimer 2003: 199). In short, the concepts of home and away are not dividable into two clear opposites of good and bad or positive and negative, but need to be subjected to discussion and interpretation as well as related to the children’s book in question. Therefore, when applying the idea of oppositional associations with home and away to a children’s story, it is crucial to take into consideration the following. First, a children’s book that illustrates a home and an adventure away from home might only cover one oppositional pair listed by Nodelman and Reimer (2003: 199). A home that is restrictive does not necessarily need to be safe

and an away that allows for freedom might not be consistent with an adventure that brings danger with it. Depending on the story at hand, the binary oppositions can but do not necessarily have to be applicable. Second, it is crucial to examine the context in which home and away and their associations appear. It is imperative to be aware that the oppositions are only valid for a certain situation and cannot be used for a general evaluation of home or away in the story. For example, the homes of Peter in *The Tale of Peter Rabbit* (Potter 2002) and Max in *Where The Wild Things Are* (Sendak 1984) are depicted as rather constrictive. That does not imply, however, that their homes are constrictive in general but only that the particular situations that are described in the children's books show signs of constriction. Since both boys decide to return back home, it can be presumed that their homes are not terrible places after all. Peter's mother serves him tea and does not mourn his destroyed clothes (Potter 2002: 64-67) and when Max returns his freshly prepared dinner is waiting for him (Sendak 1984 32-34).

In some children's books home and away and with it the associated binary opposites become blurred when home and away exchange their position in the characters' lives. It is especially in these cases that the list of binary opposites (Nodelman & Reimer 2003: 199) can be used to identify whether a setting is regarded as home or away. In *Matilda* (Dahl 1996) the protagonist's alleged home with the Wormwood family turns out to be less of a home than the home experienced on the side of Miss Honey. While Matilda suffers from repression by her biological family, she can express and be herself freely around Miss Honey: "And now that they were alone, Matilda all of a sudden became wildly animated. It seemed as though a valve had burst inside her and a great gush of energy was being released" (Dahl 1996: 401). She finally defies her parents and her brother and discovers some future potential in her new life with Miss Honey. What started out as away from home ultimately becomes her new home. A similar situation can be identified in *Harry Potter and the Philosopher's Stone* (Rowling 2000). Since Harry does not have other relatives who could take him in (2000: 15), he is forced to consider the Dursleys as his family and the house at Privet Drive as his home. He feels constricted and imprisoned and does not enjoy any moment with his biological family. On his eleventh birthday, however, he learns about Hogwarts and his future as a wizard (2000: 38-48) which, in this very moment, turns into an adventure. Suddenly, he is allowed to unfold his potential and, although Hogwarts is a school with rules of its own, experiences liberty and freedom. After only two months at Hogwarts, he already regards the school as his home (2000: 126). In both cases, in *Matilda* (Dahl 1996) and in *Harry Potter and the*

Philosopher's Stone (Rowling 2000), the protagonists exchange their alleged home for an adventure which, ultimately, becomes their new home. However, this does not imply that this newly found home will automatically turn into a place of restraint and imprisonment and that they will soon seek another adventure away from home. As already mentioned above, home and away are context-dependent and the binary oppositions can only be applied to a certain situation in a story and to certain characters' lives. *Matilda* (Dahl 1996) only tells the story of a young girl from birth to finding a new home and *Harry Potter and the Philosopher's Stone* (Rowling 2000) is only the first of a series of adventures. Everything that happens after the end of a book is left to the reader's imagination. Summing up, it appears that *Matilda* (Dahl 1996) as well as *Harry Potter and the Philosopher's Stone* (Rowling 2000) only partly show signs of the Odyssean pattern. Since their original homes are hardly identifiable as true homes, they are actually away-home stories and do not adhere to the actual home-away-home pattern.

Because the realization of the binary oppositions proposed by Nodelman and Reimer (2003: 199) depends on the perspective taken up by the book's characters, the author and the reader, the themes *reality*, *good* and *evil* can be found in both columns. Depending on the text at hand, these dimensions in particular need to be considered in relation to their context (2003: 200). Thereby, three different types of stories can be identified. First, texts written for children can serve a didactic purpose by depicting home as a good environment and away as a dangerous, evil place which should be avoided. Second, the focus may be directed at the advantages of being away and, therefore, the adventure is described as the ultimate goal. Finally, the two types of stories which have already been mentioned can be combined to create a third type in which *reality*, *good* and *evil* are represented ambivalently (2003: 199). Despite the fact that Peter in *The Tale of Peter Rabbit* (Potter 2002) returns in an unheroic "pathetic condition" (Carpenter 1985: 145), Nodelman and Reimer (2003: 200) propose that the story "can be seen as being either about how a bad bunny gets into trouble for disobeying his mother or about how a heroic rabbit gets out of trouble by following his instincts". In other words, home is represented as the ultimate place to be while simultaneously the perks of experiencing an adventure are celebrated. It could be argued therefore that it is possible to concatenate both ideas within one story and that it is while Peter finds himself in the dangerous presence of Mr. McGregor that he realizes that his home is the place he longs to be. Moreover, Max in *Where The Wild Things Are* (Sendak 1984) enjoys his time with his wild friends but nevertheless longs for his mother and decides to return home. Again, this story combines

the first two types of text proposed by Nodelman and Reimer (2003: 200). The adventure away from home serves as a “sample of adulthood, with all its complexities” and that after mastering all difficulties, it is necessary for the child to return home and enjoy its innocence once again before it ultimately has to grow up (Wilson & Short 2012: 132). The insight that home is a place of childhood that is worth preserving is gained by being away. The hero returns “more mature and wiser” and “what at first appears merely pleausurably innocent turns out to be dangerously ignorant in relation to a wisdom achieved later” (Nodelman 2000: 4).

The list of binary opposites (Nodelman & Reimer 2003: 199) could be further extended by other items of setting since changes in setting emphasize the transformation from home to away quite clearly (Nikolajeva 2005: 133). For instance, in *The Tale of Peter Rabbit* (Potter 2002), Peter moves from a home indoors “underneath the root of a very big fir-tree” (2002: 7) to the garden outdoors, which aligns with Nodelman and Reimer’s opposition of civilization and nature as well as restraint and wildness (2003: 199). In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) the setting changes from winter to summer, from away to home. After a long time of winter, Christmas and with it Father Christmas (2002: 116-117) finally return. Moreover, spring arrives and the plants and flowers begin to bloom: [...] for the first time since he had entered Narnia he saw the dark green of a fir tree” (2002: 129). Here, the change of setting marks the moment in which the children begin to regard Narnia as their home. A similar transition can be found in *The Secret Garden* (Burnett 2010). Mary discovers a garden which is full of wild, untamed and partly dead nature at the beginning, which, according to Nodelman and Reimer’s list of binary opposites (2003: 199) would represent the concept of away. Upon first entering the garden, Dickon instantaneously realizes that the nature needs to be freed from the dead, uncontrolled growth in order to unfold its full potential: “There’s a big root here as all this live wood sprung out of, an’ if th’ old wood’s cut off an’ it’s dug round, an’ took care of there’ll be’ [...] a fountain o’ roses here this summer” (Burnett 2010: 87). Since “[i]t wouldn’t seem like a secret garden if it was tidy” (2010: 89), they want to preserve the garden’s wildness to some extent. Nevertheless, they have to weed, groom and nurture the garden. This might be interpreted as civilizing the untamed nature to become its own improved version which is an idea associated with home (Nodelman & Reimer 2003: 199). Because of the reawakening of the garden, Mary starts to feel at home in the moor and the secret garden, which was an adventure away from her alleged home, i.e. the mansion, turns into her actual home. Ultimately, this

feeling of being at home spreads across the walls of the garden and reaches the entire household, thereby turning the entire estate into a home. The change of setting realized by the revival of the garden evokes a transformation of home to away and from away to home. Although nuances of the home-away-home pattern can be found in this children's book, it should be noted that, since Mary actively push forward the garden's reawakening, *The Secret Garden* (Burnett 2010) can actually be considered an example of the Promethean pattern. Also, like *Matilda* (Dahl 1996) and *Harry Potter and the Philosopher's Stone* (Rowling 2000), *The Secret Garden* (Burnett 2010) is rather an away-home story than a home-away-home story.

3.2.2 *The Promethean pattern*

The Promethean pattern was named after Prometheus, who, according to Greek mythology, gave fire to mankind and thereby allowed them "to create, and build, and prosper" (Waddey 1983: 14). Books which follow this pattern of a "linear journey of wishfulfillment to a perfect place" (Stott 1978: 473) do not feature home as a place of security and pleasure but rather a "failed home" (Wilson & Short 2012: 134) at the beginning. The main character finds him- or herself in a place of ambivalence, insecurity, unfamiliarity or estrangement and needs to establish a home by him- or herself as a part of growing up (Nikolajeva 2005: 141). The newly created home becomes the builder's "alter ego" (Waddey 1983: 14) and can be considered "an evolving reflection of the protagonist" (1983: 13).

Even more than works of children's literature, literature written for young adults as well as adults makes use of the Promethean pattern. The plot often includes only an adventure with no return to the original home and the creation of a home-like place by the protagonists themselves. Thereby, the building of a home can be interpreted as a transforming journey into adulthood. Clausen (1982: 143) states that

When home is a privileged place, exempt from the most serious problems of life and civilization – when home is where we ought, on the whole, to stay – we are probably dealing with a story for children. When home is the chief place from which we must escape, either to grow up or [...] to remain innocent, then we are involved in a story for adolescents or adults.

An example of this pattern in young adults' fiction is *Divergent* (Roth 2011). Tris leaves her biological family, her faction and her home when she chooses to join another faction and, thus, another home. She escapes her familiar environment as part of her growing up.

Although she needs to face a plethora of challenges, she does not return to her original home but creates one on her own which is typical for this story pattern.

In general, the Promethean pattern can take either the form of a physical creation of home as in *Robinson Crusoe* (Defoe 1998) or the form of a psychological creation which, according to Waddey (1983: 14), happens in *The Secret Garden* (Burnett 2010). However, it could be argued that in *The Secret Garden* (Burnett 2010) Mary establishes a psychological home through the creation of a physical home by revitalizing a deserted land and turning it into a blossoming garden. Therefore, this book would feature both patterns of creation with the awakening of the garden being an analogy to the awakening of the mansion and the people living there. When Mary is sent from India to her uncle's estate in Misselthwaite Manor in Yorkshire, England, she is described as "the most disagreeable-looking child ever seen" (2010: 1). However, after some time at the mansion, she undergoes some changes which can all be linked to the finding and revitalizing of the secret garden. The more time she spends in her secret home, the more she transforms into another person as "when human beings join in the creative and healthful process of nature, they too create and become healthy" (Waddey 1983: 14). First, her appetite, due to the fresh air and the garden work outside, increases: "[...] after a few days spent almost entirely out of doors, she wakened one morning knowing what it was to be hungry [...]" (Burnett 2010: 36). As a result, she gains strength and weight: "I'm getting fatter and fatter every day" (2010: 137). Simultaneously, she develops a more amiable character (2010: 54):

She had begun to like the garden just as she had begun to like the robin and Dickon and Martha's mother. She was beginning to like Martha, too. That seemed a good many people to like – when you were not used to liking.

Furthermore, she becomes more aware of her own behavior and the feelings of the people surrounding her. She does not take everything the maid does for her for granted anymore but sincerely thanks Martha for a present: "'Thank you.' She said it stiffly because she was not used to thanking people or noticing that they did things for her." (Burnett 2010: 60). Being inside the garden, she does not even feel lonely anymore (2010: 65). The secret garden develops into a home-like destination, her place of inspiration and after being inspired herself, she allows Dickon (2010: 80) and Colin (2010: 173) to enter the garden. Colin, her sickly cousin, also begins to change for the better. He becomes stronger, manages to stand up and walk and begins to hopefully make plans for the future (2010: 179; 183; 186). He even takes away the curtain covering his mother's portrait because

seeing her laughter does not make him sad anymore (2010: 218). Together, the children create a home in the secluded garden whose “magic” (2010: 178) ultimately heals Colin physically and mentally (Carpenter 1985: 198). Even his queer father, whose body is deformed and who avoids human contact, finds joy in this environment (Burnett 2010: 232).

During her time in the secret garden, Mary is regularly accompanied by a robin whose own story can be read as a parallel to Mary’s creation of a home. When she first enters the secret garden and begins to pluck the weed, the robin is pleased “to see gardening begun on his own estate” (Burnett 2010: 67). In the same way that the garden needs to be cleared of everything that is dead, Mary and the Craven family need to be stripped of their past. Later, when the robin prepares for the breeding season and builds a nest, neither Mary nor Dickon want to disturb it and, out of respect and empathy, a sentiment Mary has only recently grown, speak in a low voice (2010: 131). When the robin’s nest is full of eggs, the bird becomes skeptical and cautious but after a little while its “[f]ears for the Eggs became things of the past” (2010: 215) as the it becomes used to the children. Like the bird, Mary and her friends build a home and become increasingly comfortable with their new situation. While the children keep their voices down at the beginning, they sing and laugh (2010: 85; 223; 239) towards the end of the book.

Another development which seems like an analogy to the children’s story, is the awakening of the garden’s roses which were planted and tended to by Colin’s mother and who died after an accident in the garden (Burnett 2010: 40). When Mary enters the garden, she asserts that “[i]t isn’t a quite dead garden [...]. Even if the roses are dead, there are other things alive” (2010: 66). Although the garden’s “dead state seems profoundly related to the sickness of Colin” (Carpenter 1985: 189), it is only Colin’s mother is truly dead, while Colin is actually alive. However, his father, his doctor and the servants treat him as if he was already on his death bed (Burnett 2010: 108). One day, Mary tells Colin about the garden and talks about their quest to awaken the flowers and plants: “‘Is it dead?’ he interrupted her. ‘It soon will be if no one cares for it,’ she went on. ‘The bulbs will live but the roses –’” (2010: 109). This utterance appears like a statement that is valid for both, the garden and Colin, implying that also Colin might die if nobody begins to take proper care of him. Yet, in contrast to the other people living in the mansion, Mary does not concede but actually sees hope for both, Colin and the roses. Dickon adopts the same attitude as Mary (2010: 177):

“The branches are quite grey and there’s not a single leaf anywhere,” Colin went on. “It’s quite dead, isn’t it?” “Aye,” admitted Dickon. “But them roses as has climbed all over it will near hid every bit o’ th’ dead wood when they’re full o’ leaves an’ flowers. It won’t look dead then. It’ll be th’ prettiest of all.”

Indeed, after some time of hard gardening work, the children’s efforts bear fruits and “[w]hile the secret garden was coming alive [...; the] two children were coming alive with it” (2010: 230). When Colin is strong and even manages to outrun his cousin, his father returns and is led into the garden where the family is reunited. When Mr. Craven first enters the garden he says: “I thought it would be dead”, on which Colin replies: “Mary thought so at first [...]. But it came alive” (2010: 241). This short passage can, once more, be interpreted as true for both, the garden and Colin. His father gave up on him just like he gave up on the garden but with the effort, love and devotion of Mary and Dickon both come back to life. The family’s final reconciliation allows for a “narrative closure” (Alston 2008: 60) emphasized by the prospering roses which bloom in the end: “Late roses climbed and hung and clustered” (2010: 239-241). A similar scene can be identified in *Little Women* (Alcott 1994: 184), in which a rose begins to prosper when the disease-ridden Beth finally overcomes her fever and her mother returns home. The idea that nature can be regarded as a reflection of the welfare of the human-beings living in it becomes further evident in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002). In this case, however, no typical mother figure can be identified. The figure which induces restoration is Aslan, a male lion, who, as it has often been argued, epitomizes the God of Christianity (Russell 2009: 61; Montero 2013: 62). Nevertheless, the symbolism remains the same. Upon Aslan’s return to Narnia, the spell of the continuous winter begins to break (Lewis 2002: 129):

And in that silence Edmund could at last listen to the other noise properly. A strange, sweet, rustling, chattering noise – and yet not so strange, for he’d heard it before – if only he could remember where! Then all at once he did remember. It was the noise of running water. All round them though out of sight, there were streams, chattering, murmuring, bubbling, splashing and even (in the distance) roaring. And his heart gave a great leap (though he hardly knew why) when he realized that the frost was over. And [...] for the first time since he had entered Narnia he saw the dark green of a fir tree.

The liveliness of nature can be regarded as a mirror image of the restored joy, confidence in their future and the liveliness of Narnia’s residents, which are brought upon them by the return of Aslan. Even the creatures which were turned into stone by the White Witch find resurrection when Aslan defeats his enemy (2002: 185-188). Concluding, it appears that in all three children’s books mentioned in this section, the awakening of nature and

the return of a beloved figure, either physically like in *Little Women* (Alcott 1994) and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) or psychologically like in *The Secret Garden* (Burnett 2010), are interconnected. Thereby, nature is used as a symbol of the underlying emotional state.

In *Matilda* (Dahl 1996) the protagonist has to face challenges until she finds her new home and can start a new life with Miss Honey. Because Matilda saves Miss Honey from her aunt and the principal of the school Mrs. Trunchbull by using her magic (1996: 443-453), this children's book also shows signs of the Promethean pattern. An argument against this allocation is that the house which later becomes Matilda's new home is actually not created by Matilda but was initially created for Miss Honey when she was still a child herself and is now made into a home again (1996: 452):

[...] within a couple of weeks she had moved into [...] the very place in which she [Miss Honey] had been brought up and where luckily all the family furniture and pictures were still around. From then on, Matilda was a welcome visitor [...] every single evening after school, and a very close friendship began to develop between the teacher and the small child.

Moreover, Matilda is only regarded as a guest and a friend at first and only later becomes part of Miss Honey's family when she agrees to let the little girl stay with her. Although it is not explicitly stated that Miss Honey officially adopts Matilda, it can be assumed that they will live together permanently since the Wormwoods are "disappearing for ever into the distance" (1996: 464). However, despite the fact that it is Matilda who is ultimately saved, it is also she who, by using her powers, initially gives Miss Honey the opportunity to help and save the child. Therefore, Matilda actively takes part in the creation of her new home, an element typical of the Promethean pattern. Likewise, Harry in *Harry Potter and the Philosopher's Stone* (Rowling 2000) actively participates in the creation of a new home as he fights for the good and rescues the magical world, i.e. his new home, from the dark powers of Voldemort (2000: 209-214). He does not simply find his new home but has to contribute to its preservation and protection.

Examining the landscape of literary story patterns, it appears that the Promethean pattern resembles yet another story pattern, namely the "postmodern metaplot" with the difference being that the plot of the latter "begins with the child being abandoned, rather than the child leaving the home" (Wilson & Short 2012: 129-130). Here, the emphasis is placed not only on the lack of a home, but also on the relationship between the adult and the child. Since there is no loving home to return to (2012: 138), the child feels the urge to build a new home and to guide the adult into a brighter, optimistic future. In some

cases, the child might not even return back to its original home (2012:134) and in all postmodern literature “neither the child nor the adults hold up their end of the bargain” (2012: 135). Instead, the parents are depicted as unreliable (Alston 2008: 59) and the child is required to take on “a variety of roles that must be assumed in the absence of parents”, thereby “doing what is right by righting the adult’s wrongs” (Wilson & Short 2012: 142). Although the child cannot return home, needs to be strong and bold to build a new home and has to take on the role of an adult, the journey should not be regarded as “an attempt at being an adult” but rather as “a forced march toward adulthood” (2012: 138). Wilson and Short further propose that the goal of child characters in postmodern metaplots is to rescue an adult which might “include saving adults from the despair of growing old, saving adults from themselves, and saving adults from bodily, spiritual, emotional, or financial harm” and not another child (2012: 138). However, as can be seen in *The Secret Garden* (Burnett 2010), the saving of another child might be the instrument to reach out to the adult. By bringing life to Colin and the garden, Mary ultimately also awakens her uncle Archibald Craven. Seeing his son and the garden restored, he is finally able to be joyful again (2010: 239-241). Therefore, Mary, a child, is not only responsible for the creation of a home but also for the rescuing of her uncle, an adult (Alston 2008: 62; Wilson & Short 2012: 139).

In both patterns, the Promethean pattern and the postmodern metaplot, the binary opposites by Nodelman and Reimer (2003: 199) are reversed and the boundaries between home and away, good and evil become blurred. While it was previously forbidden to enter the secret garden, Mary is now rewarded for overstepping the boundaries by enabling Colin to regain his health and by reuniting father and son (Burnett 2010: 183; 186; 239-241). Moreover, she is not sanctioned for her disobedience. In contrast, a different logic can be found in children’s books adhering to the Odyssean pattern. Although Peter in *The Tale of Peter Rabbit* (Potter 2002) is not punished by his mother, who is actually unaware of his misbehavior, he needs to bear the consequences: “His mother put him to bed, and made some chamomile tea; and she gave a dose of it to Peter! [...] But Flopsy, Mopsy, and Cotton-tail had bread and milk and blackberries for supper” (2002: 67-68). Moreover, Peter’s clothes are ruined (2002: 64), another consequence of his disobedience. A similar situation can be found in *Where The Wild Things Are* (Sendak 1984: 35-37), where Max returns with his dinner waiting for him. Albeit a maternal gesture, there is no dramatic reunion and he is not celebrated as a hero. Home remains a place of maturity and obedience and there is no reward for violating previously set boundaries.

3.2.3 *The Oedipal pattern*

The pattern's name can be understood as a reference to King Oedipus, a figure of Greek mythology, who became increasingly famous due to Freud's theory about sexualized longings in family relationships. However, the denomination of this pattern should not be misunderstood in terms of "Freudian psychology" (Waddey 1983: 13) but rather in terms of "the power structure in the Oedipus myth" (Nikolajeva 2005: 141) and, figuratively, the power relations inherent within families. Moreover, also the life at "home itself" and the events which take place at home are portrayed in stories following the Oedipal pattern (Waddey 1983: 13). Therefore, it can be regarded as a contrast to the two aforementioned patterns which deal with home either in comparison to an adventure or as the object of desire. Stories which adhere to the Oedipal pattern utilize "home as a focus" (1983: 13) and depict the domestic life in detail with home as "the beginning, middle, and end, an objective reality, a place where important things happen, unromanticized by distance" (1983: 13). This story pattern can, for instance, be found in *Little Women* (Alcott 1994), which mostly portrays everyday life as it centers on the March family and their home. This children's book cannot only be considered a domestic story but even refers to itself as a "domestic drama" (1994: 217). Accordingly, the family's daily duties and responsibilities such as doing housekeeping and attending to other people's needs as well as their leisure time activities like reading, writing letters and stories, staging theatre performances and acting out role plays, playing the piano and working on their art skills are of high interest (1994: 13; 16; 17; 46; 60; 94; 162). In addition, an excursion (1994: 112-128) as well as daily rituals like singing are part of the portrayal of domestic life: "At nine they stopped work, and sang, as usual, before they went to bed. [...] for the girls never grew too old for that familiar lullaby" (1994: 11-12). While, in general, the children's book clearly belongs to the Oedipal pattern, it can be argued that also little elements of the Odyssean pattern can be identified. When Meg leaves her home for a vacation (1994: 79-93) and returns with the realization that, in contrast to the luxury she experienced during her journey away from home, "[h]ome is a nice place, though it isn't splendid" (1994: 90; [original emphasis]), the home-away-home cycle is complete. She experiences a change of heart as regards home and returns with a refined character. Before and after but also during the vacation, however, the focus is directed on the duties and pleasures of everyday life making this short excursion only a minor part in the overall domestic story.

Apart from presenting ordinary life, stories falling into the Oedipal pattern are further characterized by the illustration of challenges such as “irascible parents, intrusive or dependent siblings, divorce, or death” (1983: 13). This holds true for *Little Women* (Alcott 1994) as well, since the March family does indeed face difficulties in the course of the novel. With Mr. March being at war, his wife and his four daughters are left behind and, consequently, have to not only cope with their anxiety for the father’s life but also with their own fatherless situation at home. The importance of the father and the familial power relations become evident when all sisters promise to better themselves to please their father: “[...] she resolved in her quiet little soul to be all that Father hoped to find her when the year brought round the happy coming home” (1994: 10). Even though their father is at war, he holds power over his children. The power structures also become obvious when Jo states that she does not go to school but instead will attend her great-aunt (1994: 48). Being a girl, she is not liberated from her family’s and society’s expectations and is, thus, required to adhere to predefined rules in terms of gender roles.

Apart from the challenges posed by their father being at war, the onerous situation is further complicated by the March’s challenging financial situation. Although the family qualifies as lower middle-class, they are forced to make some compromises in their daily lives. For example, when Jo spoils her gloves with lemonade, she cannot simply buy new ones for the lack of financial means (1994: 23-24). Instead, she is forced to spend most of her time at the ball avoiding to be asked for a dance (1994: 26). Especially for Meg, who still remembers wealthier times before “Mr. March lost his property in trying to help an unfortunate friend” (1994: 35), it is a trying situation. Nevertheless, she accepts her responsibility and swallows her pride. Being aware of the precarious financial situation, Meg and Jo decide “to do something toward their own support” and take on positions as “nursery governess” and “companion” (1686: 35-36), respectively. Consequently, the family is portrayed as down-to-earth and devoted to the moral ideal of hard work.

In *Little Women* (Alcott 1994) the lives of the March family members are marked by moments of fortune as well as moments of sacrifice and despair. With both aspects being dealt with, the novel follows the Oedipal pattern and, in fact, *Little Women* (Alcott 1994) has been named as a model example for said pattern (Waddey 1983; Nikolajeva 2005). However, although it does describe everyday life at the March’s home, it could also be argued that the story still embellishes the reality by closing the narrative, at least the first part of two, with a happy ending and the morality that the family can conquer any obstacle as long as they stick together (Carpenter 1985: 93): Beth recovers her health, the father

returns from the war and Meg and Mr. Brooke consolidate their relationship (Alcott 1994: 184; 203; 214). Yet, within the overall story, a characteristic trait of the Odyssean pattern (see also Chapter 3.2.1) can be identified when two sisters temporarily leave home and return with the knowledge that it is best to be at home. Meg spends a fortnight with some friends of her and Amy is required to leave home to avoid contagion when Beth becomes ill. In contrast to *The Tale of Peter Rabbit* (Potter 2002) and *Where The Wild Things Are* (Sendak 1984), however, Meg and Amy do not necessarily leave their home because they are bored or unhappy and therefore inevitably must embark on an adventure. Independent of their reason for leaving, both realize that home is a haven during their time absent. Meg states that “[i]t does seem pleasant to be quiet, and not have company manners on all the time. Home is a nice place [...]” (Alcott 1994: 90) and Amy recognizes “how much she was beloved and petted at home” (1994: 176).

Although *The Wind in the Willows* (Grahame 1993) belongs to the genre of the Odyssean pattern, elements of the Oedipal pattern can also be found (Waddey 1983: 14). This mixed use of story patterns allows for a diversified view on home as it is illustrated as “trap and refuge, pride and vexation, encumbrance and joy, frame and focus and good fortune” (1983: 15) with not only one option being presented. Scenes belonging to the Oedipal pattern can be identified in particular, whenever the focus is directed on the domestic life, the duties of regular life and the struggles of hard labor (Grahame 1993: 1):

The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms.

Moreover, the importance of home to the individual becomes evident. For example, Rat appears to be genuinely content with his life at the river, his home, and describes it as his family, his place of nourishment and his accommodation (1993: 5):

It’s brother and sister to me, and aunts, and company, and food and drink, and (naturally) washing. It’s my world, and I don’t want any other. What it hasn’t got is not worth having, and what it doesn’t know is not worth knowing [...] it’s always got its fun and its excitements.

He does not feel the urge to leave his home as the river provides everything that he needs for a successful living. In other words, he is satisfied with his ordinary but enjoyable life. Despite the fact that the *The Wind in the Willows* (1993) also narrates stories of exciting adventures and does not exclusively center on home, home features prominently in the

course of the book, leading to the conclusion that it does indeed show signs of the Oedipal pattern.

Another children's book which shows signs of the Oedipal pattern in part is *Matilda* (Dahl 1996). Throughout the children's book, the focus is directed at domestic aspects such as the description of the houses' exterior and interior, current living situations and habits of living. For instance, the reader is provided with a description of the Wormwood's house (1996: 246) and the family's daily routine: "Nearly every weekday afternoon Matilda was left alone in the house. Her brother [...] went to school. Her father went to work and her mother went out playing bingo [...]" (1996: 236). In contrast to *The Wind in the Willows* (Grahame 1993), which does not involve family relationships, *Matilda* (Dahl 1996) does depict familial power struggles at home. From an external perspective the Wormwoods can be considered a poster family with a successful husband, a supposedly good-looking wife and two obeying children (1996: 274; 322). While Mr. Wormwood provides financially for the family's well-being, Mrs. Wormwood amuses herself in the afternoons. On second glance, however, the family seems less ideal with the father being a swindler (1996: 459) and her mother being "so exhausted both physically and emotionally [from the afternoon bingo] that she never had enough energy left to cook an evening meal. So if it wasn't TV dinners it had to be fish and chips" (1996: 279). Matilda questions the power structures inherent in her family as she realizes that her parents are not "understandable and honourable and intelligent" (1996: 273). She does not adhere to her parents' expectations of a small, submissive girl but deals with the difficult situation by teaching them lessons. Thereby, she oversteps the boundaries of a child and actively participates in the power struggles at home. Concluding, Matilda does not seek an adventure outside of home but is rather forced to slowly long for a new beginning somewhere else. Nevertheless, she does not actively engage with the outside but focuses first on her own home and on ways to improve the situation at home. While her adventures at school and with Miss Honey are also of importance for the plot, her life at her unkind home remains mostly the focus.

3.3 THE IDEAL HOME IN CHILDREN'S LITERATURE

In the same way in which an examination of story patterns contributes to a better understanding of the archetype of home, investigating the idea of an ideal home will add yet another part to the whole. The idea of an ideal "home as the family's haven and

domestic retreat” was coined during the 19th century and from it our modern understanding of home has developed. Describing the 19th century home, Ruskin states that (2002: 77-78):

This is the true nature of home—it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division. In so far as it is not this, it is not home; so far as the anxieties of the outer life penetrate into it, and the inconsistently-minded, unknown, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold, it ceases to be home; it is then only a part of that outer world which you have roofed over, and lighted fire in. But so far as it is a sacred place, a vestal temple, a temple of the hearth watched over by Household Gods, before whose faces none may come but those whom they can receive with love, – so far as it is this, and roof and fire are types only of a nobler shade and light, – shade as of the rock in a weary land, and light as of the Pharos in the stormy sea; – so far it vindicates the name, and fulfils the praise, of Home.

The ideal home as it is described here is an archetypal image which is often featured in children’s literature. However, since the ideal has never been the reality of all people, it is crucial to address two issues arising from this conflict.

First, memories about the reality and the true reality often diverge. Childhood recollections are often purified and might not reflect actual, sometimes challenging occurrences but instead focus on positive moments. With this in mind, Armstrong proposes that “the complexities of the Victorian concept of home can best be understood as the result of adult attempts to bridge, perhaps unconsciously, the growing gap between the home of childhood memory and the home of the present” (1990: 2). While the ideal and longed for childhood home provides never ending stability and security where the child itself is primarily a taker not a giver of affections, adults perceive their home as a place which involves responsibilities and requires constant effort. Unsurprisingly, they experience the wish to restore the as impeccable perceived conditions of their childhood.

Second, and this is even more vital, the ideal “was, initially, limited to the urban middle classes” (Hareven 1991: 254) and did not coincide with the reality of all classes and of all families within those classes as not all of them benefited equally from the uprising standards. However, although not everyone had the fortune of living the ideal which was, therefore, mostly inconsistent with the reality of lower classes, the idea of an ideal home spread across social class boundaries and soon became an aspired ideal for all groups of society. In spite of wartimes and the harsh reality which interfered with and challenged the established ideal and “[i]n spite of the decline of patriarchy, the rise of feminism and all the economic, cultural and social changes” (Alston 2008: 5), the idyllic expectations

towards family life were conserved and appear to have prevailed until today. While, in reality, children have to face neglect, abuse or separation, stories in children's literature still provide them with archetypal "fantasies of a perfect family" (2008: 57). As Hareven points out (1977: 69):

The family has never been a Utopian retreat from the world, except in the imagination of social reformers and social scientists. Some of the major problems besetting family life today emanate from the heavy demands placed upon it by individuals in society who require that it be a haven of nurture and a retreat from the outside world.

Although Hareven only mentions "social reformers and social scientists", also adult authors, who continuously propagate the ideal home and the ideal family life as a product of nostalgia, can be included.

Children's literature usually targets children as audience and is written by adult authors. As the author, the adult is not entirely excluded from the message transported by the text and the process of its compilation. Instead, literature written for children can be considered a product of adult nostalgia as it is filled with romanticized descriptions and idealized narrations (Nodelman & Reimer 2003: 210). Mystified recollections of the past are then used to "(re)construct an ideal childhood, one that may not and may never have existed" (Wilson & Short 2012: 132). Lewis adds that (1994: 23; [original emphasis]):

[s]entimentality is so apt to creep in if we write at length about children as seen by their elders. And the reality of childhood, as we all experienced it, creeps out. For all we remember that our childhood, as lived, was immeasurably different from what our elders saw.

Children's books which adhere to this sentimentality establish expectations for and within the child and ultimately shape the child's character. Imposing nostalgic attitudes towards childhood onto the child, the young reader becomes subjected to a specific, idealized image of family and home (Alston 2008: 5). Hence, today's children but future adults will exert the same imagery concerning home on the next generation, thereby pursuing the same nostalgia as the era before: "Children's literature is where we can see most clearly our nostalgia for the past, but equally, it is crucial in determining attitudes towards the future (2008: 5). Nodelman provides another perspective as he regards the adult who longs for nostalgic moments as trapped in an iteration loop. By going back to narrations of utopian childhoods, the adult can live in his or her childhood nostalgia but may at the same time realize that childhood is not as desirable as imagined (2000: 11).

In contrast to the nostalgic memories of a presumably ideal childhood, the depiction of home in children's literature can be localized on a broad continuum between the ideal and the real home. In other words, children's literature does not merely promote the established ideal. What follows is the creation of a "gap between the realities and the idealizations that have made 'home' such an auratic term" (George 1996: 2). Phrasing it more simply, since "'home' is a desire that is fulfilled or denied in varying measure to the subjects (both the fictional characters and the readers)" (1996:2), the ideal home becomes a complex term which is in need of negotiation by the individual. While proponents of the idyllic home advocate its nostalgic appeal, opponents "reject exclusively positive descriptions and assessments of home as naïve expressions of false consciousness that do not reflect people's diverse experience and understanding of home" (Mallett 2004: 69).

Critics further counter that "the division between domestic and workspaces and relations, between the private and public realms, was never as neat as the home as haven idea [i.e. home as a place of recreation] implies" (Alston 2008: 72). Since the idea of the ideal home orientates itself to standards of the middle-class, which, albeit confined to a privileged class, "spread attitudes that have since become almost universal" (Giddens 1997: 142), discussions about the ideal home display a middle-class bias. While lower classes were unable to live up to the standards exemplified by middle-class families, their ways of building a home was assessed by the norms of higher classes. Consequently, authors of children's literature have also orientated themselves towards the social standards of the idyll middle-class home. As a result, the "nostalgic impact of the home and the idealistic images that emphasise how a home should be run are apparent in the majority of children's fiction" (Alston 2008: 70). Taking its origin in the time of the Industrial Revolution, the ideal home has started to feature prominently in a wide range of children's books.

Since "we rarely look in any detail at the intricacies of the families because it is the ideal that concerns us" (Alston 2008: 20), it becomes negligible whether the ideal is lost or whether there was no ideal in the first place. However, it is crucial to acknowledge the divergence between the ideal home illustrated in fictional literature and the real home outside of literature. It appears that this discrepancy is especially noticeable in literature written during times of war as well as during the postwar eras in which the idea of a good family was the only supporting pillar of society that was left (2008: 20), a theory that has also been articulated by Hunt (1995: 195):

War, change and the threat of war and change made nostalgia and retreat even more attractive and urgent than before, and it naturally found a place in children's books – at once a place of retreat for adults and of protection for children.

It appears that the challenging circumstances of that time evoked a desire in the adult writer to return back to the security of the childhood home, i.e. to a place driven by nostalgic thoughts. Moreover, it could be argued that the indoctrination of the ideal home is actually not a mean to control the child but to protect its innocence.

In children's literature, an example of an ideal home is often contrasted with an example of a bad home since "the image of a bad home only serves to enhance its opposite" (Alston 2008: 76). The usage of oppositions can be found as regards the concept of home but also the concept of family which will be examined in more detail at a later time. In general, foil entities enable a better understanding of the characteristics of each other but also of themselves. Hence, both, the depiction of an idyllic and an imperfect home, can serve the same purpose, namely the concretization of the concept of an ideal home. One example for the use of a foil home is given in *Matilda* (Dahl 1996), where Miss Honey's home, the ideal, is implicitly compared to the Wormwoods's home, the opposite of ideal. It is the resulting contrast that facilitates a clear identification of the characteristics of an ideal home. At first glance, the family's domicile appears to be an impeccable home as it is described as "quite a nice house with three bedrooms upstairs, while on the ground floor there was a dining-room and a living-room and a kitchen" (1996: 246). In contrast, Miss Honey lives in a small and poorly fixed cottage "with no furniture and no kitchen stove and no bathroom" (1996: 417). From an objective point of view, the first would be a better place to live in. Yet, the Wormwoods's domicile quickly turns out to be a negative example of home based on the description of Matilda's unacceptable parents and the events involving them. Miss Honey's home, on the other hand, surprises with its discreet charm. Despite the fact that Matilda is initially horrified by the found conditions, she has praise for Miss Honey's cottage (1996: 410):

It seemed so unreal and remote and fantastic and so totally away from this earth. It was like an illustration in Grimm or Hans Andersen. It was the house where the poor woodcutter lived with Hansel and Gretel and where Red Riding Hood's grandmother lived and it was also the house of the Seven Dwarfs and The Three Bears and all the rest of them. It was straight out of a fairy-tale.

Here, it becomes evident that a house in itself might not enough to create a loving home but that a home is often built on intangible aspects such as the atmosphere surrounding

and filling it and a family's love. While the cottage does not seem to be a proper home at first sight, Miss Honey manages to fill her home with her presence and by citing a poem by Dylan Thomas, she turns the old and rustic house into a magical, mysterious and fabulous place: "There was a moment of silence, and Matilda, who had never before heard great romantic poetry spoken aloud, was profoundly moved. 'It's like music,' she whispered. 'It is music,' Miss Honey said" (1996: 408-410). It is Miss Honey's love and devotion to the little cottage that turns it into a home. The exceptional nature of her home is especially accentuated when compared to the Wormwood's home. Thereby, albeit implicitly, an idea of an ideal home can be explored more thoroughly.

4 HOME AND FAMILY

While the concepts of home and family are not identical but only closely linked (Hareven 1991: 254), a collective examination of both ideas appears to be of interest for the purpose of this thesis. The focus, however, will be placed on the concept of family. After providing an overview of the historical transformation of home and family, it will be elaborated on the idea of the ideal family and the challenges it has to face. Furthermore, a critical stance will be taken on the imperativeness of biological connections in a family. Finally, home and family in the absence of parents will be examined in more detail. The ultimate goal of this chapter is the examination of the archetype of family and its various manifestations in children's literature.

4.1 HOME AND FAMILY IN THE COURSE OF HISTORY

The reality of home and family life has inevitably changed throughout history. Taking into account the choice of children's books used for the purpose of this thesis, the emphasis will be placed on developments during the 19th and 20th century. While the first part will provide a general outline of developmental periods in history, the second and third part will deal with class differences and inner-family developments, respectively.

4.1.1 *Developmental periods in history*

To allow for a comprehensive understanding of the situation of family and home in the 19th and 20th century, this chapter will not only elaborate on said periods but will provide a brief overview of earlier and later phases of development as well. The following two subchapters, however, will focus on home and family in the 19th and 20th century.

Giddens (1997: 142) identifies three different developmental phases of home and family between the 16th and 19th century. During the first phase, the home was regarded as a place of production and "the household served the entire community" (Hareven 1991: 255). It was closely intertwined with the community and occasionally even accommodated people besides the nuclear family such as "apprentices, servants, lodgers, and other unrelated individuals" (1991: 256) which then became part of the extended household. Since the social life was valued higher than the private life, preindustrial households conducted their private affairs in the presence of others resulting in a blending of personal and public life. Marriage was regarded as a means to an end and,

with love being secondary, home functioned as a place of security and propagation. It was also considered a place of economic security since it shielded the ill and poor members of society from financial and social neglect. The second phase took place during the 17th and the early 18th century and was characterized by an increasing separation of family and community. When home developed into a space reserved mostly for family members, personal and intimate relationships such as marriages and parenthood became more affectionate. In turn, relationships to outsiders became more distant. What followed in the third phase during the 18th and 19th century was a gradual change of home towards the family arrangement that resembles the current family system of the Western World the most (Giddens 1997: 142). Since then, home and family have been related yet not identical terms (Hareven 1991: 254):

Over historical time, however, "family" and "home" were overlapping concepts, but were by no means identical. The close identification of home with family is a relatively recent phenomenon that can be traced to the late eighteenth or early nineteenth century.

Home gradually turned into a place of the family and familial relationships as well as of "domestic privacy" and child-rearing (Giddens 1997: 142).

In a process first introduced by members of the 19th century middle-class, the 20th century was characterized by rising individualism in Western cultures. The resulting decrease in obligations towards family members and especially towards other kin led to an increase in autonomous life plans. Working-class members, however, still "continued to behave as collective work units in the wage economy, even when their members were individually employed in separate establishments" (Hareven 2000: 100). The family's well-being remained at the individual's center of attention and, therefore, it was, and in some cultures it is still today, not unusual to forward a coverage back home. Moreover, as regards the women labor-force movement, the first half of the 20th century was accompanied by a regress towards a rather patriarchal attitude (2000: 313):

In the early part of the twentieth century, after internalizing the values of domesticity, working-class families began to view women's labor-force participation as demeaning, compromising for the husband, and harmful for the children. Consequently, married women entered the labor force only when driven by economic necessity.

Women only joined the labor-force when it was absolutely required, which, for instance, was the case in times of war. A radical change in the perception of women occurred in the second half of the 20th century triggered by an "increase in married women entering

force participation since the 1950s” (2000: 100), resulting in a transition from households which depended on multiple incomes including wages brought in by children to households with men as the families’ sole and main wage earners to families with two incomes. This time, a phenomenon which took its beginning in the working-class also became prevalent in middle-class society. Moreover, developments in legislation as well as in institutional arrangements such as “[t]he implementation of child-labor laws and compulsory school attendance laws” (2000: 100) separated the individual child from its family. While families in the preindustrial society were required to perform numerous functions, other providers today occupy most of these roles (2000: 101):

The market now provides the goods families once produced; it also provides insurance, vocational training, and many other financial transactions once carried out mainly within families. Similarly, the state now provides education, social insurance, [...]. The family has become a specialized, private consumption unit.

Since the family has been released from duties such as the ones mentioned above, it can now focus primarily on interpersonal relationships. However, modernization also brought some new challenges to the family. Divorce, for example, “has led to family disruption in a way similar to the effect of death in earlier times” (2000: 124). Also single-parent and patch-work families have posed new challenges on all persons involved. These changes in family structure originate mostly from developments during the 19th century which had far-reaching consequences for the modern concept of home and family. Thus, in the following, an emphasis will be put on changes during said period.

4.1.2 Class differences

In the 18th century French and English bourgeois and in the early 19th century American middle-class society, privacy became increasingly important and the private and the public life became separated (Hareven 2000: 311). During the Victorian era (1837 – 1901), the idea of home changed from a practical and functional place to a sympathetic domicile. It was also during this period that the idea of the ideal home was coined. Providing a description of an ideal 19th century home, Ruskin portrays home in the following manner (2002: 77-78): “This is the true nature of home—it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division”. However, Ruskin’s depiction of home was not the reality of all classes of society with only middle-class families and above being able to afford to have such a home.

Nevertheless, the social standards of middle-class family homes became ultimately solidified and soon became the dominant ideal for all other classes (Alston 2008: 70).

In the American urban middle-class society home was regarded “as a utopian retreat from the outside world” (Hareven 1991: 262). Ironically, even though this “concept of the ideal home was developed by urban reformers, moralists, and writers, it emphasized the pastoral ideal of rural society” (1991: 262). It appears that families living in industrialized and urbanized areas mourned for and yearned after the past when life was simpler and solidarity within the household was valued more greatly than relationships to strangers outside of home. The “domestic ideal” was further stimulated by the mistrust towards the “rapid urbanization, resulting in the transformation of old neighborhoods and the creation of new ones, the rapid influx of immigrants into urban areas, and the visible concentration of poverty in cities” (1991: 263).

The development of a “domestic ideal” was also, however, a reaction to the allocation of distinct roles within middle-class families as this development triggered an aching for the good old times when family members shared roles and role-related tasks. Consequently, home became a place of security where the external impact was attempted to be minimized and “a rural retreat from the city *within* the city” (1991: 263; [original emphasis]) was created. In other words, home was supposed to provide an idyllic shelter from the increasingly capitalist and profit-oriented society outside of home. Building such a home developed into a full-time occupation which resulted in a further separation of men and women. While women found themselves confined to childbearing, childrearing and housekeeping (Hareven 2000: 112) in order to guarantee its utopianism, men, on the other hand, worked outside of home and were considered the family’s main wage earners (2000: 96). The Industrial Revolution relocated the working space from the individuals’ properties, i.e. home, to places outside of the family’s authority, such as factories and offices: Due to the separation of the workplace and home, families, instead of supplying goods for themselves, relied on the work of others (Giddens 1997: 142). The family changed from a unit of production to “a unit of consumption” (Hareven 2000: 101) when it “ceased to be a work unit and [...] limited its economic activities primarily to consumption and child care” (2000: 311). As a result, home became a place reserved for family (Alston 2008: 70) and recreational activities such as “[r]eading, embroidering, viewing art, and listening to music” (Hareven 1991: 259). The creation of a proper home became increasingly important and was understood independent from the establishment and maintenance of the household. Women were responsible for both, home and

housekeeping, and, thus, spent most of their time at home. However, against widely spread assumptions, men in the 19th century found an increasing interest in spending time at their homes as well (Mill & Mill 2009: 168):

The association of men with women in daily life is much closer and more complete than it ever was before. Men's life is more domestic. Formerly, their pleasures and chosen occupations were among men, and in men's company: their wives had but a fragment of their lives. At the present time, the progress of civilization, and the turn of opinion against the rough amusements and convivial excesses which formerly occupied most men in their hours of relaxation—together with (it must be said) the improved tone of modern feeling as to the reciprocity of duty which binds the husband towards the wife—have thrown the man very much more upon home and its inmates, for his personal and social pleasures [...].

It appears that, since men were obliged to work outside their homes, spending time with their families became increasingly appealing. In contrast, men in the 18th century worked inside or around their own homes and, therefore, often spent their spare leisure time with other men outside their respective homes going hunting or participating and watching sport games. Naturally, these recreational pleasures did not entirely vanish from men's schedule but a rise in appreciation for family time was noticeable. It can be assumed, however, that, while gender separation decreased in working class and most middle class households, men and women in the upper classes maintained their parallel existence for a little while longer. For example, rooms designated to men or women only which were visited after dinner decelerated modernization as regards gender equality.

The ideal home coined during the 19th century and the compliance to this ideal was reserved for only a minor part of society, namely to the urban middle-class. Although, initially, the idealized home did not involve the entire population, it appears that the urban middle-class home was often considered to be true for other classes. The “trickle-down theory” (Hareven 2000: 29) is an attempt to explain the perceived spread across classes. In contrast to the urban middle-class, middle-class families in rural areas as well as working-class families in urban areas continued to adhere to the ways of living common in preindustrial society. Roles and tasks were still shared within the family and home was supposed to be functional rather than a retreat from the world outside (Hareven 1991: 272). At a time when middle-class women were still confined to the household, women and children of the working-class were mobilized to support the industry during the industrial revolution (Hareven 2000: 312). Working-class families were unable to afford help by servants and, consequently, women did not only work at factories to gain the family's living but also at home to raise the children and to manage the household. While

the family desired privacy in the nuclear household, the individual's privacy was less important than economic stability (2000: 28). Since the private and the public life were hardly separable, work life often "spilled over into the household" (Hareven 1991: 275). Moreover, at a time when marriage in middle-class families was already based on love sentiments between the potential bride and groom, working-class families still had to focus on the economic benefits for the family (Hareven 2000: 309-310). Even after working-class families began to emulate middle-class domestic life-styles [...], they continued to use the household space in a more diversified and complex way [...]" (Hareven 1991: 273). In other words, while the urban middle-class lifestyle changed significantly, the working-class and rural lifestyle preserved its traditional organization and structure and only slowly adapted to the upper standards: "Even in industrial society, traditional patterns have persisted among families of different cultural and ethnic groups, contradicting established notions that individuals and institutions uniformly shed their traditional customs as the large society becomes 'modernized'" (Hareven 1977: 58). It appears that the working-class only adopted the middle-class lifestyle to some extent as they chose some of its aspects and integrated them in their own traditional way of living (Hareven 1991: 284-285). Families did not change their way of living at once but only gradually invited social change into their homes. Therefore, it was possible to adapt more modern roles and attitudes in the public and at the work place but to maintain the family's traditional values in the private sphere (Hareven 2000: 23).

Hareven points out that the idyllic family life of the 19th century was the reality for just 40 percent of all women while 60 percent either stayed single or died before getting married or having a child (1977: 62). Moreover, some of them became widows at an early age: "Prior to the decline in mortality among the young at the beginning of the twentieth century, marriage was frequently broken by the death of a spouse before the end of the child-rearing period" (Hareven 1977: 62). The involuntary challenges that families in the 19th century had to face significantly inhibited the adherence to societally predefined stages of family life such as marriage or having a child (1977: 62-63). As a result, life plans were characterized by "a kind of controlled disorder that varied in accordance with pressing social and economic needs" (Hareven 1977: 69) as well as unforeseeable circumstances. Hareven proposes that "[p]atterns of family timing in the past were often more complex, more diverse, and less orderly than they are today" (1977: 61) and that, due to the increase in options for generations to adhere to predefined life phases (1977: 63) and the decrease of unpredictability and immutability of circumstances beyond

control, the late 20th century family structure has actually experienced a rise in compliance and steadiness. This development poses a paradox: Despite the increase in options to choose from such as the decision about a career path, a place of living and a life-partner, the planning of one's life structure appears to be more predefined and organized by society than it was two centuries ago (1977: 67). As a result, the widespread assumption that the modern Western family is characterized by disruption and that the family life of the past was more orderly and stable than it is today can be disproven (1977: 61).

A further development during this phase was that the previously malleable boundaries between the private and the public life became more rigid. Instead of inviting the public sphere into the home like it had been common practice, it was preferred to view the public sphere outside from the inside of one's home. The established separation of the "domestic and public spheres" common in the middle-class (1991: 259) gradually changed the home from a rather open space to a place restricted to the nuclear family. Strangers like lodgers and boarders slowly disappeared from the privacy of the family's home (1991: 260). Newly married couples in particular strived for independency and preferred to create their own homes. While research suggests that about 80 percent of all 19th century households were nuclear, extended living arrangements were less common with 12 to 15 percent (Hareven 1974: 322) and were only made in times of crisis and under circumstances of absolute necessity like financial difficulties (Hareven 1977: 65). It was also rather older people who lived under such housing conditions. In order to remain independent and not have to move in with other people, they invited their kin or even strangers to live with them: "Households functioned like accordions, expanding and contracting in accordance with changing family needs and external conditions" (1977: 65). In general, families seem to have favored co-residential living arrangements with stranger. This preference, Hareven proposes, was probably caused by the temporarily and contractually secured relationship between the families and the tenants which resulted in a limited commitment and a clear demarcation.

Home was idealized as the last resort of protection from the fast pace and alienation promoted by meritocracy and capitalism which dominated the public sphere. It was assumed that the idyll of home would transcend the limits of the private home and would spread across into the outside world (Hareven 1991: 269). However, instead of exerting an impact on the urban environment, "the ideals and life-style of domesticity were transferred to the suburbs and became identified with suburban living" (1991: 269). In the course and particularly towards the end of the 19th century "the woman-centered

ideology of domesticity and the masculine suburban ideal” (Marsh 1989: 510) were combined to form a new ideal which reached its climax shortly before the beginning of World War I. The ideal home was relocated from urban to suburban areas. The suburban lifestyle, established around 1900, remained particularly prominent until the second half of the 20th century (Hareven 1991: 272).

4.1.3 Inner-family developments

Apart from “[h]istorical changes [which] have impinged upon the timing of family events by providing the institutional or social conditions under which such transitions can be implemented or impeded” (Hareven 1977: 59), also changes within the family itself can occur. Hence, Hareven distinguishes between “two types of historical time: ‘family’ time and ‘social’ time” (1974: 325). Family time denotes transitions within the family such “as marriage, child birth, maturation and leaving home”. These developments follow a pattern deeply embedded within the concept of family itself and involves individual family members just like the family as concluded entity. Even though changes within the family do not remain uninfluenced by external circumstances, they adhere to an “internal rhythm”. Said external circumstances themselves follow social time, a factor which defines and impacts “institutional conditions in the larger society, namely: occupational structure, migration, settlement patterns and changing policies and legislation governing family behavior” (1974: 325). Here, the question arises whether the family as entity can actively influence its family time-related developments or whether it merely functions as a passive respondent to predetermined standards of society. While historians have advocated either the active or the passive approach for a long time, Hareven adopts a different stance and proposes that the family can be both, active and passive (1974: 325; 2000: 99). Emphasizing that active and passive need to be regarded as relative not absolute terms in this matter, she states that (Hareven 2000: 82-83):

[a] view of the family as an “active agent” does not imply that the family was in full control of its destiny; nor does it mean that factory workers and their families were successful in changing the structure of industrial capitalism. It suggests that families were actively responding to the new opportunities [...; and that] when the system let them down by imposing insecurities [...] families charted alternative strategies rather than passively succumbing to adversity.

The family influences and also is influenced by its surrounding only to some extent, making it a balancing act between controlling and adjusting. Moreover, also the relationship between family and social time is “complex and dynamic” (1974: 325):

The family (even the same individual family) can be an active agent at one stage of its cycle and a passive agent at another stage [...]. Families who have several children of working age at home would respond differently to the process of industrialization than families without children, or than the same family would five years later, after the children have left home.

It could be argued, therefore, that the family indeed promotes social change, either through active participation or through passive realization. Family and social time have a mutual interdependence as they are inseparably and complementarily intertwined (1974: 326). One could not persist without the other.

Up until the 19th century, the best interest of the family as an entity was foregrounded and the individual served as part of the family to ensure its well-being. Consequently, each family member was assigned certain tasks, children and parents both had to contribute to the household and to the economic and financial stability. Depending on the demand, men and women worked likewise: “When occupational opportunities favored young women, a daughter was sent to work, and when they favored young men, a son was sent. When husbands and wives both found work outside of home, they shared household tasks as well [...]” (Hareven 1977: 66). With the family’s best interest in mind, life-altering decisions were considered “*family moves*” (1977: 64; [original emphasis]). “Collective family decisions took precedence over individual preferences” (1977: 64) and, thus, life-altering decisions were based on the demands of the family. The unpredictability and involuntariness of life required complete commitment to family needs. Economic demands were thereby paramount while emotional desires were neglected (Hareven 2000: 59). For example, an occupation and a work place were chosen by the individual personally but it was rather a collective decision by and for the benefit of the entire family unit (2000: 79). Likewise, marriage was based on economic, political and financial rather than affective reasons as it was rather a matter of family agreement than of love sentiments (Hareven 1977: 64). In contrast, in more modern times each individual has been regarded as an independent and active agent who can make his or her own decisions, for instance, as regards the choice of a partner. This view on individuals is relatively new, however. Ultimately, the 19th century gave rise to individualism and with it to the allocation of segregated roles within families of the middle-class.

The discovery that childhood is a stage that is worth separating from adulthood and the invention of adolescence in the middle and towards the end of the 19th century, respectively, raised the awareness about the distinct phases of life and the requirements that accompany them (Hareven 2000: 221-222). The different stages of childhood, adolescence and adulthood were even more distinctly defined in the 20th century (2000: 223). The realization that children in particular need to be protected was, however, primarily made by the middle-class where the separation of the domestic and the public spheres made motherhood a full-time occupation and where children were not regarded as a matter of old-age security and productivity but as an enrichment throughout life (2000: 113). Comparing this development with the conditions in previous epochs, Hareven points out that “children in the seventeenth and eighteenth centuries mingled with adult society and participated in the various tasks and ‘sociability’ of the household. They were not sheltered as ‘innocent’ creatures” (2000: 121). In working-class, life phases were blurred longer than in middle-class but, finally, in the 20th century childhood was widely acknowledged as a separate stage (2000: 223). Gradually, “institutions of education, welfare, and social control [which] specifically aimed at children and youth” (2000: 106) came into existence and took over functions previously assumed by the family (2000: 26; 311). A declining birth rate further contributed to the rising value of children as it made having a child more precious. Simultaneously, the mortality rate decreased, thereby increasing the chances of infants to reach childhood and, ultimately, adulthood (2000: 106). Middle-class families “were the first to follow a clear timing sequence for their children’s entry into, and exit from, school, and to promulgate an orderly career pattern that led from choosing an occupation to leaving the parental household, marrying and forming the new family” (Hareven 1977: 67). Moreover, the separation of childhood and adolescence from other stages of life as well as the evolution from the family “as a corporate unit” (1977: 67) to a nurturing and loving child-centered entity also took place in middle-class society first. While middle-class men became the families’ main breadwinners, women were confined to home and home related tasks (Hareven 2000: 96). It was their duty to create place of retreat from the outside world and motherhood, being a wife and homemaking became a career: “Homemaking was idealized as part of the cult of domesticity, and was accorded special social status” (Hareven 1991: 261). Members of the working-class and people with migrant background still adhered to the usual allocation of roles within the family and maintained their highly valued traditions. In the preindustrial centuries, childcare, for instance, was still

considered a shared family responsibility which was assumed by the mother, siblings or other nearby kin (Hareven 2000: 311). Hence, working-class and migrant families from various ethnical backgrounds developed more slowly than the middle-class and there was a difference in the timing of life course patterns. Only when “state institutions gradually took over the functions of welfare, education, and social control that had previously lodged in the family, there was greater conformity in timing” (Hareven 1977: 67).

4.2 THE IDEAL FAMILY

After having presented the reality of home and family between the 18th and 20th century, it becomes evident that the idea of the ideal family strongly deviates from the reality of most people living during these centuries. Working-class families were unable to reach the higher standards of the middle-class and even middle-class families had to face challenges. Therefore, it is particularly striking that authors of children’s literature, while they include some features of historical or social accuracy in their books, seem to continuously promote the archetypal image of the ideal home and the ideal family. The following chapter will focus on the depiction of said archetypal images in children’s literature.

Since home and family are often presented as being inextricably bound to each other, the idea of the ideal home and the ideal family can likewise be understood as closely linked. Hence, the definition of the ideal home also applies to the ideal family. When Ruskin describes the ideal home as a “place of Peace” (2002: 77), it can be assumed that the family contributes to the idyllic atmosphere as well. Therefore, if the home fulfills the criteria of the ideal, it can be expected that the family will comply to the same standards and that, if either one diverges from the ideal, the other one can likewise be considered less ideal.

Most literature written for children celebrates home and family as a “domestic utopia” (Alston 2008: 48), as a place of protection and recreation away from the difficulties outside, and thereby also promotes the interconnectedness of home and family. In the 19th century, Taine reflects upon home and family as the ultimate goal of life of every Englishman and thereby, like Ruskin, provides a description of the ideal home and the ideal family (1995: 78):

Every Englishman has, in the matter of marriage, a romantic spot in his heart. He imagines a “home”, with the woman of his choice, the pair of them alone

with their children. That is his own little universe, closed to the world. So long as he has not achieved it he is ill at ease [...].

Only at home and in the presence of his family, assuming that both reach the ideal or are at least close to it, a man appears to be able to find his completion. This notion of family can also be found in *Harry Potter and the Philosopher's Stone* (Rowling 2000). When Harry first comes in contact with the “Mirror of Erised”, a mirror which reflects a person’s “deepest, most desperate desires” (2000: 157), he sees his parents for the very first time (2000: 153):

The Potters smiled and waved at Harry and he stared hungrily back at them, his hands pressed flat against the glass as though he was hoping to fall right through it and reach them. He had a powerful kind of ache inside him, half joy, half terrible sadness.

Apparently, there is nothing he desires more than having his parents around him, which illustrates that not having a family leaves the protagonist in a state of constant deficiency and incompleteness. Ultimately, he overcomes this deficit in Hogwarts where he finds some sort of family replacement and a new home.

So far it has been shown that the ideal family is linked to the existence of and the living conditions at home. However, another aspect can contribute to the perception of a family as the ideal, namely the family’s constellation. As regards archetypes, the family archetype consists of the father archetype, the mother archetype and the child archetype. Yet, considering the plethora of potential archetypal images entailed in this archetypal construction, it becomes apparent that more than one form of family is possible. For example, even without a motherly archetypal image, a father and a child can form a family. It is frequently assumed, however, that, in order to be an ideal family, a man and a woman need to fall in love and that together they need to have one or more children. A depiction of such an ideal family living a traditional family life in the conventional father-mother-child/children constellation can be found in the *Milly-Molly-Mandy Stories* (Brisley 2007: 9): “Once upon a time there was a little girl. She had a Father, and a Mother, and an Uncle, and an Aunt; and they all lived together in a nice cottage with a thatched roof”. In order for a family to reach the ideal, it is additional vital that the family in question is of a loving and caring kind. Without love and care, even a traditional, seemingly ideal father-mother-child/children constellation does not fulfill the ideal. However, also the opposite can apply, namely that a family can be identified as loving and caring, despite the fact that it does not adhere to the conventional constellation. This assumption will be tested in more detail in the following chapters.

4.3 CHALLENGES TO THE IDEAL FAMILY

Although the ideal father-mother-child/children constellation is desirable, unfortunately, the family idyll is often challenged by threats from the outside and the inside. Themes like war, loss, death and hardship feature prominently in children's literature as the reality is neither negated nor neglected but provides the story's background. Nevertheless, the idyllic family life can still be promoted since (Alston 2008: 56):

[...] texts still adhere to and advocate traditional notions of the cohesive family: there might be evacuation, separation the loss of homes and yet it is always the family which provides the all-important backdrop to events – it is there no matter what.

Accordingly, even stories with difficult background stories attempt to depict family and family life as a safe and secure haven, protecting its members from reality. In *Little Women* (Alcott 1994) the March family has to face challenges such as war and death. Nevertheless, the reader is given the impression that the family can overcome any obstacle that is thrown in their way as long as they stick together and that they do so with a joyful attitude. However, the family can also be illustrated as a place of control and observation (2008: 10). In the case of *Little Women* (Alcott 1994), both ideas of family are combined in one children's book. Jo in particular appears to struggle with this two-sidedness. On the one hand, she realizes that her home is a place of affection and devotion (1994: 47). On the other hand, being a girl she feels obliged to stay at home and to not run away with Laurie which, if she was a boy, she would definitely consider (1994: 196). Jo's freedom is restricted by social laws but, as Alston proposes, challenges such as these concern (2008: 57)

[...] the family only superficially, and social and cultural irritations never really threaten the power of family and its ideology. The difficulties that face the families can only strengthen the ideal of family; family, we are told, is always worth fighting for and the battle must involve some sacrifice.

Of course, laws of social behavior enforced by parental or familial supervision might entrap a society's and a family's members. Formulating rules, however, can also be interpreted as a sign of underlying love and care covered by superficial sternness which slightly alleviates the dichotomy of family functions as either relentlessly strict or notoriously careless. *Little Women* (Alcott 1994), which on first glance seems to depict a "domestic utopia" (Alston 2008: 77), demonstrates, on second glance, that home is also a place of "concealment and restriction". Jo, the most ambitious of the four sisters, realizes that she needs to deliberately diminish her importance: "I'll try [...] do my duty

here instead of wanting to be somewhere else” (Alcott 1994: 10). Apparently, the March home, albeit a secure and safe place, restricts its residents and confines them to certain expectations. Yet, the family can be considered an ideal family. Alston even points out that by “foregrounding the complications and variations of family and family life, the ideal of family is not weakened, but in fact made stronger by negative example” (2008: 59).

In *The Tale of Peter Rabbit* (Potter 2002) the family ideal is challenged by the father’s death. Peter’s mother has to take over the father’s role and warns Peter and his sisters about stepping into the garden where their father was killed (2002: 8-11):

“Now, my dears,” said old Mrs. Rabbit one morning, “you may go into the fields or down the lane, but don’t go into Mr. McGregor’s garden: your Father had an accident there; he was put in a pie by Mrs. McGregor.”

His mother exerts control over the family and, in the second part of her warning, includes a threat which can be considered a didactic means. The little rabbits are not only forbidden to enter the garden, but are given a prospect of what to expect from any kind of indecent behavior. In contrast to his sisters, Peter ignores his mother’s warning and violates the rules (2002: 16-20): “Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries; but Peter, who was very naughty, ran straight away to Mr. McGregor’s garden, and squeezed under the gate!”. It is not before he faces an almost fatal situation that he recognizes the perks of being at home. He returns to his family, realizing that his mother’s warning was for his own protection, hence, out of love. Although his mother wonders about his missing clothes (2002: 64), she remains unaware of his misdeed and serves him a cup of “camomile tea” (2002: 67). The family and especially the mother who previously confined him, treats him affectionately, demonstrating that one and the same family can be both, controlling and caring, and that it may still represent an ideal family.

In other cases, however, the child is surveilled and disciplined to demonstrated power and authority not benevolence. This type of family is marked by violence and exploitation and should, therefore, not be regarded as an ideal family. One such example can be found in *Matilda* (Dahl 1996: 234):

Occasionally one comes across parents [...] who show no interest at all in their children [...]. Mr and Mrs Wormwood were two such parents. They had a son called Michael and a daughter called Matilda, and the parents looked upon Matilda in particular as nothing more than a scab.

Although the family does adhere to the traditional father-mother-child/children constellation with parents being alive and present, the family and especially the parents do not embody the ideal (Alston 2008: 65). The reader is confronted with an abominable, unideal family with parents who do not treat their child complaisantly. However, as Alston points out, children's literature in particular often make use of foil characters or foil settings to emphasize the actual message it wants to transfer to the reader (2008: 2). In *Little Women* (Alcott 1994) the loving and happy home of the March family (1994: 47) is contrasted with the seemingly "lonely, lifeless sort of house" where "no children frolicked on the lawn, [and] no motherly face ever smiled at the windows" (1994: 44) of Mr. Laurence and Laurie. In *Harry Potter and the Philosopher's Stone* (Rowling 2000) counterparts can be identified with the Weasleys and the Durselys. Despite the fact that they do not meet in person and, therefore, do not come into contact with each other directly, the reader is given an idea of their contrasting relationships with Harry. While Uncle Vernon rarely has a nice word to say to Harry, Mrs. Weasley is nothing but friendly and even sends him "a thick, hand-knitted sweater in emerald green and a large box of home-made fudge" for Christmas (2000: 147). The Dursleys, on the other hand, send him a "fifty-pence piece" as present, a gift that hardly counts as a proper Christmas present for an eleven-year-old boy.

In *Matilda* (Dahl 1996) the Wormwoods are depicted as an exaggeratedly bad family. Thereby, the author indirectly provides an idea of the ideal family using Miss Honey as a foil character. After Matilda's first day of school, Miss Honey directly confronts the Wormwoods about their gifted child (Dahl 1996: 316-324) and it becomes obvious that they, albeit the biological parents, do not possess parental qualities: "Miss Honey could hardly believe what she was hearing. She had heard that parents like this existed all over the place [...], but it was still a shock to meet a pair of them in the flesh" (1996: 323). In contrast, Matilda's teacher shows parental values as she cares about Matilda and even takes it upon her to provide her student with advanced teaching material (1996: 314-315). Hence, Miss Honey can be regarded as the ideal parent and as the provider of an ideal, loving home: "I would love to have Matilda," Miss Honey said. "I would look after her with loving care [...]" (Dahl 1996: 463).

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002), the traditional father-mother-child/children constellation is interrupted when the children are sent to the countryside during the war. Yet, the siblings still adhere to the values of an ideal family, as they, in general, interact lovingly and demonstrate loyal and solidary

behavior. The ideal is challenged, however, when the White Witch seduces Edmund to lure his siblings to her house (2002: 39). He thereby betrays his family but also Aslan and Narnia. His misdeed can be considered high treason (2002: 155) and is a sign of unfaithfulness, a behavior untypical for a family member. Nevertheless, his brother and sisters as well as Aslan do not abandon him but try, and finally also succeed, to save him. Hence, Edmund's siblings do adhere to the traditional family values and fight for their brother's redemption. Indirectly, it is the children's reunion which defeats the White Witch (Alston 2008: 56), demonstrating that solidarity to one's family can work wonders. Similarly, the picture of his father reminds Mr. Tumnus of his moral commitment and of his loyalty to Aslan and Narnia. He decides to be loyal, repents his treason and saves Lucy (2002: 19-24). His faithfulness is finally rewarded when he, after having been turned into stone by the White Witch, is brought back to life by Aslan (2002: 188).

4.4 ALTERNATIVE KINSHIP

The archetype of family in general has been challenged when other "alternative family structures" like "single-parent families" were coined and when "blended, adoptive and step-families; families parented by gay and lesbian couples; [...] cross-house families that are products of remarriage" and "families created through choice rather than biology" (Reynolds 2009: 205) appeared in society. These more complex forms of family are accounted for by a more recent wave of children's books (Alston 2008: 2; 36). By "reshaping the idea of the family to suit the social, economic and emotional needs of the times" (Reynolds 2009: 207), children's literature attempts to increasingly reflect reality. Despite the fact that these types of family may not represent the conventional father-mother-child/children constellation, "alternative family structures" (2009: 205) can still represent the ideal since "by questioning the traditional family and showing it under threat, books such as these are working to preserve it by reminding readers why they think it is important" (2009: 207). Alston summarizes the situation of children's literature of the 21st century by stating that (2008: 136):

[...] it is teetering on a fence, on one side of which there is the safety of nostalgia and tradition as children's literature encourages the normative family, while on the other hand there is the increasing acceptance that the family has changed, which offers the opportunity of deconstructing ideologies and myths which have traditionally constructed the family.

This twofold conceptualization turns the family into an ambivalent construct with many challenges to meet. One of the challenges which modern families increasingly face is to

find answers to the question of how other than by biological connection the concept of family can be defined. The opposition of family as biologically determined and family as chosen and “[t]he movement of child subjects from given bonds of filiation to chosen bonds of affiliation” (Reimer 2008: 2) became increasingly popular in fictional literature towards the end of the 20th and has remained a trend ever since. This development can be seen in children’s books like *Harry Potter and the Philosopher’s Stone* (Rowling 2000) and in young adult fiction like *Divergent* (Roth 2011). Finding themselves in a state of “metaphorical homelessness” (Reimer 2008: 2), child protagonists have to or are allowed to make their own choices about their belonging as they are given the option of choosing their homes and families.

In support of this idea, Sopher points out that “[...] home is not where they have to take you in, it is where they want to take you in. The landmarks of home are the signs that one is welcome” (1979: 147). Harry in *Harry Potter and the Philosopher’s Stone* (Rowling 2000) is definitely unwanted by his biological kinship. There are no pictures of Harry to be found in the Dursleys’s home in Privet Drive (2000: 19), he is forced to sleep in a cupboard under the staircase and Dudley punches him regularly and never has to fear consequences (2000: 20). In general, the Dursleys think of him as “something very nasty [...] like a slug” (2000: 22) which makes it safe to assume that Harry is not wanted in their home. Nevertheless, he regards the Dursleys as his family and their home as his home. It appears, however, that he is rather compelled by lack of choice to do so than out of affection. When he learns of witches and wizards and his school place at Hogwarts, he leaves behind what he knows in exchange for a place which is unfamiliar to him but where he is apparently wanted. He is certain that that he is leaving for the better: “He didn’t know what he was going to – but it had to be better than what he was leaving behind” (2000: 74). Indeed, it only takes two months for him to feel at home in Hogwarts: “The castle felt more like home than Privet Drive had ever done” (2000: 126). After only a short period of time, his previously already little sense of dedication to the Dursleys have almost vanished and he considers the school his new home. It could be argued that the magical world gives him a better understanding about his deceased parents and that, therefore, his new home brings him nearer to his parents, i.e. his nearest biological family. Another implication could be that Harry decides that for him a home by choice overrides a home by biological connections.

The Secret Garden (Burnett 2010) provides another example for the subordination of biological ties. Mary’s parents die from cholera, leaving her without any biological family

in her direct environment. However, even when her parents are still alive, Mary feels unwanted since her father is mostly away on business and her mother rejects her entirely (Burnett 2010: 1):

[...] her mother [...] had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah, who was made to understand that if she wished to please the Memsahib she must keep the child out of sight as much as possible.

Mary does not regard and never has regarded them as her place of belonging: “She had begun to wonder why she had never seemed to belong to anyone even when her father and mother had been alive” (Burnett 2010: 10). It appears that on an interpersonal level her closest biological family is not her family after all, despite the fact that they might look like the perfect family from an outside perspective. Mary is sent to live with her uncle (2010: 12) and makes the acquaintance of her sickly cousin Colin (2010: 104). The two children enjoy their time together and cannot stop talking and laughing when they realize that they are cousins (2010: 122):

“Do you know there is one thing we have never once thought of?” he said.
“We are cousins.” It seemed so queer that they had talked so much and never remembered this simple thing that they laughed more than ever, because they had got into the humour to laugh at anything.

In this scene the children demonstrate that their relationship does not depend on their biological connection since they bond and enjoy each other’s company before they realize their genetic commonality. In contrast, while Mary is biologically related to her uncle, she does not have an interpersonal relationship with him. It appears that family can be chosen like friends can be chosen and that the biological connection is only subordinately important for the establishment of a family and home.

A further example questioning the significance of biological connections for family and home can be found in *Matilda* (Dahl 1996). Matilda is born into an unloving family with parents and a brother who do not appreciate her but instead tend to mock her. They do “not conform to the ‘signs’ of a good family” (Alston 2008: 65) which is exemplified by their poor style of living contrasted by Matilda’s view on the world. First, the family displays bad eating habits demonstrated by their preference for eating unhealthy convenience food in front of the television (Dahl 1996: 279). The impression is given that Matilda, who reads her mother’s cook book and memorizes its content at the age of three (1996: 235), would like to make rather healthy choices and enjoy her dinner with a book by her side. The family, however, prefers watching television over reading books since

they do not find it worth their time (1996: 320-321). Second, they take a morally questionable attitude towards the law and betray other people (1996: 247). Matilda understands that this is a misdeed: “But daddy, that’s [...] dishonest [...]. It’s disgusting. You’re cheating people who trust you” (1996: 249). Finally, while her parents and her brother are depicted as rather flat personalities, Matilda is an exceptionally intelligent, perceptible and controlled character. It appears that their commonalities can be reduced to their genetic relation and that Matilda does not fit into her biological family. The family’s dissimilarities become further evident when Matilda, a five-year old girl, takes it upon herself to teach her parents some lessons (1996: 273) and thereby demonstrates a more profound understanding of ethical values and adequacy. When the Wormwoods are forced to flee the country, Matilda exclaims: “They’re *leaving!*” (1996: 459; [original emphasis]) instead of “We’re leaving” and thereby emphasizes her disconnectedness from her family. Moreover, when Miss Honey agrees to take over the responsibility for Matilda, she does not show grief about missing her parents but joy about finally having someone in her life who appreciates her (1996: 464).

Taking Matilda in to live with her, Miss Honey accepts her as her child and becomes a single mother. Once more, the family ideal is challenged. However, because Miss Honey can be considered “the archetypal Madonna figure” being “maternal, slim, and yet virginal” (Alston 2008: 66), she embodies the ideal mother and, thus, can provide a loving and caring home for Matilda. Although her life with the Wormwood family does not present a physical threat, Matilda does not feel secure as she is mentally exploited by her family. In contrast, she feels comfortable and safe with Miss Honey (Dahl 1996: 454). Miss Honey herself appears to ache for a family and when Matilda asks her if she could stay with her instead of going with her biological family, Miss Honey responds that having Matilda as part of her family “would be heaven” (1996: 460). While they do not share genetics, they do have a connection to each other and form a new family. Matilda and Miss Honey, who herself grew up in a loveless home (1996: 422), choose each other as their family in spite of their distinct ancestry. In *The Wind in the Willows* (Grahame 1993) Mole, Rat, Badger and Toad similarly choose their family as they are portrayed without biological families from the beginning onwards. Taking into consideration how much the four care and take responsibility for each other, they could be regarded as a family by choice. During his adventures, Toad suffers from homesickness and aches for his “friends and home” (1993: 101), both being elected aspects of his life. It could be argued that, in this situation, “friends” equals a family or, to be more precise, a chosen

family. The four animals select their friends as their family despite the lack of biological connection, demonstrating once more that family, like friendship, does not depend on genetics commonalities.

4.5 ABSENCE OF PARENTS

Although parenthood, i.e. fatherhood and motherhood, is not necessarily determined by biological commonalities, it is inevitably linked to home and family. Hence, home and family can be established by people who might not be genetically related and parents can be defined by their willingness to take over the roles of fathers and mothers. While some books for children depict families who adhere to the traditional family constellation with a father and a mother present, others illustrate families with children lacking both parents or one parent. Thereby, yet another archetypal image is added to the archetype of family.

Throughout history, it can be presumed that male family members left their family more often. For example, during wartimes family life was often characterized by the absence of the father who was urged to serve in the war. Even after wartimes, it appears that it was still more legitimate for the father to be absent from his family since men were still regarded as the family's "breadwinner". Giddens even refers to the period between the 1930s and 1970s, a time characterized by either wartime or post-wartime, as "the period of the '*absent father*'" (1997: 154; [original emphasis]). In contrast, it can be assumed that the absence of mothers was often caused by early death during pregnancy or after the birth of a child. Since that time, the absence of parents has been increasingly caused by other reasons such as separation and divorce. In the absence of the father, the woman has often been urged to take over her husband's role and with it his responsibilities as the family's provider and caretaker. For instance, during World War II, women did not only "dig, save, cook and queue for victory" but also had to take "on 'men's' jobs" in the industry (Carruthers 1990: 232). Because authors use their writing to negotiate the reality of their time, the absence of parents is frequently picked out as a central theme in children's literature. Since, as it has already been established above, the ideal family does not necessarily require a father-mother-child/children constellation in its conventional sense, ideal family values can still be promoted (Alston 2008: 66). The illustration of an ideal, archetypal paternal and/or maternal figure is likewise not bound to the traditional family constellation.

In *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) a functioning family can be found despite the fact that both biological parents are absent: “Once there were four children whose names were Peter, Susan, Edmund and Lucy” (2002:1). Since they are not accompanied by their parents, the typical family constellation is broken apart. However, it appears that the idea of family prevails. Right at the beginning, when the children are introduced, it becomes evident that Peter, the eldest, takes over some paternal characteristics and that Susan, being the second, takes over the role of a motherly figure (Lewis 2002: 2):

“We’ve fallen on our feet and no mistake”, said Peter. “This is going to be perfectly splendid. The old chap [the professor] will let us do anything we like”. “I think he’s an old dear,” said Susan. “Oh, come off it!” said Edmund, who was tired and pretending to not be tired, which always made him bad-tempered. “Don’t go on talking like that.” “Like what?” said Susan; “and anyway, it’s time you were in bed.” “Trying to talk like Mother,” said Edmund.

This passage illustrates the eldest children’s newly assigned roles. However, it should be noted that Peter and Susan do not take their parents’ places by choice but rather by necessity due to their biological parents’ absence and that these roles are also only assigned temporarily not permanently. In contrast to Edmund, who clearly demonstrates childish behavior when he betrays his siblings, and Lucy, Peter and Susan are rather mature and reasonable. Peter’s fatherly role becomes evident when Aslan shows him but not his younger sisters, Cair Paravel in the distance and predicts his future as a king (2002: 142-143):

“That, O Man,” said Aslan, “is Cair Paravel of the four thrones, in one of which you must sit as King. I show it to you because you are the firstborn and you will be High King over all the rest.”

The children’s biological father and mother are only mentioned once each, but do not play a deciding role for the plot. Since their parents are not present, neither during their time in the Professor’s house, nor during their time in Narnia, the eldest children have to take over their roles and are forced to grow up: [...] the older children generally take on the traditional, gendered, roles of parents, providing food, establishing routines and taking responsibility in difficult situations” (Reynolds 2009: 204). Although the traditional constellation of family is overturned, a modified version of a nuclear family can still be identified.

4.5.1 One-parent families in the absence of the father

In contrast to the siblings in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002), the children in *Little Women* (Alcott 1994) still have one parent at home. While the father is at war, the mother and the four sisters maintain the household and take care of each other. Again, the image of the ideal family is challenged but the ones' left behind manage to fill the missing father's position. Moreover, by depicting the difficulties resulting from the absence of a parent, the reader is able to gain a deeper understanding of the ideal. Hence, the "negative example, [is used] to advocate what it seems to despise" (Alston 2008: 66). When Mrs. March leaves for the warzone to nurse her husband back to health, she asks her children to be at their best behavior. The sisters seem to obey without questioning their mother's authority (Alcott 1994: 154-155) which demonstrates that, in the absence of a father, the mother takes over the father's position as the head of the family. In his presence, however, Mrs. March would still take on a partially subordinate role under the father's "patriarchal authority" (Alston 2008: 38). Mill and Mill point out that (2009: 168):

[...] while the kind and degree of improvement which has been made in women's education, has made them in some degree capable of being his [i.e. the man's] companions in ideas and mental tastes, while leaving them, in most cases, still hopelessly inferior to him.

Since wartimes count as exceptional situations, the inferiority of women to men was to some extent temporarily discarded since wives had to replace their husbands and take on previously manly roles and duties. While the mother accepts the newly assigned overall responsibility for the family, Jo declares: "I'm the man of the family now Papa is away, and I shall provide the slippers, for he told me to take special care of Mother while he was gone" (Alcott 1994: 6; [original emphasis]). Yet, she returns to her feminine behavior the moment her father is mentioned: "'I'll try and be what he loves to call me, 'a little woman', and not be rough and wild, but do my duty here instead of wanting to be somewhere else' (1994: 10). Unlike in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002), where Peter, a boy, takes on the responsibilities for his family, there is no son in the March family (Alcott 1994) who could potentially take care of the mother. Therefore, the role of the mother's caretaker is assigned to a girl. Although Jo is not the eldest child who usually takes over the role of the caretaker, but the second eldest daughter, it appears that this position suits Jo best for she often displays manly character traits which are vital for this role. Jo willingly takes over the position as the

mother's caretaker, while the mother remains the head of the family in general. These newly assigned roles become obvious in a scene on the first few pages of *Little Women* (Alcott 1994), when the family receives a letter from their father at the war zone (1994: 9):

They all drew to the fire, Mother in the big chair with Beth at her feet, Meg and Amy perched on either arm of the chair, and Jo leaning on the back, where no one would see any sign of emotion if the letter should happen to be touching.

For two reasons the mother can be regarded as the head of the family in this scene. First, she is the one to whom the letter is addressed and who, therefore, has the power. She tells the girls about their father's message during dinner, but only reads it to them after they have finished eating. Second, the mother's seating position in the center of her children indicates her central position in the family in general (Alston 2008: 37). In order to listen to her father's letter, Jo moves behind the chair. This position can be regarded as an analogy to her newly assigned role as her mother's supporter who provides for her like a husband, i.e. a father, would. Besides, she attempts to hide her emotions and to remain emotionally stable which is yet another sign of her role as the mother's backbone. However, the actual father, currently absent, does not lose his entire power which is illustrated by the family's reaction to the letter. They are eager to hear their mother reading the letter aloud and when they have listened to their father's wishes, they all promise to try to be better and to fulfill his requests: "I *am* a selfish girl! but I'll truly try to be better, so he mayn't be disappointed in me by-and-by" (Alcott 1994: 10; [original emphasis]).

4.5.2 *One-parent families in the absence of the mother*

Little Women (Alcott 1994) and *The Tale of Peter Rabbit* (Potter 2002) describe family life in the absence of the family's father. Other children's books like *The Secret Garden* (Burnett 2010) rotate about the presence or absence of the family's mother. In comparison to stories which depict family life and home without a father, it appears that in children's literature the absence of a mother leads to a deficiency more severe than the absence of a father does.

In *The Secret Garden* (Burnett 2010) the mother's absence has far-reaching consequences for the rest the family. After the surprising death of Mrs. Craven, Mr. Craven withdraws himself from reality and his life at the mansion. Because he abandons his home for longer

periods to travel abroad regularly, it could be argued that in this children's book the father is absent as well. In contrast to the mother, however, he is alive and even though he is away from home most of the time (2010: 21) he is physically present once in a while. His retreat from reality is triggered by his wife's death, leading to the conclusion that it is this event that generates the problematic family situation. Colin is aware of his father's suffering as he is confronted with its consequences. Despite the fact that Mr. Craven provides physical care for Colin, he does not attempt to create a supporting and loving atmosphere, i.e. a home, for his remaining family. He distances himself from his son and, to some extent, even displays hostile behavior (2010: 105):

“Does your father come and see you?” Mary ventured. “Sometimes. Generally when I am asleep. He doesn't want to see me.” [...] “My mother died when I was born and it makes him wretched to look at me. He thinks I don't know, but I've heard people talking. He almost hates me.” “He hates the garden, because she died,” said Mary, half speaking to herself.

In this conversation between Mary and Colin the damaging impact of the mother's death on the family and the relationship between father and son becomes particularly evident. Mr. Craven excludes Colin from his life for the same reason that he makes the garden a secret. Because his pain is too excruciating, he wants to suppress any memory of his deceased wife and anything else that could trigger recollections of the past. As it is pointed out by Mrs. Sowerby, Colin's “mother's in this 'ere very garden, I do believe” (2010: 228), making the connection between the mother and the garden even more obvious.

Naturally, Colin suffers deeply from his mother's early death as well and occasionally even blames her for it. He attributes his father's hatred and his problematic health to her death, stating that the entire situation would be different if she were still alive (Burnett 2010: 111):

It was a curtain of soft silk hanging over what seemed to be some picture. [...] “She is my mother,” said Colin complainingly. “I don't see why she died. Sometimes I hate her for doing it.” “How queer!” said Mary. “If she had lived I believe I should not have been ill always,” he grumbled. “I dare say I should have lived, too. And my father would not have hated to look at me. I dare say I should have had a strong back. Draw the curtain again.”

The “curtain of soft silk” covers a picture of his mother. Hanging in his room and permanently staring at him, Colin could not bear seeing his mother's joyful face since it reminded him of his constant failure to live up to his parents' standard. Therefore, he decides to hide it behind a curtain. Only when he regains his power and spirit, he enjoys

looking at her laughing as he can accept now that she does not laugh at him but rather with him (2010: 219):

“[I]t doesn’t make me angry any more to see her laughing. [...] The room was quite light and there was a patch of moonlight on the curtain, and somehow that made me go and pull the cord. She looked right down at me as if she were laughing because she was glad I was standing there. It made me like to look at her. I want to see her laughing like that all the time.”

The hidden portrait can be regarded as an analogy to the secret garden as it, at the beginning of the story, triggers the same feelings of resentment in Colin as the mother’s garden does in his father. At the end, the garden prospers again and its revival metaphorically reawakens the deceased Mrs. Craven. Now that all emotional distress is resolved, Colin and his father feel comfortable enough to share and deal with their memories, represented by the uncovering of the portrait and the joyful reunion in the secret garden, respectively. In other words, it is due to the mother’s spirit that the family unity is finally restored.

5 DISCUSSION OF RESULTS & CONCLUSION

The aim of this thesis was to analyze archetypes and archetypal images in regard to home and family in a selection of children's books. Thereby, the following question was attempted to be answered:

Which archetypes and archetypal images regarding home and family are passed on in the children's books selected?

A concluding response to this questions will be provided in this section. First, however, in order to gain a comprehensive overview of the outcomes of this thesis, a breakdown of the main insights gained through a thorough examination of literature and the selected children's books will be provided in the following chart.

Table 2: Overview of results

Children's book	Archetypes (+ positive example; - negative example)	Home	Family
<i>Little Women</i> (1994)	+ Biological mother (mother archetype); + Unrelated male figure (father archetype); Child archetype	Oedipal pattern; Home is loving and strict	Temporary absence of father (war) – incomplete family; Gender rules, yet mother takes over the father's role; Controlling but loving family – ideal
<i>The Tale of Peter Rabbit</i> (2002)	+ Biological mother (mother archetype); Child archetype	Odyssean pattern; Home is loving and strict	Absence of father (death); Mother takes over his role; Controlling but loving family – ideal
<i>The Wind in the Willows</i> (1993)	+ Home (mother archetype); Child archetype	Odyssean pattern; Oedipal pattern; Home is the ultimate place of being	Home is family, mother brother, sister, aunts
<i>The Secret Garden</i> (2010)	- Biological father (father archetype); + Unrelated female figure (mother archetype); + The secret garden (mother archetype); Child archetype	Odyssean pattern (away-home); Promethean pattern; Home needs to be found	Biological ties are questioned; Absence of mother (death) – family struggles; Importance of motherly figure; Search for a loving family

<i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2002)</i>	+ Unrelated males (father archetype); Child archetype	Odyssean pattern; Promethean pattern; Meaning of home changes; home vs. house	Non-traditional family constellation, yet ideal
<i>Where The Wild Things Are (1984)</i>	+ Biological mother (mother archetype); Child archetype	Odyssean pattern; Home is loving and strict	Controlling but loving family – ideal
<i>Matilda (1996)</i>	- Biological parents (father & mother archetype); + Unrelated female (mother archetype); Child archetype	Odyssean pattern (away-home); Oedipal pattern; Promethean pattern; Meaning of home changes	Biological ties are questioned; Negative example of family; Search for a loving family
<i>Harry Potter and the Philosopher's Stone (2000)</i>	- Uncle & Aunt (father & mother archetype) + Unrelated male (father archetype); + Unrelated female (mother archetype); Child archetype	Odyssean pattern (away-home); Promethean pattern; Meaning of home changes	Biological ties are questioned; Negative example of family; Search for a loving family

In view of this chart, it becomes evident that there are various depictions of home and family and different constellations of mother and father archetypes, with only the child archetype being in all of them, to be found in the children's books selected. Hence, not one but many archetypal images regarding home and family are passed on, an insight which will be discussed in more detail below.

First, besides the child archetype, within each illustration of home and family at least one other archetype can be identified. Considering the chart above, it becomes apparent that the mother archetype is to be found more frequently than the father archetype, a finding in support of the assumption that the existence of a motherly figure is more fundamentally vital for the establishment of home and the family's well-being than the existence of a fatherly figure. Furthermore, while the father archetype is materialized only in male human beings, the mother archetype is embodied in different archetypal images including human beings but also symbols. In the children's books selected, the mother archetype is to be found in the biological mother or, in the words of Jung, "the personal mother", in unrelated female figures or "any woman with whom a relationship exists" or in symbols representing femininity such as home itself as in *The Wind in the Willows* (Grahame 1993)

or a secret garden in *The Secret Garden* (Burnett 2010), a source of life in the symbolic sense, thus, a symbol of “fertility and fruitfulness” (Jung 1969: 81).

Second, as regards the idea of home the eight children’s books can be allocated to three distinct story patterns. While some children’s books can only be assigned to one pattern, others might adhere to more than one pattern. The most frequent pattern, as it has already been stated by Nodelman and Reimer (2003: 197-198), is the Odyssean pattern, which can be found in seven out of eight books. It should be noted, however, that *The Secret Garden* (Burnett 2010), *Matilda* (Dahl 1996) and *Harry Potter and the Philosopher’s Stone* (Rowling 2000) are away-home rather than home-away-home stories. Nevertheless, nuances of the Odyssean pattern can still be found in all three of them. Considering the chart above, it becomes apparent that the underlying messages and the main story patterns used in the children’s books align. While stories in which home and family are already the ideal coincide with the Odyssean or the Oedipal pattern, stories in which the ideal home and the ideal family are still a desire concur with the Promethean pattern. However, there are also children’s books which can be allocated to the Promethean pattern and the Odyssean or the Oedipal pattern. For example, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) adheres to the Odyssean pattern and the Promethean pattern. In cases as this, a closer examination, like it has been provided in this thesis, is necessary to understand the complexity of the story and the underlying story patterns.

Finally, the children’s books selected present a variety of family constellations. With the concrete reason for the absence and separation being different, besides families without fathers or without mothers also families without both parents can be found. For instance, the father in *The Tale of Peter Rabbit* (2002) was tragically killed by the neighbor, while the father in *Little Women* (1994) had to leave for war. Occasionally, there is no mentioning of parents at all as it is the case in *The Wind in the Willows* (Grahame 1993), in which, however, the motherly archetype is still embodied in the idea of home. Furthermore, in view of the chart it becomes apparent that the nature of family and home, independent of the presence of parents, differs between representations. While some children’s books, for example *The Tale of Peter Rabbit* (2002) and *Where The Wild Things Are* (Sendak 1984), illustrate home as a strict but loving place, the focus of others, such as *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002) and *Matilda* (Dahl 1996), is directed at the changing meaning of home and the

protagonists' search for a loving place of living. Hence, two, on first glance contrasting, ideas can be identified in the children's books selected.

First, the existing family and the established home can be depicted as the ideal that has already been reached but might momentarily be challenged. In spite of the presumed contrast, in these cases the family provides a place of love as well as control and strictness. For instance, although the lacking father in *Where The Wild Things Are* (Sendak 1984) is never mentioned and the family might therefore not adhere to the traditional father-mother-child/children constellation, the family is still portrayed as loving place. However, because Max's mother does not only demonstrate love but also strictness, the ideal relationship between a mother and her child as well as the ideal home are promoted. Second, in some children's books the ideal has not yet been reached and, thus, the focus is placed on the quest for an ideal family and an ideal home. For example, in *The Secret Garden* (Burnett 2010) Mary is born into a rather cold family and, when she is brought to England to live with her uncle, she finds herself once again in a rather unloving environment. However, by actively making changes in her life and by reawakening the secret garden, she ultimately comes closer to having a caring family and a loving home.

Another striking idea that is presented in this thesis is the questionable importance of biological ties to form a family. As discussed earlier, it was demonstrated by examining several children's books that a family can be established by choice and does not necessarily have to be built based on genetic relations. This idea is featured in three of the selected children's books. While *Matilda* (Dahl 1996) and *Harry Potter and the Philosopher's Stone* (Rowling 2000) count as rather modern children's books, *The Secret Garden* (Burnett 2010) was written around a century ago in 1911. It can be proposed, therefore, that the latter was ahead of its time as regards the idea and the illustration of family.

Since literature has been used to negotiate reality (McCallum & Stephens 2011: 359), it could be assumed that historical developments and the actual reality of home and family also feature prominently in children's literature. However, after examining a variety of children's books, it appears that this assumption is only partially correct. What seems to be accurate is that, in the children's books selected, illustrations of home and family reflect the circumstances of their periods and places of origin as regards specific formalities, such as family constellations, and background stories, such as historical events. For example, in *Little Women* (Alcott 1994), originally written in 1868, a 19th

century war provides the background story and in *The Secret Garden* (Burnett 2010), originally written in 1911, the reader gains an understanding of the living conditions in the early 20th century. Moreover, Mary, who was born in India, is deeply offended by being mistaken for a native Indian (2010: 22), which can be interpreted as a sign of apartheid, an attitude which was prominent at that time but has decreased thenceforward. In comparison to children's books written in earlier periods, in *Matilda* (Dahl 1996), written in 1988, men and women have the same rights and women, first Mrs. Trunchbull and later Miss Honey, hold the powerful job of the school's principal. In the same children's book the tuning of cars is made a subject of discussion, a topic which mirrors the technological progress since the beginning of the century. Furthermore, it appears that in modern children's books the importance of biological ties is increasingly questioned which reflects the alternative family constellations common in more advanced periods.

Directing the focus back at the purpose of this thesis, the central hypothesis has been that the children's books selected do not primarily negotiate ideology but, first and foremost, promote dominant archetypes and archetypal images. Taking into account the central findings presented in the course of this thesis, the hypothesis set up at the beginning can ultimately be confirmed. Despite the fact that formalities and background stories have indisputably changed and influenced the depiction of home and family over the course of history, archetypes and archetypal images have maintained their essence and their crucial status in children's literature. For example, in stories featuring a family without a biological father, other male characters can fill the void and can, at least to some extent, replace the archetypal image of the biological father with another archetypal image of the father archetype and in stories featuring a family with a negative example of a mother, other female characters can function as foil characters, provide a positive example of a mother and contribute to a wider understanding of the mother archetype. Moreover, even though modern children's books increasingly question the necessity of biological ties to build familial relationships and thus offer a rather modern and critical perspective on the concept of family, the family archetype and related archetypal images appear to be still identifiable and prevail over ideological influences. In other words, even though the concrete realizations of the archetype are to be found in a variety of distinct embodiments, the original and underlying archetypes continue to be promoted. Therefore, the position of scholars such as McCallum and Stephens (2011), who argue that the prevalent ideology influences literature, is supported as regards formalities and background stories but can be refuted as regards archetypes and archetypal images.

Concluding, the question which gave the title to this thesis still remains to be answered: Is home where the heart is? After having examined literature and a selection of children's books, a minor but meaningful adjustment needs to be made: *The ideal home is where the heart is*. In this regard, the heart can be understood as synonymous with love and, accordingly, home is a place where a person finds and experiences love. What exactly that implies is left to the individual: For some it might be a memory of something that gives them a satisfying feeling, for some it might be merely a location and for some it might be a place where their family surrounds them. Independent of the actual realization of home, an ideal home appears to always have to be based on love and other positive sentiments. Therefore, Holmes is correct when he proposes that a true home can only be found where the heart is (2004):

For there we loved, and where we love is home,
Home that our feet may leave, but not our hearts [...].

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7 APPENDIX

7.1 ENGLISH ABSTRACT

This diploma thesis elaborates on the concepts of home and family in a selection of children's books in regard to the archetypes and archetypal images promoted within these writings. A particular focus is on the father archetype, the mother archetype and the child archetype, which all together constitute the family archetype, as well as on the idea of the ideal family and the ideal home. The goal is to investigate whether archetypes and archetypal images of home and family, as presented in children's literature, have prevailed over the influence of prevalent ideological values. Ultimately, it will be shown that, in the selected children's books, archetypes are indeed dominant and that they can be identified in spite of changing formalities and varying background stories.

In order to illustrate the theoretical assumptions postulated in the course of this thesis, eight children's books written between the 19th and the 20th century have been selected and descriptively examined as examples. Each children's book shows a variety of archetypal images, offers a distinct perspective on the idea of home and family and, therefore, contributes to a wider understanding of the underlying archetypes. The selection includes *Little Women* (Alcott 1994 [1868]), *The Tale of Peter Rabbit* (Potter 2002 [1902]), *The Wind in the Willows* (Grahame 1993 [1908]), *The Secret Garden* (Burnett 2010 [1911]), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002 [1950]), *Where The Wild Things Are* (Sendak 1984 [1963]), *Matilda* (Dahl 1996 [1988]) and *Harry Potter and the Philosopher's Stone* (Rowling 2000 [1997]).

7.2 GERMAN ABSTRACT/ZUSAMMENFASSUNG

Die vorliegende Arbeit behandelt die Konzepte Heimat/Zuhause (home) und Familie und deren Darstellung in ausgewählter Kinderliteratur und stellt dabei einen Bezug zwischen der Darstellung und den vorkommenden Archetypen und archetypischen Bildern her. Ein besonderer Fokus liegt auf dem Vater Archetyp, dem Mutter Archetyp und dem Kind Archetyp, die zusammen den Archetyp der Familie bilden, sowie auf der Idee einer idealen Familie und eines idealen Zuhauses. Das Ziel ist es zu untersuchen, ob sich Archetypen und archetypische Bilder von Heimat/Zuhause und Familie in Kinderbüchern gegen vorherrschende ideologische Werte durchsetzen. Schlussendlich wird gezeigt werden, dass die Archetypen in den ausgewählten Kinderbüchern tatsächlich dominieren und trotz veränderter Formalitäten und variierender Hintergrundgeschichten identifiziert werden können.

Um die theoretischen Annahmen, die im Rahmen dieser Arbeit getroffen werden, zu veranschaulichen, wurden acht Kinderbücher, die zwischen dem 19. und dem 20. Jahrhundert verfasst wurden, als Beispiele ausgewählt und einer deskriptiven Analyse unterzogen. Jedes Kinderbuch zeigt unterschiedliche archetypische Bilder, bietet eine andere Perspektive auf Heimat/Zuhause und Familie und trägt damit zu einem breiteren Verständnis der zugrundeliegenden Archetypen bei. Die Selektion umfasst *Little Women* (Alcott 1994 [1868]), *The Tale of Peter Rabbit* (Potter 2002 [1902]), *The Wind in the Willows* (Grahame 1993 [1908]), *The Secret Garden* (Burnett 2010 [1911]), *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Lewis 2002 [1950]), *Where The Wild Things Are* (Sendak 1984 [1963]), *Matilda* (Dahl 1996 [1988]) und *Harry Potter and the Philosopher's Stone* (Rowling 2000 [1997]).