



The Portrayal of the Child in Children's Literature

La Représentation de l'Enfant dans
la Littérature d'Enfance et de jeunesse

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K.G.Saur München·New York·London·Paris

International Research Society on Children's Literature
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Ainsi, en représentant les enfants dans leurs poèmes, des poètes d'âges différents et de nationalités différentes, révèlent des traits humains très proches, traits spécifiques à l'enfance. Et, parallèlement, ils décrivent les enfants dans leurs conditions de vie typiques, dans leur environnement naturel, sur arrière-plan de leur vie quotidienne.

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S U M M A R Y

THE PORTRAYAL OF THE CHILD IN THE MULTINATIONAL SOVIET POETRY FOR CHILDREN

The translation of poetry of the various nationalities of the USSR into Russian is meant as one of the means of intercommunication of children.

The analysis of the poetry addressed to children shows that, on the one hand, it reflects the common features, characteristic of childhood ; on the other hand, that national poetry shows the peculiarities of the national ways of life.

Thus poetry for children is one of the means of international communication and is serving the task to arouse international conscience and national selfconscience in a child.

THE PORTRAYAL OF CHILDREN IN POPULAR LITERATURE : THE CASE OF ENID BLYTON

by Zohar SHAVIT

"Isn't it gorgeous - here we are for ages, all by ourselves, with tons of nice things to eat, able to do just what we like ! said Anne, contentedly". Five Run Away Together, 88.

Like any other literary system, children's literature is subject to systemic constraints which are imposed on the texts and determine their nature to a large extent. However, the case of children's literature is more peculiar due to the special status of its addressee. In addition to the official addressee of the text -the child-, a children's book has to appeal to another addressee -the adult reader-, who is regarded in culture both as superior to the child and as responsible for deciding what should or should not be allowed as appropriate reading material for the child. This tendency has developed because the "people in culture", or at least the establishment involved in the production of children's books, attach a great deal of importance to the child's reading material as crucial for his development and his mental welfare. Hence, we can point to the phenomenon of institutionalized and non-institutionalized censorship on children's books, which has the power to sentence a children's book to banishment or acceptance (1) ; and hence we see the wide-spread production of periodicals aimed at teachers, librarians, and parents, whose goal is to guide and direct children's reading.

This state of affairs forces the children's writer to compromise between two addressees, who differ both in their literary tastes as well as in their norms of realization of the text. The writer must skillfully craft this compromise -employing a complicated range of "compensation strategies", while remaining within the limits of the system's prevalent norms in order to reach both addressees.

However, while most writers accept the need to appeal to both addressees at one and the same time, there are other writers who use either of two opposing solutions to solve the problem of the addressee. One solution is that of the ambivalent text. The other one, which will be discussed here, is typical of non-canonized children's literature.

Although the two solutions normally stand at extreme poles

on the axis of norms of writing for children, they do share one common denominator : in both the writer manages to ignore either one of his addressees - in the case of an ambivalent text, by using the child as a "pseudo-addressee" (that is, officially addressing the text to him, but primarily and practically addressing it to adults) ; such is the case of Alice's Adventures in Wonderland (2) ; and in the second case, of popular literature, by ignoring the adult, by giving up the need to court him and obtain his approval. The result of this approach is usually the rejection of the text by the "people in culture", who will probably impose various sanctions on the text. In most cases, they will attempt to prevent its being read by children ; in more extreme cases, it might be banished from the library or even burned (3). One consequence is certain : the book will not be recommended by teachers and librarians. In fact, they will do their best to boycott it and hence threaten its commercial prospects.

If this is the case, how can we account for the fact that writers for children are ready to take the risk ? This question is even more crucial when we realize that the main motivation for writing and publishing popular literature is not the opportunity to gain status and recognition (the chances of that are poor), but rather the opportunity to achieve commercial success. Interestingly enough, these condemned books do eventually manage to succeed commercially. As a matter of fact, they are extremely successful. Surveys of reading habits and publishers' reports show that the more lowly regarded writers are, the better their books sell : the case of Enid Blyton and Nancy Drew series can illustrate the matter (4, 5). How is this possible ? How do the condemned texts manage to overcome the boycott and sell so well ? The answer for this seeming paradox involves many factors, not all of which can be discussed here. Our aim here is simply to focus on the textual approaches which, in our view, are responsible for this success. However, we would like to remark parenthetically that, ironically enough, the boycott imposed on these books only increases their sales for it forces children willing to read them to buy them - they will not find them in the local library. Obviously, this is not the main explanation for their huge success. Rather, it is our contention that their great appeal to such a huge audience has to do with the stereotypical plots and characterization, common to any popular literature (6, 7). It is also our contention that in the case of children's literature, the stereotypical presentation has to do with the text's portrayal of a children's world in which adults hardly exist at all. In fact, this portrayal is one of the manifestations of the writer's ignorance of the adult reader. Moreover, we contend that popular literature for chil-

dren not only tends to ignore adults, but also to create an opposition between two worlds, based on deictic oppositions (i. e. an opposition between two territorial dimensions and/or two dimensions of time), and to suggest an uncomprising boundary between children and adults.

Thus, the text offers a world which excludes adults ; furthermore, if adults are present, they are subject to negative evaluation. It must be noted here that the portrayal of a children's world in which adults do not take part is also typical of canonized children's literature (8) ; however, the difference between the two lies in their attitudes towards the adult world : in canonized children's literature, although the adult world is not directly presented, it does exist in the background, and serves as a positive model for imitation, while in the case of non-canonized children's literature, the portrayal of the adult-children relationship tends to portray two opposing worlds. This tendency will be explored here by analyzing a sample of Enid Blyton's texts (as well as some remarks on the parallel American case of Nancy Drew).

The case of Enid Blyton was chosen primarily because she was very prolific -she wrote about 600 books- and very popular -she sold millions of copies- (9). Her books were translated into many languages, and published in many countries, including the United States (which is a very rare case, as American children's literature tends to translate very little, and if it does, it is mostly "classic" texts). Some of Blyton's books were even made into TV series. In short, Blyton's success is beyond doubt and by no means accidental ; consequently, her case is of significance. Of added significance is our belief that characteristics in Blyton's books are also typical to less prominent popular literature. For similar reasons we also find the parallel American case of Nancy Drew to be an ideal model for investigation, although we do not deal with it as in a great deal (10). Written over the course of fifty years, since 1930 , by several ghost writers -mainly by Harriet Adams- under the pseudonym of Carolyn Keene, the books of Nancy Drew series have been sold by the millions. At the same time, the series has also been one of the most defamed in the United States.

We believe, that in addition to the parallel success and "low esteem", the Nancy Drew series resembles the English case, in spite of obvious differences, as far as the main issues of portrayal of the adult-children relationship is concerned. The fact that the two series differ in prominent respects, such as the hero's age -children versus adolescence- and the structure of the plot -one plot versus two parallel intersecting plots-, should not prevent us from observing the overall similarity between them in one of the most important issues

that is, the two series face similar problems and offer similar solutions in handling the adult-children relationship, while maintaining and advancing middle class values. Nevertheless, as we said, we will focus our discussion on the English case of Enid Blyton, as we believe it is an ideal test-case for quite a few kinds of national popular children's literatures.

CHARACTERIZATION OF CHILDREN AND ADULTS : SOME PROBLEMS AND SOLUTIONS

How does Blyton portray children ?

Whether it is the Four, the Five, the Seven, or any Mystery, the same portrayal of children repeats itself : a group of children of well-to-do families are involved (mostly during their vacation) in some adventure or mystery which they manage to solve without adult help. Only towards the end of the story do they bring it to the attention of their parents or the police (or both), at which time they are highly praised by them. Deviations from this structure are slight and insignificant, and we refer here to a sample of 18 books which were picked up at random (any others could do), but were checked carefully.

This portrayal of children posed for Blyton some difficulties, especially as far as the question of adult-children relations is concerned in regard to the values of the texts. Blyton portrays middle class children whose values the text does not violate, but rather accepts and even reinforces (11). How then is it possible to maintain middle class values which assume both the dominant position of parents in the hierarchical family structure and the children's obedience, and at the same time to create two opposing worlds between children and adults ? The answer to this conflict involves, on the one hand, the sophisticated presentation of adults, and, on the other hand, a varied range of devices used to create an exclusive world of children.

Adults, described by Blyton, fall into three different categories in regard to their presentation in the text and the extent of their involvement in the adventure ; these categories also overlap with their social standing, their physical description, and consequently, their evaluation by the text. Thus, during the adventure adults surrounding children either hardly take part, or disturb the children and almost prevent them from solving the mystery, or constitute the criminals -the bad guys- against whom the children fight.

In the case of Nancy Drew, this pattern is slightly different, not only because Nancy is much older than Blyton's children, but mainly because she is not part of a group of children. Still, in most cases, Nancy manages to solve the mystery

with the help of her girl friends, Bess and George (George, by the way, is a boyish looking girl who bears a most striking similarity to Blyton's George) ; in some cases, she is also assisted by her boy friends, Ned and Dave. However, Nancy shares with her English counterpart a high social standing, good manners and of course an uncanny ability to solve mysteries.

RELATIONS BETWEEN CHILDREN AND THEIR PARENTS

Blyton's texts emphasize the good manners and education of her middle class children. Children of other classes hardly enter the scene ; if they do, the text repeatedly stresses their inferior status. We see this portrayal, for instance, in the text's unflattering description of the gypsy girl, who will never be like the children of the Five :

"She had been taught to clean her teeth and wash and do her hair (...) but all that was forgotten now that she was leading a gypsy life again ! 'In a day or two she'll be the filthy, dirty, tangly-haired, rude girl she was when we just knew her', said George, combing out her own hair extra well" (Five Have a Wonderful Time, 100, author's italics).

On the other hand, the text always emphasizes the good manners of the children :

"Julian stood up politely". "We like talking to Janie", said Julian politely" etc. etc. (Five on Finnistone Farm, 336, 76, author's italics).

In the case of Nancy Drew, the text takes her good manners for granted ; hence it is necessary to account for any seeming deviation from it. For instance, when Nancy is eager to read a letter she had just received, the text remarks :

"A letter from Europe was something she did not often receive, and she was tempted to be impolite enough to discover its secret" (Nancy's Mysterious Letter, 7) ;

or when she reads a letter that was not addressed to her, the following explanation is given :

"(...) Nancy had been taught that mail is a personal thing and unless specific permission is given, it is to be left strictly unread by anyone but the addressee" (Nancy's Mysterious Letter, 167).

The presentation of children as well-mannered middle class children made it impossible to create a clash between parents and children. A clash of this sort might cause inconsistency in the values of the text and blur its clear cut values, which do not allow for complicated value system. On the other hand, a clash with parents seems to be inevitable once the children begin their adventure by themselves. Skillfully Blyton managed to avoid the clash with parents by utilizing the following three devices : parents are "heard but not seen" ; parents

are replaced by substitutes with whom a clash is not only permitted, but advisable ; when the text portrays a clash between child and parent (or relative), the parent eventually turns out to be a false one ; in this relationship, the child only serves as an alibi for some devious intention of the false parent.

Parents "heard but not seen"

The device of parents "heard but not seen" is very common. In some texts, Blyton simply gets rid of parents by sending them away. Either the children are on vacation or the parents are on vacation or both, and they communicate via the telephone or letters. When this trick is worn out, Blyton's parents become too ill for the children to see ; she even goes as far as sending parents to a hospital. For instance, in the Secret Seven, the mother is just going for a meeting :

"I think Mummy's going out tonight, so it should be all right" (Secret Seven, 65).

In the Five Are Together Again, the children cannot get near the parents.

"You see, neither your uncle nor I have had scarlet fever -so we are in quarantine, and mustn't have anyone near us" (13).

Meanwhile, in Five Run Away Together, George's mother is taken to a hospital :

"Your mother was suddenly taken very ill (...) and they've taken her away to hospital and your father went with her" (32).

Nevertheless, not always such a drastic removal of parents is required. In quite a few texts, parents do exist somewhere in the background, but they rarely participate in the scenes, sometimes not even in the dialogues and almost never in the adventures themselves. Their absence is accounted for by standard societal expectations : fathers are at work, hence, no problems raised ; mothers are attending some meeting or giving a little party, so obviously children must be kept away (the question of territorial boundaries of children is discussed further on.)

The absence of parents from dialogues -a great deal of the texts is devoted to dialogues-, is not so total and systematic as their absence from the actual adventure. Dialogues in which parents participate do occur, but quite often the parent's speech is reported or given in embedded speech or the parent speaks to the child from behind, thus achieving his actual absence from the scene. For instance, in the Secret Seven, mother does take part in the dialogue, but she is not to be seen :

"Janet, Janet, what's the matter, dear ? What's happened ?" 'Oh ! nothing, Mummy', called back Janet, suddenly remembering that this was Secret Society business" (38, au-

thor's italics).

In the same book, Peter reports that :

"Mummy said we could go out ; it's a nice sunny morning" (10, author's italics),

while in another case the child's speech is given in direct speech but mother's in embedded speech :

"Will she be able to come and see us tomorrow morning ?" he asked Barbara's mother, and she said yes, she thought so" (10, author's italics).

In the case of Nancy Drew, an even less complicated solution was offered : Nancy's mother died when the girl was very young. Her substitute, Hunnah Gruen, is very kind, though her low social position precludes the possibility that she takes part in the adventure. Nancy's father, on the other hand, supports his daughter, appreciates her talent and even asks her for help. But even he seldom takes part in the adventure. The text always manages to find an excuse to exclude him from it, as is plainly evident in the following episode :

"Nancy knew, even before she opened it, what the envelope contained. She had often found such messages from her parent, and always they contained the same announcement : an unexpected call out of town. I will not be home for two or three days" (Nancy's Mysterious Letter, 91).

Either Nancy goes on vacation, or her father goes away, or both are away ; still they continue to communicate by the telephone, even at the expense of long distance calls, as for instance in the case of The Mystery of the Brass Bound Trunk. However, as in the case of Blyton's books, Nancy's father physically exists in most cases only at the beginning of the adventure or when it reaches its climax. In such a way, the texts manage to reinforce the actual existence of children on the one hand and minimize, on the other, the presence of parents whose existence they cannot cancel altogether.

Middle class ethos is also maintained by the text's emphasis on the children's attitude to their parents and their good manners. The children are always polite to their parents, respect them dearly, and usually maintain ideal relationships, as is evident from the following description of Nancy Drew's father :

"Carson Drew was a tall, distinguished-looking man of middle age, with keen, twinkling blue eyes like those of his daughter. He and his only child were good companions and shared a delightful sense of humour" (The Ghost of Blackwood Hall, 20).

The attitude of Blyton's children to their parents is emphasized on the other hand by the fact that they always obey their parents' orders. Moreover, the texts stress their obedience in a typical English manner : they are never late for

their meals unless they have some extraordinary reason ! : for instance, in *Five on Finniston Farm*, they are trapped underground and thus cannot come to tea on time - a lesser excuse than that will not do.

Substitutes and pseudo-parents

The children's respectful attitude towards their parents is especially prominent when compared to their attitude towards pseudo-parents or substitutes. The only real father with whom a clash occurs is George's father of the *Five*. And take note : the seeming clash with George's father is "justified" by his characterization as a volatile genius and by the knowledge that it is only temporary. As a matter of fact, George's father loves her, understands her, and only wants her to have the best :

"He was a very clever and hard-working scientist, impatient, hot-tempered, kindly and very forgetful. How he wished his daughter was not so exactly like him (...)" (*Five Have a Wonderful Time*, 13).

However, in all other cases, the clash is revealed as a clash with a pseudo-parent. It is either a step-father -Mr. Andrews, in *Five Go to Smuggler's Top*- or a pseudo-relative, who took the child under his patronage, after the death of the child's parents, mainly in order to use the child for criminal purposes- for instance, Martin Corton's father in *Five on Kirrin Island Again*, or Novie's uncle in *Five Go Off in a Caravan*.

We have seen that Blyton had to avoid any clash with parents for fear of contradicting the middle class ethos. On the other hand, Blyton did need some kind of clash between children and adults, as this is a pre-condition for creating two opposing worlds. In order to achieve this effect, Blyton compensates for her handling of parents by justifying confrontation with other adults who populate the texts. The first and most important compensation is given in the form of a parent-substitute whom the texts very often portray as the source of conflict with children. There might be a very simple clash with one's nurse -Miss Ely in *The Secret Seven*-, or a very serious one as in the cases of *Five Run Away Together* or *Five Go Adventuring Again*. In the first serious case, the substitute is the Stick family, requested by George's father to take care of the children when her mother is taken to the hospital -George's father forces the children to obey them "(...) surely you children can see to yourselves and make do with Mrs Stick till I get back !" (40)-. In the end it is only thanks to the children that the Stick's plot, to kidnap a child and rob George's house, does not bear fruit. In the second case, *Five Go Adventuring Again*, the substitute is Mr.

Roland, the teacher, hired by the parents to teach the children during their vacation. He is not liked by everybody but George, and eventually turns out to be a spy who is after the important scientific work of George's father.

Again, the case of *Nancy Drew* is much simpler. The text does not offer substitutes but rather two options : either you are a criminal or you are a virtuous person who helps to catch criminals. Moreover, the text hardly allows for any surprises concerning the criminals, and Nancy almost always knows who they are, almost from the beginning, sometimes even before meeting them !

The Criminals

We have shown that Blyton compensates for the need to portray peaceful relations with parents by increasing the negative attribution of their substitutes. This is done mainly by placing the substitutes into the group of criminals with whom the children fight, a group which stands opposite the parents on the value scale of the text. The criminals as fixtures in every text, provide a satisfactory solution for the need to create opposing worlds of children and adults. They do not violate the ethos of the text, while on the other hand, they play an important role in the development of the adventure. Either the criminals are the parent-substitutes or they are people of inferior social standing, often physically and/or mentally defective and almost always rude and violent. For instance, the description of Mr. Stick in *Five Run Away Together* :

"He was not a very pleasant sight. He had not shaved for some days, and his cheeks and chin were bluish-black, (...) and so were his finger-nails. He had untidy hair, much too long, and a nose exactly like Edgar's" (42).

Moreover, one feature is common to all criminals with no exception : they are ruthless to pets, especially dogs. Cruelty to the children's pets -they always have a dog : Timmy of the *Five*, Scamper of the *Seven*, etc.- even becomes a distinguishing sign of criminals, because the dog's disapproval of a person foreshadows a later negative evaluation by the text. The scope allotted to a person's attitude towards the children's dog (and vice-versa) equals and even exceeds all other characterizations. As a matter of fact, more often than not, we know very little about the criminals, but we always know a great deal about their attitude towards the dog. For instance, Mr. Roland's dislike for dogs and Timmy's indifference to him serve as the first clues to suspect him in *Five Go Adventuring Again* as does Timmy's apparent distaste for Martin and his father in *Five On Kirrin Island Again*. On the other hand, the great grandfather of *Five on Finniston Farm* seems to be ruthless, but his genuine good nature is revealed in

his attitude to Timmy :

"George was staring in amazement at Timmy. 'He's never done a thing like that before', she said. 'All dogs are like that with old Grand-dad' (Five on Finniston Farm, 31).

This device contributes to the attempt to emphasize the children's point of view, because it adopts their scale of evaluation ; that is, the children, as different from adults, judge people this way. Eventually in Blyton's books, their judgment is revealed as the just one.

In the case of Nancy Drew there is no need for such distinguishing signs as dislike of pets or physical looks, because Nancy seldom makes mistakes in identifying the criminals. She usually identifies them promptly, and we have not found a single case where she was mistaken. In one case, she concludes that it is the postman's stepbrother, just from hearing the postman indeed has a brother (Nancy's Mysterious Letter). In other cases she immediately knew who the criminal was either after seeing his hand or his silhouette :

"She remembered where she had seen a hand like that ! It belonged to a fellow who used to work at Larry's service station. She had not liked his insolent manner" (The Secret of the Wooden Lady, 16).

"Nancy became excited upon hearing this description of Brex. The footprints in the wood had been those of a tall, slender man !" (The Ghost of Blackwood Hall, 21).

However, both in Nancy Drew series and Blyton's books, the children's effort to solve the mystery and fight against the criminals is always the core of the matter. Their correct judgment and correct instincts in fighting crime are present in every text. In fact, it may well be that the "raison d'être" of the text's adventure is to reveal the children's virtue and judgment in contrast to those of adults. The latter, while not active participants in the adventure, often become obstacles to the children's successful efforts. Such an obstacle for instance is the policeman Goon -a constant figure in the mysteries of "fatty" and his friends- who always tries to prevent the children from solving crimes. Invariably he fails to solve the mystery himself ; moreover, he is always surprised to find out that the children did manage to follow the right clues and thus to draw the right conclusions (see, for instance, The Mystery of Holy Lane and The Mystery of Tally-Ho Cottage).

Still, once the children manage to solve the mystery, and the story almost reaches its end, adults who previously disappeared from the scene, re-enter it. Reunion of the previously opposing worlds is achieved and the regular hierarchy is back in order, once parents and/or police inspectors take over and criminals are handed to them. For instance :

Peter told his father and mother what had happened and his father, in amazement, went to examine Kerry blue (...). 'Good work !' said the inspector (...), very good work indeed" (Secret Seven, 90-91-93).

"I certainly think these children deserve a reward for the good work they have done' ; remarked the inspector", (Five Run Away Together, 180).

"'The inspector's awfully pleased with us', said Julian. 'And so is Sir James Lawton-Harrison too, apparently. We're to get a reward' (Five On A Secret Trail, 182).

As in the case of Enid Blyton, Nancy Drew also manages in many cases to solve crimes without the police's help. Nevertheless, she enjoys their appreciation and cooperation, as we see in The Secret of the Wooden Lady. The police officer tells her :

"'Thanks very much, Miss Drew', the officer said. 'Just one more debt this department owes you'" (17).

Sometimes, however, the police officers envy her efforts as for instance, in Nancy's Mysterious Letter, 24.

However, in most cases the police does not take part in the mystery itself and comes to Nancy's help when everything is almost over and the reunion of the two worlds is achieved for instance in the case of The Bungalow Mystery, the police arrives towards the end, just in the right moment to take the criminals, Nancy so skillfully had managed to find :

"She was right. Help had come ! A moment later police and emergency squad cars stopped at the top of the ravine. Four officers, two stretcher bearers and a doctor, clad in white, hurried down to the group" (150).

Nevertheless, until then, until the reunion of the two opposite worlds, the text maintains an exclusive world of children.

THE CREATION OF A CHILDREN'S WORLD

How does Blyton manage to build an exclusive world of children ? The creation of a children's world is primarily achieved by separating the two worlds and by focusing on children who solve serious and even dangerous mysteries by themselves. Clearly, the children do take risks and endanger themselves. For instance, in The Secret Seven, Peter and Jack are caught by the criminals who subsequently beat them and lock them in the cupboard and later in the cellar. In Five Go To Smuggler's Top, the children are caught by the smugglers who imprison them in the underground tunnels and leave them to starve and suffer ; likewise, the kidnappers of Five Have A Wonderful Time imprison the children, only this time in the high castle tower. In Five On Kirrin Island Again, the children's lives

are in danger as the criminals threaten to blow up the whole island, etc., etc.

Nancy Drew also seems to find herself in threatening situations. Usually she gets locked in, at least once in every mystery. Often before that she is either hit or kidnapped, as is evident from the following three examples :

"The arm was tight against Nancy's throat ; a man's arm in a rough coat sleeve, cutting off her breathing. His fingers pressed into her left shoulder" (The Secret of the Wooden Lady, 6).

"Nancy told how the hand had clutched at her throat when the lights went out in the studio. 'I tried to scream and couldn't. I was lifted bodily and carried out of the room.' 'Where ?' George asked. 'I couldn't see. A cold, wet cloth was clapped over my face. I was taken to the basement of an empty house and left there, bound hand and foot'" (The Ghost of the Blackwood Hall, 36).

"Apparently prepared for such emergencies, the two men pulled heavy cords from their pockets and tightly bound the girls. Karl Driscoll dragged in Susan, who was also tied up, and the three girls were forced roughly down the cellar stairs, through the passage, and into the beach house. Raskin locked the cellar door from the inside and pocketed the key. (...) Karl rasped, 'you girls will never see daylight again'" (The Clue of the Broken Locket, 167-168).

Nevertheless, the impression of a children's world is created not only by focusing on the children's adventures and adopting their evaluation ; this effect is further enhanced by the creation of an environment of children - in essence by "framing" their world. This framing, in which a temporary boundary between children and adults is erected, becomes possible thanks to three devices, aside from the handling of the adult world : the stylistic level, the location of the adventure and its timing, and the description of the way the children pass their time. All three devices, which will be described here briefly, contribute to the portrayal of a separate world of children.

First, the stylistic level. A full description of Blyton's style demands a separate and more detailed analysis. However, for our purposes it is sufficient to note that Blyton not only uses simple vocabulary, but also utilizes words whose stylistic function is to designate a child's world. In this connection, her common use of various expressions and exclamations are of special importance. For instance : "bother", "blow", "golly", "gosh", "bags I don't do that", "fibber", "old thing" "never say die", etc., etc. which appear frequently and emphasize the existence of the children's world.

In Nancy Drew we can observe an even simpler vocabulary and syntax : the lexicon of the text is very limited and the syntax tends to short cut sentences. However, we could not trace similar use of expressions and exclamations, except for George's use of "Hypers". The reason for this could be the girls' age (they are adolescents and not children), or because the series has other devices -which Blyton lacks- to create the girls world ; mainly by describing their looks, dress and cars. For instance, the following detailed description of Nancy's dress, and the description of her careful and skillful driving habits which reveal her very distinct adolescent world :

"I'll wear my raccoon coat to the game, but I ought to have a hat in the Emerson colors. Orange and violet -hm! Perhaps one of those snappy new sports ones in violet with an orange feather. My lavender evening dress with the - no, I'll wear the deep yellow one with a corsage of violets" (Nancy's Mysterious Letter, 81).

"Nancy's new car had all the latest devices and its clever driver certainly utilized them, yet without taking undue chances (...) The swift autumnal twilight had set in, and Nancy switched on her parking lights to comply with the 'sunset law'. Although traffic was still thick in the heart of the city, Nancy threaded through it without difficulty (...)" (Nancy's Mysterious Letter, 17, 28).

But the most important device which Blyton (and to a certain degree Keene) utilize in order to frame the children's world is not the stylistic one ; the effect of framing the children's world is mainly achieved by descriptions of the times the children spend together. In all of Blyton's books, children spend a great deal of their time eating. Probably assuming that children are attracted to food as adults to sex, Blyton hardly avoids an opportunity to describe vividly the children's meals, as the following extracts may illustrate

"Fried sausages and onions, potatoes, a tin of sliced peaches and I'll make a custard", said Anne, at once". (Five Have A Wonderful Time, 32).

"They opened a tin of meat, cut huge slices of bread and made sandwiches. Then they opened a tin of pineapple chunks and ate those, spooning them out of the tin, full of sweetness and juice. After that, they still felt hungry, so they opened two tins of sardines and dug them out with biscuits. It made a really grand meal". (Five Run Away Together, 103).

"Soon, they were all sitting down at the tea-table, glad to see a wonderful spread : great slices of thickly buttered bread, home-made jam, home-made cheese, a fat ginger cake, a fruit cake, a dish of ripe plums, and even a home

cooked ham if anyone wanted something more substantial" (Five On Finniston Farm, 165).

We can trace the same phenomenon, though in a less prominent manner in Nancy Drew. Each text devotes at least several paragraphs to a detailed description of Nancy's delicious meals, as we see in the following examples:

"Hannah announced dinner, and the girls went into the dining room (...) Plates of clear tomato soup with brown crispy croutons were awaiting them" (Nancy's Mysterious Letter, 95).

"Nancy poured two glasses of milk. Lastly, she made a crisp salad of lettuce and tomatoes and marinated it with a tangy French dressing" (The Bungalow Mystery, 46).

"The dinner was delicious. Bess could not resist topping hers off with pecan pie" (The Clue of the Broken Locket, 8).

The fixation upon the children's meals, besides being a very good way to fill up the pages, is part of Blyton's effort to adopt the children's point of view; this effort is further seen in her manipulation of time and location. As we have said, Blyton's adventures usually take place during vacations when deviations from every-day rules are permitted, even within the strict framework of middle class values. For instance, the adventures in The Mystery of Tally-Ho Cottage, Five Go Adventuring Again, Five on Kirrin Island Again, Five Go Off in a Caravan, Five Go to Smugglers' Top, and Five on Finniston Farm, all occur during vacations; even when it is not vacation, the children's secret meetings do not take place in "regular territory". Blyton's consistency in handling that matter is rather surprising. Not even in a single adventure do the children gather at their own houses, unless a house becomes extraneous for some reason. Sometimes the children meet in the shade at the bottom of their garden ("Fatty's" garden or Peter's and Janet's of the Seven); other times, Blyton goes as far as sending them away - perhaps to the nearest island (Five on a Treasure Island) or even as far as Fay-nights Castle where they spend their vacations on gypsy caravans (Five Have A Wonderful Time), which become modern caravans in Five Go To Smugglers' Top.

We cannot observe such consistency in the case of Nancy Drew, as some of her mysteries are solved when she is at home - for instance, The Secret of the Old Clock and Nancy's Mysterious Letter. Still, her father is usually absent and hence her home becomes her own territory. Nevertheless, quite a few mysteries of Nancy Drew also occur when she is far away from home (for instance The Bungalow Mystery, The Mystery of the Fire Dragon, The Clue of the Broken Locket, etc., etc.). Some-

times Nancy even goes so far as to fly - to Arizona, in The Secret of Shadow Ranch - and even leaves the United States for South America in The Mystery of the Brass Bound Trunk.

In such a way Blyton and Keene manage to achieve the physical separation of adults and children. The deictic oppositions are not only a metaphor but create a reality in which two distinct territories exist. It is only towards the end of the story, when the territorial separation disappears and the children have returned to their ordinary territory, that the two opposing worlds have merged into one. Once the children are back to every day life, the ordinary hierarchy governed by middle class values, prevails. The temporary illusion which Blyton and Keene create of an exclusive children's world disappears - only to reappear in the next adventure, and attract more and more enthusiastic children readers and less and less adult approval.

FOOTNOTES

(1) See, for instance, the dominant position of censorship on children's book in the United States: SEIN (Ruth M.). - "Confronting censorship in the Elementary schools". - JDDA, 1970. - 9 : 3, p. 41-51.

(2) SHAVIT (Zohar). - "Ambivalent Texts: The Case of Children's Literature" in Poetics Today, 1980. - 1 : 3, p. 75-86.

(3) DAVIS (James, E.). - "Recent Censorship Fires: Flareups of Holocaust?", in JRDA, 1976. - 9 : 3, p. 22-32.

DONELSON (Ken). - "Censorship and Arizona English Teaching, 1971-1974", in Arizona English Bulletin, 1975, 17 : 2, 1-39.

(4) DONELSON (Ken). - "Nancy, Tom and Assorted Friends" in Children's Literature, 1978. - 7, 17-44.

(5) WHITEHEAD (F.) and others. - Children and their books. - Macmillan Education (School Council Research Studies), 1977.

(6) KREUZER (Helmut). - "Trivialliteratur als Forschungsproblem", in DVJS, 1967. - 41, 173-191.

(7) EVEN-ZOHAR (Itamar). - "The Relations between Primary and Secondary Systems in the Literary Polysystem", in Papers in Historical Poetics. - Tel Aviv University: The Porter Institute for Poetics and Semiotics, 1978. - 14-20.

(8) The handling of adult-children relationship in canonized children's literature is also very different from the case of adult literature which uses

similar subjects mainly for allegorical purposes. For instance, Richard Hughes' *A High Wind in Jamaica* description of children as little murderers which could never be accepted in children's literature, or William Golding's *Lord of Flies*.

(9) STONEY (Barbara). - Enid Blyton - A Biography. - Holder, 1974.

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(10) For a more detailed analysis of Nancy Drew, Cf. DONELSON (K.). - Op. cit. - 1978.

(11) For similar problem, cf. NEUSCHAFER (Hans-Jörg). - "Mit Rücksicht auf das Publikum... Probleme der Kommunikation und Herstellung von Konsens in der Unterhaltungsliteratur, dargestellt am Beispiel der Kammeliendam", in *Poetica*, 1971. - 4 : 4, 478-514.

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Five Run Away Together. - London : Knight Book / Hodder and Stoughton, 1964/13, (1944), reissued 1962/2).

Five Go to Smugglers' Top. - London : Hodder and Stoughton, 1945.

Five Go Off in a Caravan. - London : Hodder and Stoughton, 1946.

Five on Kirrin Island Again. - London : Hodder and Stoughton, 1947.

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R E S U M E

LA REPRESENTATION DE L'ENFANT DANS LA LITTÉRATURE POPULAIRE LE CAS DE ENID BLYTON

Le point de départ de cet article est de faire comprendre la littérature populaire en tant que concept socio-littéraire en opposition avec les textes canoniques fondés non pas selon les goûts et critères d'une élite, mais plutôt sur un succès populaire et commercial.

L'article traite deux thèmes qui sont interdépendants : les efforts déployés par les auteurs de littérature populaire pour augmenter leur pouvoir d'attraction auprès des enfants en ignorant les adultes, donc en abandonnant toute possibilité d'avoir leur approbation ; les implications d'un tel choix sur la présentation des rapports enfants/adultes dans de tels textes.

A travers l'analyse des textes de Enid Blyton, on prétend que la littérature populaire pour les enfants présente deux mondes opposés : celui des adultes et celui des enfants. Une telle présentation réussit d'un côté à éviter la violation de l'éthique bourgeoise, bien qu'elle soit sous-entendue, et d'un autre côté, à construire un monde exclusivement pour les enfants

(bien que temporaire). L'impression d'un tel monde est donnée grâce à la manipulation habile des adultes, ainsi qu'à la manière dont Enyd Blyton a su créer le cadre spatial et temporel du monde de l'enfant. Son adoption du point de vue des enfants est également analysée à travers style, valeurs, évaluation, etc.

INDIVIDUAL VISIONS OF THE CHILD

VISIONS PARTICULIERES DE L'ENFANCE