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In search for the hero: A study of the possible causes that make or break the hero in children's literature

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In Search for the Hero:

A Study of the Possible Causes that Make or Break the Hero in Children's Literature

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Appendices:

Abstract

This study investigates the possible causes that make or break the hero character in children's literature. It looks into if these causes could be seen as universal, or if they change due to variations of outer influence. To achieve this, the study will examine these causes from three different perspectives; the hero's effect, the child reader's choice and the influence of the author. Out of these, the prime influence and main causes are found in connection with the hero's effect, and therefore this study will have its main focus on the hero. To demonstrate all the effect the hero has, I have first shortly redefined the structure of the core of the hero, and then shown how the hero character manifests as three specific hero-types that underline all existing hero characters, these I have named: the 'Traditional Hero', the 'True Hero' and the 'Ultimate Hero'. These hero-types are then further examined in connection to change, rules regarding right and wrong and possible impairments to determine their inner models of behaviour, which manifest in their respective social realities. These models define those specific causes that contribute to the making or breaking the hero. The secondary focus is divided between the child reader and the author out of which the study will first investigate the child reader's affect on the hero. This is accomplished through determining what affects the child reader's perceptions and preferences regarding the hero as well as demonstrating how the child reader's choice of hero is a process consisting of individual factors such as rejection, choice and abandonment. These factors determine whether or not the hero is accepted or remains as a hero, and thus contribute to those possible causes that can make or break the hero's character. Finally, this study will examine the author's influence on the hero by mainly how the author's covert and overt choices affect the hero's character. This will demonstrate that the author's main contribution to the hero's character is connected to the inert choice of the hero-type, which in turn contributes to the hero's failure or success. This point is further demonstrated through a children's book I wrote in which I purposefully attempted to write a hero which would be chosen by the child reader. My failure to do so concurred with my findings.

Acknowledgments

Firstly, I wish to thank my supervisor Mr. David Stevens for his time, constant support and insightful advice. I am also grateful for the efficiency of Mrs. Anita Shepherd, from the School of Education, who helped me with the necessary bureaucracy. I also wish to thank Professor Higgins, who came to my rescue at my final hour of need. I am indebted to Ana for her help and advice, and to Mira for her capability to both discern and pinpoint some of the crucial factors connected to my theories. I am grateful for my parents for their continuous support, understanding, and advice, and to my brothers for their flexibility and IT-services. And a special thanks to Jesse, without whom, none of this would have been possible.

Foreword

I have always had a passion for heroes and heroism. When taking on this study I was both exited as well as somewhat anxious about the discoveries I had the chance of making upon studying my favourite character within the field of children's literature. The result surprised me beyond anything I had anticipated. I started to find patterns and underlining themes within the character of the hero that took me across several fields of study from literature to psychology and to adapt a quote from my favourite author Miss Austen; "it left me so speechless I have not been able to stop talking about it since".[1]

My discoveries, however, presented me with an enormous problem. Crossing so many different fields of study and encountering so many unrealised overt and covert patterns within the hero's multifaceted character, I was left unsure as to what terminology to use when wanting to present my findings in the simplest possible manner. Even now, I am not fully convinced that I have chosen the easiest way, but at the time the old riddle of "something old, something new, something borrowed and something out of the blue" seemed the only possibility I could come up with in order to present this study in a comprehensive manner. In short, I came to the conclusion that the best way to solve my unusual problem was to partly invent some of the terminology I needed and to re-use or completely redefine the rest from pre-existing terminology connected to the different fields of study I had the privilege to visit. In the end this solution seemed to meet the needs of this study better than any other option I was presented with.

In order to clarify my findings further I also though it best to point out some of the major points of my study and terminology in advance:

When first embarking on the journey to study the character of the hero, I thought it best to use a pre-existing hero as my main reference, mainly one that could be found

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[1] This quote is adapted from the film version of Jane Austen's *Emma*.

underlying the cultures of those children's stories I was going to use in my study. A good friend of mine from the field of Anthropology came to the obvious conclusion that I should use the hero of what Sari Näre referred to as the "Christ-myth" (Näre, 1991, p.38). Having used children's stories that are primarily modern European it suited my purpose wonderfully as the Bible and its Hero do indeed lie at the base of our modern western society. So I started to dig for my findings from this source and it proved to be a gold mine and thus the underlying pattern for my theory and the diversity of my new terminology owe their existence to the character of Jesus.

My first findings concerning the hero concentrated on the dualistic façade of Jesus as both Man and God. From this I derived the two sides of "humanity" and "divinity" under which I found mirroring representations of different hero-types. Joseph Campbell (1996) gave an example of this division by talking about "modern" and "mythical heroes" respectively, dividing the hero types according to the missions they had to accomplish in their surroundings.[2] I have, in this study, chosen to concentrate purely on the side of "humanity" as the hero examples it provides are those that are found in children's literature.

Under the heading "humanity" I found a division in Jesus' personality into a "private" and "public" existence. When trying to translate how the laws and patterns I found in this area connect to the hero in children's literature I found I could best describe it by using the term "primary spheres": The word "primary" was chosen to indicate that the world and laws that come under the private and public sides ultimately determine the outcome and characteristics of their respective hero-types. The word "sphere" was as close as I could get to simply explain that within these entities I found laws, nature and characteristics that were unique to them. All in all, I found three such primary spheres that I ended up naming "man", "god" and "man/god". The third sphere came from the realisation that Jesus gave an example through his own character that there was also a unique combination of both private and public existing in one hero. The next thing I came to find was the respective hero-types attributed to each of the primal spheres. I named them the

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[2] Campbell, J. (1996) *Sankarin Tuhannet Kasvot*. Helsinki: Otava

"True hero", the "Traditional hero" and the "Ultimate hero"[3] to make sure that the separation between the characters was clarified. I also discovered that no matter what dimensions any of the hero-types were gaining in their stories, they always ultimately reflected and embodied the laws, nature and characteristics attributed to their respective primal spheres.
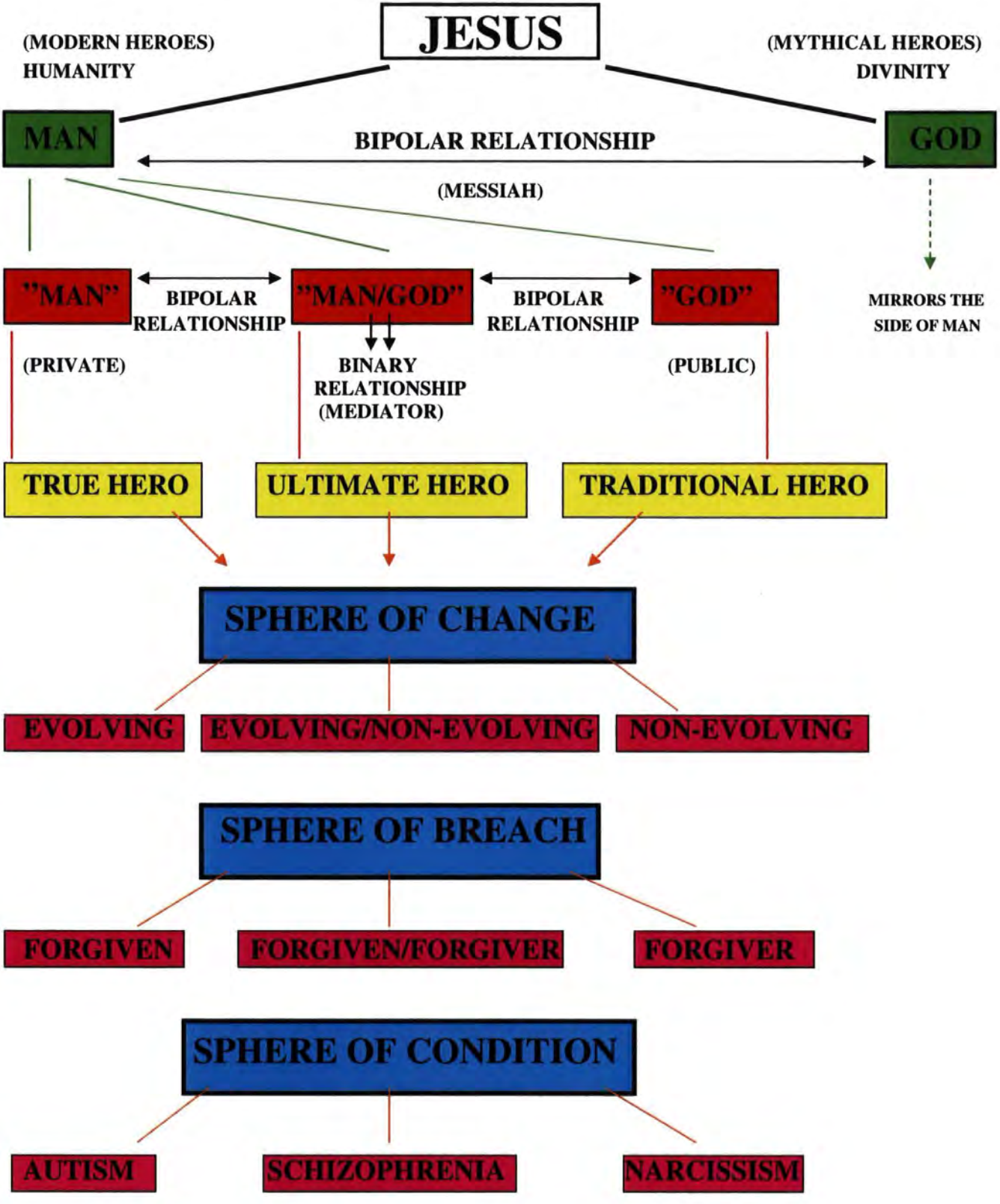
The next discovery concerned the respective differences I found happening with and to the three hero-types when they were engaged in a children's story. I separated the main factors that caused these differences into "spheres", and I ended up with three of them. I named these spheres "change", "breach" and "condition" to demonstrate those primary circumstances under which the hero-types gained such dimensions to their character that they were irrevocably set apart from each other. As each of the spheres caused a separate dimension to emerge from the hero-types I ended up calling these dimensions according to the main characteristics they were attributing; for example the True hero when in contact with the sphere of change gained the dimension of "evolving". In other words; when a True hero, for example Nils Holgersson, comes in contact with situations that demand change, he will irrevocably change as a character. All of the dimensions, that I also refer to as "hero-type identificators" as the identification of a hero-type happens with their aid, are revealed in the relationship the hero has with the social culture that surrounds him in the story. It is indeed the reaction that happens due to and in the relationship the hero has with his surroundings that reveal which primary sphere is in question and thus determines the hero-type.

The final point of interest concerning both my theory and terminology is to do with the differentiation I had to make between the terms "bipolar" and "binary". To further assist in the explaining of my findings, it was imperative that I could make a sound difference between such pairs of words that are capable of demonstrating a link between them to those that are irrevocably separate even if paired. A brief example of this would be the pairing of day/night, in which day has the capability to turn into night and vice versa and the pairing

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[3] I based the term "True Hero" on Jon Blumenfeld's article "The Hero Myth, Transcendence, and Joseph Campbell", "Traditional hero" is a straight quote from Margery Hourihan and the "Ultimate hero" is my own proud invention.

of good/evil in which no movement between the words can be detected. I labelled the first type of pairing or axis as "binary" to demonstrate the possibility of a flow between the opposites. The second axis I labelled as "bipolar" to demonstrate the definite break between its pairings. This separation was necessary to demonstrate how the nature of the primary spheres can and will ultimately separate the three hero-types from each other. As briefly mentioned in the beginning of this foreword, following the pattern found in the character of Jesus, I found the third type of primal sphere "man/god" in the connection between private and public. The distinction between it and the other primal spheres of "man" and "god" is found in the reality that whereas all the spheres are by nature in a bipolar relationship with each other, within the sphere "man/god" the pairing exists in a binary relationship. This finding is what explains the nature of its hero-type, the Ultimate hero, and his capability to be the one that can be potentially broken as a hero within a children's story.

JESUS

(MODERN HEROES)
HUMANITY

(MYTHICAL HEROES)
DIVINITY

MAN ←————— BIPOLAR RELATIONSHIP —————→ **GOD**

(MESSIAH)

"MAN" ←→ BIPOLAR RELATIONSHIP **"MAN/GOD"** ←→ BIPOLAR RELATIONSHIP **"GOD"**

MIRRORS THE
SIDE OF MAN

(PRIVATE)

BINARY
RELATIONSHIP
(MEDIATOR)

(PUBLIC)

| TRUE HERO | ULTIMATE HERO | TRADITIONAL HERO |

SPHERE OF CHANGE

| EVOLVING | EVOLVING/NON-EVOLVING | NON-EVOLVING |

SPHERE OF BREACH

| FORGIVEN | FORGIVEN/FORGIVER | FORGIVER |

SPHERE OF CONDITION

| AUTISM | SCHIZOPHRENIA | NARCISSISM |

■ PRIMAL SPHERES
☐ HERO-TYPES

■ SPHERES
■ DIMENSIONS (HERO-TYPE IDENTIFICATORS)

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Introduction

I read Kathleen Peyton's book *Fly-By-Night* when I was eleven. The heroine of the story was named Ruth Hollis, but to my astonishment, no matter how hard I tried, I found myself rejecting her as a hero. Due to my feelings of resentment, I quickly chose another character from the book to be my hero; namely one that suited my preferences much better than Ruth. Later on in life I read a revue of Peyton's books and found to my rising interest that the other character I had chosen as my hero, was named in the revue as a mere sidekick to both Ruth and another character named Jonathan whom I had also dismissed. This lead me to wonder about what in essence makes our heroes; is a hero to be regarded as a hero merely because the author intends so, or are there more complicated issues underlining the matter. To examine this, I decided to venture into the world of children's literature to discover whether there were any universal patterns which guide our choice of hero.

The aim of my research was to study the possible causes that contribute to the choice and rejection of a hero character. I approached this by investigating the hero's effect, the child reader's choices and the author's influence. Further, it was my aim to establish whether or not the causes contributing to individual hero preferences could be perceived as universal. To provide the necessary distinction between the hero and other characters, the first chapter concentrates on redefining the concept of the hero. Subsequently, the redefinition also makes it possible for the study to examine both passive and active heroism present in children's literature. The second chapter focuses on distinct presentations and the nature of the hero. It discusses and pinpoints three distinct hero-types, which I have labelled the 'Traditional hero', the 'True hero' and the 'Ultimate hero'. The third chapter studies these hero-types in connection to their respective social surroundings. This provides further distinction between the hero-types by demonstrating respective, inert patterns of behaviour manifest in their characteristics. The fourth chapter redefines the concept of binary opposites as binary dualisms and introduces the concept of bipolar dualisms. This is to demonstrate the components connected to the breaking of a hero

character. The fifth chapter deals with the child reader's choices. Mainly, how the process of choice consists of individual preferences and perceptions, which affects the hero's status. Finally, in the sixth chapter, I demonstrate how the author's contribution to the hero is essential but limited. I will further establish this by using the process of writing a self-written fictitious story as an example.

This study of causes affecting the individual choice of hero concentrates on the specific hero characters found in children's literature. It contributes to the field of education by providing in depth information about the intrinsic connections between childhood, adulthood and the choice of hero-types, which explain partly the fantasy orientated hero images found in our modern culture. The choice of literature over other media is based on the child reader's use of imagination in the reading process (Bettelheim, 1987, Lehtipuu, 2006, Mussen and co. 1990 and Postman 1982), which causes further individual perceptions in the choice of hero. I aim to present and demonstrate the intrinsic patterns of behaviour found in connection to the three hero-types, which guide both the hero's character and essentially the child reader's choice.

The title of this study; *In Search for the Hero: a Study of the Possible Causes that Make or Break a Hero in Children's Literature*, exemplifies the individual choice behind the hero. The concept of 'searching' implies that the author's intended hero is not necessary the child reader's chosen one and that the acceptance of a hero is a process. Using the words; 'possible causes', on the other hand, pinpoint the individuality and disparity of the contributing affects of the hero-type, the child reader's decisions and the author's influence. The terms 'making' and 'breaking' in connection to the hero, refer to the hero's status being dependent upon overt influence. This is demonstrated in the hero-types intrinsic models of behaviour being manifest through the covert choices of the author. This, together with the child reader's choice, determines the hero's status. As Stan Bush wrote in a song; "everybody needs a hero".

Chapter One:

Definition of a Hero

"Famous people search for fame. They act to get attention. Heroes are
different; they take risks to help others, and their deeds are marked with
courage."

J.R.

(Valitut Palat, March 2001.)

In this chapter I aim to redefine the concept of the hero. This is necessary for
demonstrating that the core of any hero character is essentially the same, even if his overt
manifestation changes. It also functions as a key to study the hero's character and the
causes that affect his status as a successful or a failing hero. I will firstly discuss briefly
about both my usage of the term 'children's literature' and the reason for the selection of
children's books I have used for this study. Then I will continue by discussing how the old
way of identifying the hero causes difficulties by both excluding passive heroism and
allowing the inclusion of other characters as heroes. Then I will turn to discuss the
redefinition of the hero as both an embodiment and a mediator of the specific entities of
'man' and 'god'. Then I will move on to demonstrating how the redefinition of the hero's
character allows the hero to be set a part from the other characters, after which I will
continue by discussing how the redefinition allows the demonstration of both active and
passive heroism. Finally, I will discuss the possibilities the redefinition provides for
studying the hero's character. I will make this final point a brief overlook on the subject,
since it will be discussed in full detail in the upcoming chapters.

The term 'children's literature' is used in this study to firstly demonstrate a division
between a written, fictional story and other forms of media such as movies, computer
games and radio. I also use the term to specify that it means fictional stories and not

autobiographies or dictionaries or even picture- or comic books. This is because a written, fictional story allows a child reader the freedom to use his or her own imagination in the reading process. It also provides the possibility for limiting and studying a written story as a specific template upon which the authors own, inert ideas can be seen as reflected upon. Secondly, the term 'children's literature' is to demonstrate that the intended reader of such fictional stories is a child. This allows the possibility to study a category of texts as purposefully targeted for the author's own ideas of both children and childhood. Finally, the term 'children's literature as used by this study, is to limit the intended child reader's age to range roughly from seven to twelve.[4] The main reason for such a specific age limitation is largely due to the European education system, which commonly starts educating children by the age of six. This means that on average a child will learn to read independently and fluently at around the age of seven and since the main core of the texts used by this study are either targeted or read by particularly Nordic children, such specification of age is purposeful. Why the age is up to twelve years is connected to two specific points. Firstly, it allows the child reader's moral development to display both the stages of Jean Piaget's (1932) moral realism and moral relativism[5] and secondly, it simply seems to be the end of the age by which most children read and are still interested in the specific books I have chosen for this study to exemplify my points with.[6]

The selection of children's books I have used in this study to both explore and demonstrate my findings are all fictional stories targeted specifically at a child reader and as such demonstrate the author's viewpoints and ideas about such things as childhood, socializing and what is considered as a good or a bad hero for children. The reason why I have chosen such children's books that are mainly written by adult authors[7] is because the concept and ideologies connected to childhood are both "invented" and studied by adults and thus to access their possible influence on the hero I found purposeful to use these texts. Also, books written by younger authors have the tendency to focus more on the plot than

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[4] It has to be pointed out though that the age range I have chosen for the purpose of clarifying my use of the term 'children's literature' is at best only a coarse attempt of a guideline. Children have always been very individual in their development, taste and choices for literature and to make any clear cut divisions of age in the matter is always flexible by nature.

[5] Piaget's (1932) stages of moral development will be discussed in more detail in chapter 5.

[6] This can be seen in example from the data of the libraries.

the characters, which can leave both the description and the importance of the hero in the background. The children's books used in this study are chosen to cover such concepts, which I call 'idealising childhood', 'growing up', 'gender popularity', 'specific genre' and 'socialization' to see and access the possible effects they have on the character of the hero. The concept of 'idealising childhood' is to demonstrate such literature in which the author's own ideas of 'preferred' or a 'best' childhood is displayed. Examples of such literature include Astrid Lindgren's Pippi Longstockings and J.M. Barrie's *Peter Pan*. The concept of 'growing up' concerns such stories which display the way the author both views and deals with the notions of growing or not growing up as can be found as an example in Judy Blume's book *Are you There God? Its' me, Margaret*. The concept of 'gender popularity' touches on the subject of the author either intending his or her story for a specific gender or the books' actual popularity with either boy or girl readers. Such category includes books by Enid Blyton, Ilkka Remes and Jacobsson and Olsson. 'Specific genre' on the other hand demonstrates a category of books written to fit a specific format. For this study I chose the genre of 'horse books' in which I included stories written by different authors' such as Merja Jalo, K.M. Peyton and J. Oldfield. My reason for using this specific genre touches on my own experiences and expertise on the subject and I chose it to cover and explore the differences between the authors' age, gender and country of origin as well as those common factor's that guide this genre's stories and heroes. The final concept of 'socialization' includes books which demonstrate and display the author's ideas on educating and guiding child readers. Nearly all books fall into this category since the notion of socialization will appear almost without exception when adults are writing to children. The basis for using the above categories when selecting my literature was simply to produce a unified, clear cut template upon which the hero could be studied on. The final reason behind my specific selection of children's books for this study was to make use of my own experiences, knowledge and expertise as a substitute teacher, an author and a former child reader. This allowed me to make full use of my own encounters and memories of reading a particular story as a child by comparing my own experiences against those of contemporary children's. As a substitute teacher, working in several Finnish schools, I also had the extra benefit of using specific stories written by different writers to perceive if the

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[7] There are two exceptions to this both written by Tiina Lehtineva, a fourteen year old girl.

cultural backgrounds of the author and the reader had any bearing in the children's views. As an author, I could also use my own work of fiction to see if the child reader's reaction was indeed dependent upon any specific factor written within the story. Summa summarum, all of the above provided me with useful information for my study about those possible causes that would and could affect the hero as a character.

The current way of defining the hero demonstrates him as a character who distinctly displays heroic qualities. This causes problems when wanting to study the hero in children's literature, because this definition both excludes passive heroism and allows other characters the possibility to be regarded as heroes. Heroism is a universal phenomenon (Näre,1991 p.30). It is something which has been recognized and in some cases even emphasized within societies throughout the centuries. The same can be said about the concept of the hero: the hero has been singled out and identified as a character as far as the human memory serves us. The way both heroism and the hero have been classified seems to have lasted unaltered. This is demonstrated in the current way of identifying the hero, which is still strongly connected to the attributes or characteristics that are classed as heroic: the hero of the modern society is still brave, capable, above the rest, daring, noble and courageous. He is thus identified as someone who both follows and fulfils the heroic code and is inherently masculine in nature (Hourihan, 1997, p. 68 and Näre, 1991, p.124). The first problem, when identifying the hero in this manner, emerges in the realisation, that if the hero is by definition a character that exemplifies and demonstrates heroic requirements, he does not fit into the descriptions that many children's books give of the hero. Many heroes, written specifically for children, are portrayed as amicable, harmless or on occasions even passive beings that lead their stories though the aid of communication and understanding.[8] The second problem is connected to the requirements of being a hero. If all that is expected from a hero is heroism, many characters, alongside the hero, can claim to fulfil the role. In example, villains in some children's stories fulfil the requirements by presenting both goodness and heroism through caring for their friends and assisting them in fights. Many times the loyalty portrayed by villains is identical to the hero's loyalty. So, if the hero is identified only through the demonstration of heroic

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[8] A good example of this is the character if Winnie the Pooh by A.A. Milne.

attributes we must start making exceptions with those hero characters that do not fulfil all the requirements and start allowing other, even dubious characters, to be called heroes. To use the old way of identifying the hero would in essence mean that many new characters gain a hero's status and many of the existing heroes loose theirs or remain unidentified.

The hero presented in children's literature surpasses the requirements of simply demonstrating the heroic and must thus be identified in another, more precise manner. This is essential when studying the hero, because only a precise identification makes it possible to separate him from the other characters. It also allows the demonstration of both active and passive heroism and provides the possibility to study those factors that cause the hero to be a hero in the first place. In my opinion the most affective way to define the hero is through the distinction that the hero is both what can be called "man" and "god".[9] These concepts are derived from both the Greek and Hebraic traditions. The Greek mythology demonstrates these qualities in a hero by recognising him as a demi-god, an offspring of both mortality and deity.[10] The same recognition is also found within the Bible:

"...when the sons of God went to the daughters of men, and had children by them. They were the heroes of old, men of renown."

(NIV. Gen.6:4)[11]

Both the Geek and Hebraic traditions thus identify and present the hero as a combination of the two distinct entities of 'man' and 'god'. These entities could be perceived as specific sets of characteristics which are demonstrated in the hero's character and the nature of his heroism. In other words, the hero can be identified as a character, which demonstrates a unique capability of drawing his characteristics from two separate, intrinsic sources; the

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[9]The entities of 'man' and 'god' are not to be confused with the primal spheres of "man" and "god" discussed in chapter 2.1. Whereas the entities do display mutual attributes with the primal spheres (in example; man stands for passivity and emotion in both cases) the distinction between them is that the core of the hero, (determined by the entities) is a neutral model, which does not affect or determine the nature of the hero like the primal spheres do.

[10] As found in: http://en.wikipedia.org/wiki/Hero.

[11] All underlining mine.

passive, gentile, meek side of 'man' and the active, progressive, heroic side of 'god'.[12] To further add to this structure; it could be also perceived, that the hero does not only embody the two distinct entities but also mediates between them (MacCormack, 1980, p.9). This mediation is realised in both the hero's actions and in his character. By corresponding between the two entities, the hero's action becomes a fusion of their distinct set of features. In example, the hero will *learn* to fight and the hero uses *intuition* in battle. These examples demonstrate also that it is the hero's character that works as the mediator between the two 'opposing' sets of characteristics; he demonstrates his acquired knowledge and skill in his action. When the hero's core is identified as the embodiment of both the entities of 'man' and 'god', the mediation present in his action and character becomes his defining factor. This frees the hero to be identified even when he is manifest as an abstract concept; in example, Timo Parvela's (2004) *Ella*-series portrays the hero as simply 'childhood' and some fairy tales present him as the positive force of spring (Hourihan, 1997, p.2). When the hero's core is identified as a neutral model, which embodies and mediates between the entities of 'man' and 'god', he can be pinpointed accurately.

The hero, if identified as someone who embodies and mediates between the entities of 'man' and 'god', can be set apart form the other characters. By defining the hero as the embodiment and mediator between both 'man' and 'god' a specific distinction between his character and those of 'others' can be made; the other characters can display one or both sides of the disparate entities in their characteristics, but lack the capability to mediate between them. A good example of this is found in Astrid Lindgren's story about Emil, a little boy who gets in trouble unwillingly.[13] A story is told about a particular incidence in which Emil and his father's farm-hand Aatu are at the town's annual market. Emil has earned himself a bit of extra money with which he has bought an old fire extinguisher (much to the dismay of his father and amusement of the town-folk). While at the market, Emil gets into trouble with a local farmer and Aatu comes to his rescue. Aatu ends up getting into a fight for his intervening, which is soon joined by most of the farm-hands visiting the market. People try to break the fight off, but most are too afraid or incapable to

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[12] Linking the side of 'man' with passive- and the side of 'god' with active qualities is derivative from studying the 'private' and 'public' sides of Jesus' character. This is further discussed in chapter 2.2.
[13] The character of Emil will be studied in more detail in both chapters 2.1 and 3.2.

do anything constructive. In the end it is Emil, when realising that Aatu is stuck under a pile of fighting men, who manages to solve the situation; he uses his fire extinguisher to pump cold water on the men and Aatu is saved (Lindgren, 1973). This story exemplifies the difference between the hero and the 'other' character. Aatu, as the 'other', demonstrated both courage ("god") and action but lacked the essential capability to solve the situation; he did not demonstrate the 'man' (wisdom, contemplating etc.) side in his character, and thus could not mediate between the entities (this is later affirmed by Aatu saying, that he rather enjoys the meaningless fighting). Emil, on the other hand, demonstrated characteristics attributed to both 'man' (ordinary) and 'god' (extra). He did this through his ingenuity and courage and mediated between the entities in his action of using the fire extinguisher. This demonstrates the essential difference of the hero when compared to the 'others'; the hero's character is distinct in his capability to exist among 'ordinary' men while performing 'extraordinary' deeds. The redefinition of the hero causes a distinction that will exclude all the unwanted, other characters as heroes.

The hero is separated from the other characters in his distinct capability to mediate between the two entities of 'man' and 'god'; it is also this capability which allows him to display both active and passive heroism. The mediation, when manifesting as the hero's action or heroism, can be overtly characterized as either active or passive by nature. This is demonstrated in the perception that a hero, 'despite of his position of weakness, in the threat of adverse circumstances, demonstrates courage and will for self-sacrifice'.[14] The requirement of both 'courage' and 'will' demonstrate the presence of 'man' and 'god' and can be interpreted either as direct, physical action or as the hero's capability to master the inner turmoil of his emotions.[15] The activity or passivity is thus based on the existence of both entities and attached to the overt manifestation of heroism. The hero can, in example, actively fight for his specific cause or just passively solve the conflict by using his reason, compassion or other means of negotiation. By being defined as a mediator, the hero's

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[14] As found in: http://en.wikipedia.org/wiki/Hero, p.1.
[15] This could be interpreted as follows: The hero battles for to conquer his own feelings (which in the traditional hero's viewpoint are regarded as "evil" or "weakness") by using e.g. "reason" (Which is regarded as "good" or "strength") (Hourihan, 2005, p.89, 107 and Singh, and Lu, 2003, p.1).
2) The hero as an example for the child reader is a representative for the child's own fight to overcome bad emotions.

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heroism will, in essence, display attributes attached to either his 'man' or 'god' side of characteristics. This allows the hero to manifest as many different characters; in example as the passive bear named Winnie the Pooh or as the active, boisterous hero named Peter Pan. In both cases, the hero demonstrates attributes from both entities (Peter outsmarts Captain Hook and Pooh faces a tiger) but their overt characteristics and the nature of their heroism are specifically labelled as either active or passive. In other words, Peter Pan will fight Captain Hook, not offer him honey, and Pooh will talk with the tiger, not try to have a sword fight with him. Having an access to both entities and mediating between them thus allows the hero to represent both active and passive heroism.

Redefining the hero as a mediator between the entities allows the hero to present both active and passive heroism and it also provides the possibility to study the factors that in essence make or break a hero. The redefinition of the hero's core character provides a new prospect of studying the hero's nature in more detail and to define his characteristics, or models of behaviour, as distinct features attributed only to a hero. When the hero's character is separated from the characters of 'others,' one can begin to pinpoint and define those particular causes, which make it possible for the hero to gain, keep and loose his hero status. Some of the causes can be perceived as universal, meaning that they can affect any written character, not just the hero. In example, if a character is depicted extremely well or extremely badly the likelihoods are that it will affect whether the character is acknowledged or dismissed. This will also affect the hero, because his heroism is attached to the reader's perceptions; if the reader disregards or does not spot the hero from a story, there is no hero present as far as the reader is concerned. Other causes, in example a child reader does not like the form of heroism the hero is displaying, are more personal and precise in nature, affecting specifically the hero. It is these sorts of causes, which are of prime interest in this study. The redefinition of the hero allows an access to examine this; for what is disliked or liked, specifically in a hero's character or heroism will always pinpoint to either one or both of the entities. This can be further examined through the link the entities provide to the existence of specific types of nature present in the hero characters of children's literature. The entities provide the connection through echoing and sharing common features with a set of primal spheres named "man", "god" and "man/god"; such as the attributes activity

and passivity. The shared characteristics are in turn presented by hero-types, which both embody and represent their respective primal spheres.[16]The specific causes that affect the child reader's perceptions of the hero, or his heroism, are thus presented by the hero-types and so derived form the natures of both the primal spheres and the entities. The redefinition of the hero is thus the key in allowing access to studying the causes affecting the hero's success or failure.

As a conclusion it could be stated, that in order to study the hero within children's literature and to determine the possible causes contributing to his success or failure as a character, it is essential to redefine the way we identify his character. The old way of identification caused both problems and confusion by requiring the hero to be an essentially masculine, active achiever fulfilling the heroic, which ended up both ruling out all pre-existing passive heroes and allowing other characters, such as villains, to apply for the role. Redefining the hero as both 'man' and 'god' and his heroism as mediation between the two entities serves three specific purposes. Firstly, it separates the hero from other characters. Secondly, it allows the demonstration of both active and passive heroism and thirdly, it provides the possibility to study the hero's character. The third purpose is further important in that it allows both, the possibility to define whether the hero's characteristics or models of behaviour are distinct features attributed only to a hero, and the possibility to pinpoint and define the particular causes, which make it possible for the hero to gain and loose his hero status. These three purposes make the redefinition of the concept of the hero a crucial factor in establishing the possible causes that make or break the hero in children's literature.

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[16] The hero-types and their respective primal spheres are introduced in chapter 2.1 and examined in more detail in the chapters 2.2, 3.1-3.3.

Chapter Two:

Three Manifestations of the Hero

2.1 Three Hero-Types and Their Primal Spheres

In this part of the chapter I will identify and discuss the three hero-types that underline the vast amount of heroes depicted in children's literature. Then I will continue the discussion by presenting the hero-types. Firstly, I will introduce the type I have named the Traditional hero, following after Margery Hourihan's (1997) depiction of the ultra masculine hero model. Secondly, I will introduce the hero-type I have named the True hero, by for example discussing Jon Blumenfeld's (2001) views of everyday heroism. Thirdly, I will turn to the hero-type I have named the Ultimate hero, which I discovered through studying the character of Jesus and the heroes written specifically for child readers. Then I will visit Sari Näre's (1991) list of hero ideals. I will do so to demonstrate briefly the three hero-types respective differences in relation to change. This is important as it starts offering more in-depth information about the respective natures of the three hero-types. Finally, I will introduce the concept of primal spheres, in which I will use the character of Jesus as an example. I will explain how the hero-types are connected to and embody respective primal spheres, which contain particular laws and restrictions affecting the hero's nature, social reality and behaviour. This is imperative for this study, as the three hero-types present respective patterns of social conduct, which pinpoint and demonstrate the specific causes contributing to the making and breaking of a hero in children's literature.

Children's literature contains and presents a vast amount of hero characters out of which three specific hero-types can be detected. These three hero-types demonstrate disparate, basic models of both social realities and behavioural conduct which can be found underlining all existing hero characters written for child readers. The hero's character can

be found varying considerably between different children's stories. The changes in his character can be attributed to many things; in example the differing genres of literature and the generational and individual preferences of the child readers (Näre, 1991, pp.76, 170 and Singh, and Lu, 2003, p.2). Many divisions have been made between the different functions or characteristics displayed by heroes. In example Vladimir Propp (1984) made a distinction between *victim-heroes* and *seekers* found in Russian fairytales[17] and Gillian Avery (1975) listed three main stock personalities favoured by the early boy reader as the: *Serious hero*, the *Comic hero* and the *Man of Mystery*, which later on changed to become the *Super hero*[18] (Avery, 1975, pp.232-234). The existing hero models differentiate mostly between the hero's overt desires, roles, or manners of behaviour, which sometimes is not enough to provide a clear distinction between characters. For example, the Super hero does manifest non-human powers, but he can still act in the same way as Winnie the Pooh when regarding his social reality and close relationships. This would indicate that both heroes are following a similar, more intrinsic pattern of behaviour, which underlines their choice of actions. When examining the heroes in children's literature, a few simple, basic rules can be detected in their reactions to their social surroundings: the hero can either lead, or be lead. He can either change as a character or be changed, and he can do wrong and repent or forgive others for their wrongdoings. This demonstrates that there is a clear separation between an active and a passive social stand, a point which can be further expanded to three specific models of behaviour. The first model consists of the hero being in control of his social reality. He reacts actively to his surroundings and displays active heroism. The second model portrays the hero as being under the control of the social reality. He reacts passively to situations and displays passive heroism. The third model combines the two; the hero is both in control and controlled by his social reality and he can portray both active and passive qualities in his conduct. These specific models are realised by three hero-types I have named the Traditional hero, The True hero and the Ultimate hero and they underline all the existing hero characters found in children's literature.

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[17] As found in: http://en.wikipedia.org/wiki/Hero 1) *Victim- hero*: hero either kidnapped or driven out of his community. 2) *Seeker*: The hero seeks something he longs for, in example a kidnapped friend or loot or a character quality he feels he lacks.
[18] The Greek heroic figures are also perceived as the main archetypes of the modern super hero (Marsh, 2002, p.98).

The first hero-type, the Traditional hero, embodies active, progressive heroism. In the book *Reconstructing the Hero* (1997) Margery Hourihan studied this hero-type and listed specific qualifications that she found eminent in his character. She perceived this hero mainly as a fundamental male action figure that is embodied in his own mythical hero journey (Hourihan, 1997, p.96). She depicted such conventional heroes as young as they do not age considerably on their journeys (Hourihan 1997, p.72). The Traditional heroes are usually of the dominant class which strengthens the implication of their rank and power when compared to the surrounding society (Hourihan, 1997, pp.62-63). The Traditional heroes are also male, which is emphasized though the nature of the heroism they are displaying:[19] they show utmost control over their own actions and emotions in the same way they have power over the environment they live in (Hourihan, 1997, pp.68-69). The Traditional hero exists also as the embodiment of his own story because it displays the Traditional heroes views, sentiments and goals (Hourihan, 1997, pp. 39,41). These stories are inherently positive, because the assertion of a triumphant hero usually guarantees a happy ending (Hourihan, 1997, pp. 9, 27). The story acts also as the hero's forum to display his character in; he encounters dangerous and challenging events on his journey that force him to use his skills and gifts, which works also as a metaphor of his covert trip through the dark spheres of his "inner man" towards wholeness (Hourihan, 1997, pp. 3,22,96 and Näre, 1991, p.32). The Traditional hero's journey can be mythical by nature and thus it is usually constructed upon specific traits common to known mythologies. Joseph Campbell referred to these imbedded primary formations as the *monomyth* (Campbell, 1996).[20] When the Traditional hero's journey follows this monomyth the hero surfaces in conventional media usually in the form of an action hero such as Luke Skywalker or Indiana Jones. In

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[19] Kimberley Reynolds (1990) listed Ruskin's views of the differences between the masculine and feminine. Masculine: active, progressive, defensive, the doer, the creator, the discoverer, the defender, speculative, inventative, uses his energies and intellect for adventure, war and conquest. Feminine: passiveness, intuitivity, rules by praise and example (Reynolds, 1990, p.50). Hourihan adds to the list of masculinity with: courage, prowess, determination, dominance and aggression (Hourihan, 1997, p.3).

[20] In his book, *Sankarin Tuhannet Kasvot* (The Hero with a Thousand Faces) Joseph Campbell (1996) reviews the possibility that universally collected myths share a common base structure. He divided this structure into three fundamental stages of: *Departure* or *Separation*: Where the hero commences on his quest, *Initiation*: Where the hero encounters adventures, and *Return*: Where the hero returns home with his acquired powers and knowledge (Campbell, 1996, pp.57-208). This division was based on Arnold van Gennep's depiction of structuring of the rites of passage rituals that Campbell associated directly with the hero's mythical journey (Näre, 1991, pp. 31-32).

children's literature the Traditional hero is found most commonly within the genres of either fantasy[21] or adventure stories, such as Tarzan:

"Tarzan is a purebred hero, the noble ancestor of the heroes of the antiquity. He is a man of few words and fast in his movements, always in the right place at the right time rescuing the lost man or the heroine from imprisonment, death or fate even worse than death...death or torture can not sway Tarzan."

(Vaijärvi, 1972, pp.113-114)[22]

The Traditional hero is a prime example of the masculine heroic in action. Within children's literature, he reflects the reality of his primal sphere "god" as a leader, demonstrating aggressiveness and assertiveness towards his surroundings. A good example of such a hero character in found in J.M. Barrie's (1978) hero Peter Pan; the boy who persistently rules and dominates his surroundings. The Traditional hero is thus an embodiment of overt, public heroic qualities, which reflect the sense of ultra-masculine, assertive heroism.

The second hero-type, the True hero, demonstrates more passive, covert heroism. The True hero is more connected to what can be perceived as "real life" and thus is an example of all such heroes that display more passive methods in their action. In the article "The Hero Myth, Transcendence, and Joseph Campbell" Jon Blumenfeld (2001) makes a contrast between the Traditional hero and a character that could be classed as an everyday hero, which lives by the rules of the natural instead of the supernatural. Manjari Singh and Mei-Yu Lu (2003) also describe this, by discussing a hero character, which within the children's literature represents the "ordinary person": a character that within the ordinary life will draw upon his ordinary character traits and thus stand out as being special (Singh and Lu, 2003, p.1). The True hero is often depicted as having his fights with his own negative traits or emotions rather than overt circumstances. This reflects the True hero's

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[21] Reynolds, 1990, pp.60-61
[22] Translation mine.

passive tendencies, and affects the type of adventure he most commonly engages in; a more placid, intellectual one. Blumenfeld (2001) regards this specific characterisation as an example of true heroism; one that is found in everyday life and exists without the aid of supernatural:

"To be a hero without the aid of magic or divine intervention is the hard way, because there is no script, no second chance, and no guarantee that the deed can be done or that the hero will survive…The real hero is up on a wire without a net, and maybe without a wire."

(Blumenfeld, 2001, p.3)

The same is also pointed out by Umberto Eco:

"The real hero has always become a hero against his own will. He would really wish to be an honest coward like everyone else."

(Valitut Palat, November 2001)[23]

The True hero is a very popular hero-type in children's literature, especially in the genres written specifically for girl readers,[24] but in general both sexes, especially the younger readers, tend to find it very easy to identify with the qualities attributed to the True hero.[25] This hero-type is less aggressive toward his social reality, the main distinction being that unlike the Traditional hero, the True hero will not tend to assert himself or his authority on his surroundings. The True hero does not have supernatural powers or gain direct help from them; he is mostly reduced to conquering his problems by using the aid of other characters in the story or by surviving purely by his natural wit. A good example of such a hero character is found in Merja Jalo's *Nea* series, which tell the story of an overweighed, horse loving girl who has to fight her own negative emotions as well as ridicule from the horse stable community by pure determination. Another good example is Margaret, from Judy

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[23] Translation mine.
[24] Almost all of the books belonging to a specific children's book genre I call "Finnish horse books" display heroines that fit this particular hero description.

Bloom's book *Hello God it's Me Margaret,* the girl who is desperate to grow up. Both of these example characters have to face their "inner" and "outer" problems by leaning on their own knowledge and capability and on the other amicable characters found within their stories. The True hero is thus by definition a more passive, intuitive hero-type which tends to engage in stories relying more upon inner development than outer fast-paced adventure.

The third hero-type, the Ultimate hero, is a unique combination of the qualities attributed to both the Traditional and the True hero. I found his character when studying a variation of children's stories, and realising that some of its heroes seemed to be able to display more versatility and adaptation in their characteristics and action than others. At first, I found the Ultimate hero a bit hard to identify (I usually mistook him for a Traditional hero) but after discovering the key elements affecting his character, I found his identification much easier. Since the Ultimate hero is a medley that can display both aggressive and passive heroism, his character is easier to explain and demonstrate after the key elements that separate him from both the Traditional and the True hero are established. But as a short introduction, it can be said that his character is a direct derivative of his embodying the primal sphere of "man/god" in which both the public and the private side of Jesus' character is realised. Being the embodiment of a combined reality, the Ultimate hero mimics Jesus' capability of being a mediator. This sets him apart from the Traditional and the Ultimate hero, even if he does combine their characteristics and attributes in his actions. In other words, the Ultimate hero is both a leader and he can be led. He is both active and passive and he can use both inner and outer methods in his problem solving. The Ultimate hero is the most versatile hero-type of the three, and this makes him sometimes a bit elusive to spot as a character. A good example of an Ultimate hero is found in K.M. Peyton's character Peter McNair, who as a hero which will be examined in full detail later on in this study.

All the three hero-types manifest themselves in various forms within children's literature, depending upon the tasks they are facing and the target audience they have been

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[25] A good example of this is found in the much loved character of Astrid Lindgren's Emil; the little boy who's the master of unplanned pranks. This character will be studied more thoroughly in chapter 3.2.

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written to. These hero-types are also found in many pre-categorised hero groups, one of which is found in Sari Näre's (1991) study about the hero perceptions of girls and boys. Näre has perceived four different types of hero-models in her work *Tyttöjen ja Poikien Sankarikäsityksiä* (1991) that mirror the qualifications of the three hero-types. She has divided the hero models firstly by regarding the function the heroes have in relation to both the imaginary and symbolic reality and secondly according to how they correlate to the values and goals of the contemporary society. She has used Robert Merton's model of social order adaptation as a base for her division:

> The *Conformist hero*: works for the order of the symbolic sphere as well as for the norms, values and goals of the society. He stands for the law; the status quo, and thus strengthens the society's structures if venturing in the midst of them in his story.

> The *Innovative hero*: stands also for the symbolic order but works for change within the society's structures. He works within these same structures but is also ready to bend the rules. He agrees with the society's goals but does not conform to its institutionalised ways.

> The *Rebel hero*: fights for change within the society, but while being outside of its symbolic sphere. He is more connected to the imaginary order. He does not agree with either the culture's goals or its means. He stands for the resistance-function of the hero.

> The *Anti-hero*: strives to break out of the symbolic order of the society, but not to ensue cultural change. He does this because he is not capable of coming to terms with its principals while being connected to the imaginary (Näre calls this the lack of the "reality-principal"). The Anti-hero withdraws himself from all responsibility but uses the society's means as an opportunist. He has usually a carnevalistic, joker function (Näre, 1991, pp.44-45).

All of these above mentioned hero models can be put into two main sub categories:

1) Those who do/do not display and desire change (overt or covert). Those who do are the Innovative hero and the Rebel hero, and those who do not are the Conformist hero and the Anti-hero.

2) Those who represent the overt (symbolic order; secondary process): The Conformist hero and the Innovative hero, and those who represent the covert (imaginary order; primary process): The Anti-hero and the Rebel hero.

Näre's hero-models integrate the hero-types through the concept of change. Through the models, change (or lack of it), becomes a representing symbol for the hero character; and thus the society in question must be understood as a representative of the "inner man". In other words; change within the society translates into change within the hero's emotions or inner being. Through this it becomes evident that when in contact with change, the Traditional hero represents personal stagnancy, the True hero represents personal transformation and as a combination, the Ultimate hero represents them both:

1) The Conformist hero and the Traditional hero stand for the status quo: Both fight for the sustaining of the society's (inner man) existing structure, and if possible strengthen and assert it. This means, that as a character, the Traditional hero abhors inner change.

2) The Innovative hero and the True hero stand for change: Both seek change within the society (inner man) and thus will not use assertive means to upkeep existing structures. This means, that the True hero is capable of changing as a character.

3) The Anti-hero, the Rebel-hero and the Ultimate hero stand for both passive and active inner stagnancy and change: The Anti-hero displays passivity by lacking the assertiveness and strengthening function, and the Rebel-hero

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displays activity in his willingness to cause change. This is directly correlated to the Ultimate hero's two distinct manifestations as Androgynous and Undifferentiated, a point which is discussed in full detail in chapter 4.

Näre's list of hero-models can thus be directly linked with the differing realities of the hero-types. When in contact with change, the distinction between the hero-types is connected to the models of intrinsic development; The Traditional hero will not change, The True hero will change and the Ultimate hero can do both, either passively or actively. This point is very relevant to the hero-types, and it will be further discussed in chapter 3.1.

All the hero-types are connected to primal spheres, which are a particular collection of specific rules and restrictions, which govern the hero. The primal spheres are not capable of demonstrating character traits or action and thus they need a hero-type to embody and exemplify their existence. This can be best understood by comparing a primal sphere to a country; a country has its own specific language and culture. The hero-type lives in this country and thus he represents the country by speaking its language, embodying its culture and perceiving everything through its perspectives. A primal sphere is thus the primary affect for a hero-type, necessary in providing the hero with the inert rules of conduct which guide his respective behaviour. I have detected three such specific primal spheres within the collections of rules and restrictions affecting the social reality and behaviour of heroes. The first I have named the primal sphere of "man" and it is demonstrated in a passive, yielding approach to social reality, which causes the hero to be governed by outer influence. The second collection of rules I have named the Primal sphere of "god" and it is demonstrated in an active, progressive approach to a distinct social reality, which is ruled by the hero. The third collection of rules I have named as the primal sphere "man/god" and it is a unique combination of both the active and passive social models of the two other primal spheres. To study this point further, it is useful to turn briefly to what can be perceived as underlining the modern western children's story; the Christ-myth (Näre 1991, p.38) (I have taken the names and the outlining rules and restrictions of the primal spheres from the character Jesus). Jesus, being the central hero of the Christ-myth, personifies and demonstrates a division between active and passive heroism by being depicted as both 'the

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son of man' and the 'son of god'. This division is also realised in the 'private' and 'public' depictions of his character. His private side displays a covert, passive, intellectual approach to matters and his public side an overt, active, demonstrative one.[26] Both of these models can be perceived as echoing Jesus' embodiment of divinity and humanity respectively; the public approach models his divinity (heaven) and the private approach his humanity (world). In this sense, Jesus' private and public characteristics demonstrate how the specific, disparate rules and models of conduct are related to both the hero's social reality and his behaviour.[27] In other words, by mimicking the two separate entities of heaven ("god") and world ("man"), his private and public characteristics portray two different social realities with their own set of social rules of conduct; in the world Jesus was ruled by men and in heaven he was the ruler.[28]The effect of this is shown in the differing notions concerning leadership, change of character, and the source of right and wrong. Relating Jesus' character to the primal spheres and an obvious link is formed; the 'private' side of Jesus demonstrates the laws of the primal sphere "man" and his 'public' side exemplifies the rules of the primal sphere "god". The third primal sphere "man/god" reflects Jesus' ability to combine the two realities of heaven and world as a mediator. The three primal spheres have also respective hero-types, which are as follows; the primal sphere of "man" is connected to the True hero. This is demonstrated in the True hero's passive, intellectual character. The primal sphere of "god" is embodied by the Traditional hero, which is demonstrated in his overtly masculine characteristics. The third primal sphere of "man/god" is in turn realised through the Ultimate hero, which is demonstrated in his unique capability to exemplify both active and passive heroism. The primal spheres are identified through their respective hero-types, because of the effect they have on the hero's nature, social reality and conduct. This also causes a definite distinction between the hero-types, for it is in the nature of the primal spheres not to have the capability to become each other, even if the heroes' overt behaviour sometimes echo qualities that would lead to assume so.

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[26] This point will be further discussed and clarified in chapter 2.2.

[27] Both 'heaven' and 'world' are depicted as specific social realities in the Bible. This is achieved through such concepts as 'kingdom of heaven' (Matt. 13:11,24,31,33,44,45) and 'kingdom's of this world' (Rev.11:15).

[28] A good example of this is found in Jesus' teachings which often demonstrate a conflict between the differing perceptions of heaven and world.

As a conclusion it could be stated, that the vast variations of the hero characters found within children's literature can be traced to three specific hero-types. These hero-types embody respective primal spheres, which govern both their social reality and behaviour. These primal spheres are realised in the 'private' and 'public' characteristics of Jesus. The first hero-type, the Traditional hero, is connected to active leadership by embodying the primal sphere of "god". He reflects the 'public' side of Jesus' character and is thus the representative of action and overt determination. The second Hero-type, the True hero, is connected to the concept of passive, intuitive following. By embodying the primal sphere of "man", the True hero reflects the private side of Jesus' character and is thus the representative of more intrinsic, intellectual, heroism. The third hero-type, the Ultimate hero, is a unique combination of both the realities represented by the Traditional and the True hero. By embodying the primal sphere of "man/god" the Ultimate hero can display either action or intellect either in an active or passive manner. This makes the Ultimate hero the most adaptable of all the hero-types. These three hero-types are the foundation of this study, because they both embody and present such distinctive social realities and behaviour, from which the factors that contribute to the making or breaking of a hero can ultimately be found.

2.2 The 'Son of Man' and the 'Son of God'

In this part of the chapter, my goal is to demonstrate and examine in more detail how the character of Jesus works as the model for the three hero-types. I will begin by firstly discussing the character of Jesus as being essentially both the 'son of man' and the 'son of God'. I will do so in order to clarify how Jesus demonstrates the three primal spheres of "man", "god" and "man/god" in his character. Then I will turn to discuss the third primal sphere of "man/god", which is realised in Jesus' role as both a mediator and a Messiah. This is an essential point to this study as it will later on contribute in demonstrating how the Ultimate hero, by switching between the roles of being a mediator or a messiah, can demonstrate the essential qualities that potentially lead to the breaking of the hero. Then I will move on to examine the 'public' and 'private' concepts of Jesus' character. I will do so through the aid of the characters of King David and Jonathan, the son of Saul. This is important, as the two characters further clarify and establish the nature of the primal spheres of "man" and "god" by representing their hero-types the Traditional hero and the True hero respectively. This, in turn, will also contribute in understanding about the nature of the third primal sphere "man/god". Finally, I will turn to discuss briefly Erich Neumann's (1973) list of hero ideals. This is essential, as it provides further clarification to the nature and presence of the Traditional hero, the True hero and the Ultimate hero by classifying them as the *Extrovert*, the *Introvert* and the *Centrovert* respectively.

In the Christian tradition the hero embodies the ultimate battle between good and evil through an act of reconciliation between heaven and the world.[29] This is personified in the character and deeds of the central hero Jesus; the one that uniquely combines and demonstrates the primal spheres of "man", "god" and "man/god" by being described as both "the son of man" and the "son of God".[30] Through the act of reconciling humanity and

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[29] When examining Jesus in this study, the opposing categories of 'good' and 'evil' he reconciled are read through the attributes and qualities belonging to "heaven" and "world", not "heaven" and "hell"; as Jesus died for the world and not the fallen spiritual reality, a point which is demonstrated in that he was born as a man not a demon.

[30] The Bible describes Jesus with the terms "son of man" and "son of God". This is found e.g. in Mark 15:39, Luke 22: 69 and John 1:51.

divinity he is described as being both the Messiah and a mediator. This unique combination is also echoed in the reality of the third hero-type, the Ultimate hero, who demonstrates the capability of mediation through the reality of his primal sphere. The Gospel of John first announces this dualistic combination of both "man" and "god" found in Jesus by stating that:

> "In the beginning was the Word, and the Word was with God, and the Word was God...And the Word was made flesh, and dwelt among us"[31]
>
> (KJV. John. 1:1,14)

This definition makes it clear, that Jesus was conceived as both man and God. In the book *Reconstructing the Hero* (1997) Hourihan talks about the Aristotelian sense of dualisms, in example nature/culture or good/evil that are inherent in the traditional hero story (Hourihan, 1997, pp.19,21). Hourihan also asserts that the hero is always the reflection of the perceived superior side of these dualisms (Hourihan, 1997, p.2).[32] MacCormack on the other hand, suggests that in the dualistic pair nature/culture, the role of men and women could be viewed more as that of a mediator between the two opposites than as a set representative of just one side of them. He draws upon Lévi-Strauss, pointing out that this same quality to reconcile opposites is characteristic of a deity or a messiah (MacCormack, 1980, p. 82). When viewing this against the character of Jesus, it becomes evident, that he embodies both tasks: he is essentially the representative of heaven, not the world, and he works as a mediator and a Messiah between the two opposites. He mediates between them through working as a bridge between the two realities and by ultimately redeeming all creation he assumes the role of a Messiah.[33] The Gospel of John talks about this by pointing out the dualisms good/evil existing between heaven and world after the fall of mankind.[34] He also points out that Jesus, being the embodiment of heaven (good/light), and thus alien

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[31] All underlining of the KJV Bible parts are mine

[32] The concept of binary dualisms will be discussed in full detail in chapter 4.1

[33] The role as a mediator can be realized in the depiction of Jesus as a teacher and an interpreter; he taught and translated the rules, codes of conduct and inert realities of heaven to the world.

[34] In the book of Genesis, it is described how man wanted to gain the knowledge of both good and evil. By doing this they violated God's orders and committed the first sin. Gen. 1:9, 1:17, 2:1-24.

to the side of evil (world/darkness), chooses to be the mediator between them by becoming a part of the world:

> "In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not...He was in the world, and the world was made by him, and the world knew him not."

<div align="right">(KJV. John 1:4-5,10)</div>

Jesus' role as a Messiah is, on the other hand, made clear in the depiction of both his crucifixion and rising from death. By defeating the side of evil, he ultimately reconciled the world with heaven. Describing Jesus as both "son of man" in the world, and "son of God" from heaven, the Bible strengthens the example to view him as a hero character that can have qualities attributed to both opposing realities[35] as well as being a mediator and a Messiah between the two. It is within this unique capability to represent and combine both the contrasting spheres of "man" and "god" that the characteristics of the third hero-type, the Ultimate hero, are embodied.

Jesus as a hero is a combination of both a mediator and a Messiah, a quality modelled by the third hero-type, the Ultimate hero in the sense that he also uniquely combines both sides of his primal sphere "man/god", with the exception of lacking the capability to reconcile the opposites: he is a mediator, but not a messiah.[36] The distinct difference between Jesus and the Ultimate hero is highlighted in the heroism of Jesus, which is achieved through combining the opposing realities of heaven and world. As a representative of heaven, Jesus is embodying the side of good (immortality). Dwelling in the midst of men, he has subdued himself to the rules of the world (mortality). His divine side ("extra") is eternal and thus unchanging and his humanity ("ordinary") is restricted and thus goes through change as time goes by. The "inner man" or spirit of Jesus abides by heaven and his "outer man" or flesh, abides by the world. Jesus' heroism is thus embodied in the ("extraordinary") task he performs, by fulfilling his goal of having the world follow

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[35] Perceiving Jesus as God who chose to become man the rules and laws of both opposing societies thus apply to him.

[36] This matter is further discussed in chapter 4.1.

the rules and inert reality of heaven.[37] In other words, the flesh becomes subordinate under the laws of spirit; the 'good' reigns over the 'evil'. Jesus as a hero achieves his goal by combining and reconciling the opposite realities; God becomes, works through and redeems the human being. Though this Jesus not only fulfils and demonstrates overtly the "man"/"god" requisite of a hero character; being essentially both man and God he uses the qualities from both realities to achieve his heroism but he also demonstrates his capability to link the two irreversibly with each other.[38] This is where a division between the Ultimate hero and the character of Jesus becomes apparent. The Ultimate hero, as a character, has the capability to display or mediate between both sides of his primal sphere "man/god" but the Ultimate hero will never subordinate one side to live under the other's rules or truly cause reconciliation between their realities as Jesus does. Thus he lacks the messianic capability Jesus is displaying, and works mainly as a mediator. However, the Ultimate hero has the capability to mimic the messianic quality; he can, as a hero, manifest two distinct realities as one within his character, a point which is discussed in full detail in chapter 4.1.

Jesus as the son of both man and God, demonstrates both messianic and mediating capabilities, a notion which is linked directly with the realities of the primal spheres of "man" and "god", which are best studied through Jesus' role as a 'private' and 'public' character. This is best achieved through using two existing hero examples to demonstrate this division; mainly the characters of King David and Jonathan, the son of Saul. The division of Jesus' character can be pinpointed when studying his humanity as it is represented in the Bible; Jesus is depicted as both the conquering, public figure who cleaned the temple[39] and as the sensitive, private figure who cried when dealing with the death of Lazarus.[40] To study this concept, it is useful to turn to the description the Bible gives of David, the King of Israel and Jonathan, the rightful heir to the throne; the two characters that can be seen representing the "public" and "private" side of Jesus.[41] David is

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[37] This is manifest, in example, in Jesus' exclamation; "Repent: for the kingdom of heaven is at hand" (KJV. Matt. 3:2).

[38] This is finalised in the book of Revelation, where God is declared as the ruler over the world's kingdoms. KJV Rev. 11:10, 12:15,17.

[39] KJV John. 2:15

[40] KJV John. 11:33-38

[41] David is considered as a straight representation of Jesus' public role as a 'king' in many Biblical teachings. Using Jonathan as an example of the private side of Jesus is my own finding.

described to be an overt, public figure. His story begins by the acknowledgment of the prophet Samuel who sets him apart from his brothers.[42] He is then shown to defeat the giant Goliath and thus saving Israel's honour.[43] From this he is exalted to become the head of all "the men of war", accepted in the sight of all the people as well as Saul's servants.[44] It is at this point that David meets with Jonathan. The son of Saul, destined to become the king of Israel. Jonathan, like David, is depicted as a man with heart.[45] He is instantly linked with David with a bond[46] that has all the characteristics of what Hourihan has attributed to the hero's companion (Hourihan, 1997, p.77):

"Close male friendships are common in children's adventure stories but do not necessarily involve a socially inferior companion and are sometimes quite emotionally complex and intense. The hero is usually very conscious of this dependence upon the support of his friend who often provides almost his only emotional warmth in a seemingly hostile, or at least, unwelcoming world."

(Hourihan, 1997, p.79)

The differences between the two characters become highlighted in this friendship.[47] It shows clearly when comparing Jonathan to David, that unlike David's, Jonathan's heroism is covert. David is depicted as a leader,[48] Jonathan as a follower: David is destined to become the king of Israel, Jonathan, whose birthright it would really be as the oldest son of

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[42] KJV.1Sam. 16. David is a shepherd tending to his fathers flock. He is described as; "ruddy, and withal of a beautiful countenance, and goodly to look to" (1Samuel 16:12). He is not an obvious hero; even the prophet Samuel would have chosen his brother Eliab instead of him.

[43] KJV. 1Sam. 17

[44] KJV. 1Sam. 18:5

[45] KVJ. 1Sam. 18:4. "And Jonathan stripped himself of the robe that was upon him, and gave it to David, and his garments, even to his sword, and to his bow, and to his girdle."

[46] KJV. 1Samuel 18:1 This Bible part uses a specific Hebrew word 'love' to describe the unique and unbreakable bond between David and Jonathan.

[47] This relationship between the two men bears almost all the obvious reflections of the inherent dualisms found in the traditional hero stories (Hourihan, 1997, p.77).

[48] "And every one that was in distress, and every one that was in debt, and every one that was discontented, gathered themselves unto him; and he became a captain over them: and there were with him about four hundred men." (KJV. 1Sam. 22:2). In the end, David also became the king of Israel (KJV. 2Sam. 5:3-4).

Saul, knows he will never be king. [49] Thus David is the portrayal of the 'shepherd' and Jonathan is the 'lamb'. [50]

Both the overt and covert heroism of David and Jonathan as well as the Ultimate hero's capability to reflect Jesus' roles as both a mediator and a messiah, can be further established and explained through the concepts of 'extrovert', 'introvert' and 'centrovert' heroism. Erich Neumann (1973) used psychology to typify hero ideals, [51] and thus he came up with three basic archetypes for the hero:

1) The *Extrovert hero*: stands for action. He is a leader that aims to change the world. He is a deliverer and a founder.

2) The *Introvert hero*: stands for inner values, he brings forth wisdom and culture.

3) The *Centrovert hero*: seeks to change the world both inside and outside. He stands for ideals and the change of personality.

Using these hero ideals as examples, it becomes clear that the heroism David stands for can be classed as the extrovert type, whereas Jonathan falls more into the category of the introvert. David is the king, the soldier, the judge, [52] and has an exceedingly public life, whereas the deeds of Jonathan have to be read almost between the lines. As such the depiction of David can be seen as a reflection of the public life of Jesus: Jesus the "son of God"; who healed the sick and rose from the dead and redeemed the world. Jonathan on the other hand, can be constituted as the private side of Jesus; "son of man" who humbled himself from all his might and who died in pain. [53] The third archetype, the Centrovert,

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[49] "And he (Jonathan) said unto him (David), Fear not: for the hand of Saul my father shall not find thee; and thou shalt be king over Israel, and I shall be next unto thee; and that also Saul my father knoweth" (KJV. 1Sam. 23:17).

[50] Jesus is also depicted as both the shepherd (John. 10:11) and the lamb (John. 1:29).

[51] As found in Näre,1991, p.43.

[52] KJV 2Sam. 12.

[53] Studying the story of David and Jonathan it became clear to me that Jonathan had to die on mount Gilboa (1samuel 31:2) because he would never have taken the crown knowing that Samuel had anointed David to be the next king of Israel. Also David would never have accepted the crown as long as his friend, the rightful heir to the throne, was alive.

however manifests both of the qualities of 'private' and 'public' and thus demonstrates the nature of the Ultimate hero's heroism. It can be interpreted, that the desire to change the world overtly, is a reflection of the Ultimate hero's extrovert characteristics derivative from the side if "god", and the desire to change the world inertly, is connected to the introvert characteristics belonging to the side of "man". Standing for ideals can be perceived as a link to his role as a mediator, and standing for the change of personality is evident in his role as a messiah; wanting to unify and display two separate entities as one.[54] Neumann's (1973) hero-ideals work thus as a further clarifying factor to the nature of the disparate heroism manifest in the three hero-types. It distinguishes between the heroes' central points of interests, which guide and become visible in their respective social behaviour. This, in turn, is a vital issue for this study and thus it will be examined in full detail in the upcoming chapters. As the representations of Jesus' private and public characteristics, the characters of David and Jonathan provide detailed information about the nature of the primal spheres of both "man" and "god". They pinpoint the disparate realities of overt and covert heroism present in the Traditional and True hero respectively, and thus are also a vital contribution in establishing further characteristics manifest in all three hero-types.

As a conclusion it can be stated that Jesus as the central hero character of the Christ-myth, can be perceived as the foundation and model for the primal spheres of "man", "god" and "man/god". He achieves this through being depicted as both 'the son of man' and the 'son of God', and through the reality of his private and public characteristics. He thus demonstrates, through the characters of David and Jonathan, the central realities of the Traditional hero, the True hero and the Ultimate hero. He is a combination of both overt and covert heroism. Furthermore, the character of Jesus provides the unique representation of the nature of the primal sphere "man/god". He achieves this through his roles as both a mediator and a Messiah, which demonstrate the two possible relationships existing between the realities of "man" and "god" within the primal sphere in question. As McCormack (1980) pointed out; Jesus as the 'deity' works as a translator and a reconciler between two separate entities, a point which is copied and mimicked by the Ultimate hero. This also establishes the prime difference between Jesus and the Ultimate hero; unlike Jesus, the

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[54] This point is further clarified and studied in depth in chapter 3.3.

Ultimate hero can mimic messianic qualities, but he lacks the true capability to ever reconcile two opposing entities with each other. In other words, The Ultimate hero is a mediator not a Messiah. A further clarification to the nature and existence of the three hero-types is found in Erich Neumann's (1973) hero-ideals. They both reveal and pinpoint the three hero-types respective points of interests, which guide and manifest in the heroes respective social behaviour. It thus establishes the hero-types distinct realities and heroism as either extrovert, introvert or centrovert by nature.

Chapter Three:

Hero and the Social Culture

3.1 The Evolving Hero and the Non-evolving Hero

There are three specific areas in which the hero-types' respective differences become manifest; change, rules regarding right and wrong, and impairment. I call these areas the spheres of "change", "breach" and "condition" respectively. When in contact with the hero-types, the spheres reveal the distinct differences in the hero-types' social reality and behaviour by adding specific (what I call) 'dimensions' to the hero-types' characteristics. The 'dimensions' are connected to the three spheres as follows; the sphere of "change" causes the 'dimensions' of 'evolving' and 'non-evolving'. The sphere of "breach" causes the 'dimensions' 'forgiven' and 'forgiver' and the sphere of "condition" causes the 'dimensions' 'autism', 'narcissism' and 'schizophrenia'. This chapter both explores and demonstrates these 'dimensions' as they manifest in the hero-types as distinct and differentiating characteristics. In this part of the chapter my aim is to discuss and demonstrate the sphere of "change" and its respective 'dimensions' of 'evolving' and 'non-evolving'. This will demonstrate itself as the hero-types respective capabilities to evolve or remain stagnant as a character. As the Ultimate hero's primal sphere is a combination of both the realities of "man" and "god", his characters distinct manifestations in connection to the sphere of "change" (and the other two spheres of "breach" and "condition") will be demonstrated in the end of the chapter 3.3. I will begin my discussion about the respective dimensions of 'evolving' and 'non-evolving' being added to the True and the Traditional hero's characteristics, by explaining about the two conditions required when studying the concept and affect of change in the hero-types. The first one is the requirement of the predictable story, and the second the presence of social reality. Then I will move on to discuss the True hero's dimension as the 'evolving hero'. I will do so through examining Selma Lagerlöf's (1985) hero character Nils Holgersson. Finally, I will turn to examine the

Traditional hero's dimension as the 'non-evolving hero'. I will accomplish this by a thorough investigation and demonstration of Astrid Lindgren's (2005) character Pippi Longstockings. Through Pippi, I will demonstrate the presence of the Traditional hero's distinct social reality I call the independent social culture, which is necessary for the 'non-evolving hero's' capability to produce change in his surroundings. The independent social culture is also the means through which the Traditional hero can be perceived as a leader.

These Primal spheres of "man" and "god" contain very specific social realities that manifests in their respective hero characters of True-, and Traditional hero, when they come in contact with the sphere of change. This realisation is present in children's literature in the portrayal of 'evolving hero' characters and 'non-evolving' hero characters, which become realised against the predictable story. As discussed earlier in chapter 2.1, the Traditional hero and the True hero differed within the concept of change, and it is this quality that is clarified further in the dimension of the 'evolving' and 'non-evolving hero'. The differing factor between the two hero-types is clear cut; whereas the 'evolving', True hero seeks to change in the midst of his journey, the 'non-evolving', Traditional hero remains unaltered as a character. To achieve this difference the two heroes need a common base that is invariable and this is realised in children's literature by using the predictable story as the medium. This is an easily accomplished solution, since the reluctance for alteration is found in the very nature of children's literature (Reynolds, 1990, p.87). This is demonstrated for example, when a child requires the adult to read the same book many times over. Reading for example the same bed-time story on consecutive nights creates a sense of safety and control for the child (Heikkinen & Kananen, 2001, pp.22-23, 25 and Lehtipuu, 2006, p.41). The events of the tale become familiar, and thus any distressing or potentially scary parts are embedded in the knowledge of what the outcome will be. In children's literature this effect is emphasised through the predictability of the underlying journey of the hero (Hourihan, 1997, p.9), a journey that can be best clarified through the concept of Joseph Campbell's (1996) monomyth. As already briefly mentioned in chapter 2.1, both the characters of the Traditional- and the True hero can be found reflected against the monomyth: Cambell found this underlying structure to contain five key stages:

1) *call to adventure*: The hero will heed or decline this

2) *road of trials*: The hero will succeed or fail

3) *achieving the goal or "boon"*: This can result in important self-knowledge

4) *return to the ordinary world*: The hero will succeed or fail

5) *application of the boon*: Hero uses his achievement to improve the world

(Campbell, 1996, pp.57-208)

Hourihan studied this same pattern as it is found in most children's adventure stories. It revealed a further factor of reassurance for the child reader in the distinction that unlike in some of the mythical journeys, in children's stories the hero always succeeds against the trials and manages to return home safely (Hourihan, 1997, pp.9-10). It is against this setting of the invariable journey that the two hero-types of True- and Traditional hero can show clear distinction from one another when their respective spheres of "man" and "god" are in connection to the sphere of change. The underlying pattern of the monomyth serves as a template for the heroes to display their differing qualities: they manifest in two distinctive ways by either evolving like the True hero, or by remaining unchanged like the Traditional hero.

Studying the manifestations of the True hero as 'evolving'- and the Traditional hero as a 'non-evolving hero' it is both the invariable journey as well as the surrounding characters that create the possibility for change. In the case of the 'evolving hero', the change is usually incorporated as a part of the structure of the monomyth; it can be seen manifested as the hero's goal. A good example of this is found in Selma Lagerlöf's Evolving hero character Nils Holgersson; a boy that an imp changes into a thumbeling. Nils is described in the beginning of his journey as a good for nothing, lazy, evildoer who pesters the animals who live on his father's farm (Lagerlöf, 1985, p.5). When the imp is forced to punish him for his wickedness, it is described that nothing changes except Nils' size:

"Otherwise he was just like he had been before. Fair-haired, freckles on his nose and patches on his leather trousers and holes in his socks, everything was

just like it had always been, except the difference that everything was smaller."[55]

(Lagerlöf, 1985, p.11)

When realising what has happened, Nils pleads with the imp promising that he will change; he would never take his words back again and he would become a wondrously good, clean and obedient boy (Lagerlöf, 1985, pp.11-12). The imp ignores these pleads and Nils is forced to escape the farm with a tame goose named Martti and join a flock of wild geese that are heading for Lapland. Nils is described further along the story as a boy, who has never cared for or loved anyone, including his own mother and father (Lagerlöf, 1985, p.65). This is where the first major change in the hero character is acknowledged. The change is covert, a major shift in the foundation through which Nils makes his evaluations, judgements and choices. Akka Kebnekaiselainen, the old wild goose leading the flock, is having a conversation with a fox called Smirre who is demanding that Nils should be handed over to him because he is essentially still a human being. Akka refuses this request and says that:

"From the youngest to the oldest we shall gladly give up our lives for his sake"

(Lagerlöf, 1985, p.93)

Nils overhears this conversation, and the change that happens in him is instant:

"He had never imagined hearing anything so great, that someone wanted to risk their life for him. After this it could never be said again that Nils Holgersson did not love anyone."

(Lagerlöf, 1985, p.93)

This change affects Nils' perspective of what is important and how he should treat his contemporaries as well as solve his own problems. The change is permanent, and allows Nils to have empathy towards the wild animals he encounters. This also becomes the key

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[55] All the translations from Selma Lagerlöf's book *Peukaloisen Retket Villihanhien Seurassa* are mine.

that allows Nils to be changed back into his human form. He will eventually conquer his pride and fears by saving Martti's life; the tame goose he has learned to love.

The second major change in Nils is described as an overt one. It concerns both his appearance as well as the transformation in the effect he is making within his surroundings.

> "That Nils Holgersson, which had left in the spring, had walked slowly and heavily and his speech had been sluggish and his eyes sleepy, but the one, that returned, was light and agile and spoke friskily, and his eyes were glowing and flashing. He also had such a zesty posture, that regardless of his small size he had to be honoured, and even if he did not look happy, the one who looked at him, became happy."
>
> (Lagerlöf, 1985, p.281)

This shows the second key shift in the character. Nils is described in the beginning of his journey as someone the wild animals are either afraid of or want to eat (Lagerlöf, 1985, pp. 16-17, 32, 61). But now he is at peace with his surroundings. This overt change follows him through his transformation back into his human size. As an Evolving hero Nils shows clear evidence how both the hero's journey, as well as the characters that surround him, are the primary forces causing the changes that occur in his being. As such, it could be seen, that Nils experiencing both covert and overt changes is equivalent of the monomyth's *achieving the goal*. The changes are permanent and the sense of the book is that Nils will now live his life very differently. (Nils is also described to have learned new survival skills in the wilderness, but once becoming a human being again he regards them as useless because of his size (Lagerlöf, 1985, p.291). This makes it impossible to apply this particular event to *achieving the goal* or the *application of the boon*.) The Evolving hero, being transformed as a character, thus reflects the introvert heroism found in connection to the primal sphere of "man".

Contrary to the 'evolving hero' character found within children's literature, the 'non-evolving hero' aims to change his surroundings without being affected by the process

himself. This quality reflects the extrovert heroism found in connection to the primal sphere of "god": the Traditional hero does not change during his journey, he might change his environment, for example by slaying his opponent or rescuing someone in need of aid, but the hero as a character does not evolve. The monomyth serves again as a template upon which the 'non-evolving hero's' stagnancy is reflected, but this time neither the journey nor the characters have a lasting impact on the hero. The hero does not change as a character, the hero changes other characters. This type of a Traditional hero image is very popular in children's fiction. Many book series have been written where the point of the hero's stagnancy is magnified overtly by never allowing him to age. Good examples of these sorts of book series are Carolyn Keene's *Nancy Drew Mysteries*, *The Famous Five* series by Enid Blyton and the most popular children's long lasting book series in Finland called *Nummelan Ponitallit* by Merja Jalo. This sort of enhanced incapability for the hero to transform as a character usually magnifies a very specific presence of a particular independent social setting connected directly with the sphere of "god". This social setting is ultimately what enables the 'non-evolving hero' to make an impact on or to alter his surroundings. It manifests within the code of conduct and rules of the hero character and his depicted social environment and it is revealed only when the hero-type comes in contact with the sphere of change. This is demonstrated in children's literature via the 'non-evolving hero' who is shown to be at the centre or the cause of a very specific form of culture that I have named: the independent social culture.[56] This independent social culture exists by definition separate from the overall society depicted in the book. It is embodied in the behaviour, choices and motives of the hero, and it is usually depicted as contrasting or opposing in nature to the values and rules of the surrounding society.[57] This point is generally highlighted by adjoining the hero with amicable characters that are both accepting as well as following this separate social code. This enables the 'non-evolving hero' to be presented as a leader. It also creates the forum for the hero to achieve his extrovert goal of causing change to his surroundings: this change is only possible if two separate or opposing beliefs are set against each other. The hero will represent one of them

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[56] I have not encountered this term or its meaning in any of the studies I have read, and so I have taken the necessary liberty of naming and addressing the phenomenon myself.
[57] This matter will be revisited and explained in more detail in chapter 3.3.

and cause a change within the realm of the other. A good example of such a 'non-evolving hero' is found in the character of Pippi Longstockings.

When Astrid Lindgren's book *Pippi Långstrump* was first published in 1945, the hero character she had written for her story created a strong division in her audience. Some (mostly children) loved and adored the independent heroine and some found her to be shockingly rebellious and threatening. This separation could be seen as a direct result of the independent social culture that Pippi as a character is representing.[58] This same phenomenon becomes evident also in the findings of Jørgen Gaare and Øistein Sjaastad (2000). They distributed a questionnaire to a group of ethics students from Oslo University about the virtues and vices of Pippi Longstockigs. In the answers she was described as "brave", "loyal" and "just", as well as "liar" and "arrogant" (Astrid Lindgrenin Peppi Pitkätossu 60 vuotta). When studying the books of Astrid Lindgren, it becomes clear that what the students redeem as virtues are clearly attributes seen from within Pippi's independent social culture and the vices are mostly the viewpoints of the characters belonging to the opposing social realm.[59] Pippi as the hero character is both the embodiment as well as the advocate of her separate social culture. Therefore, this same opposing attitude between the two depicted social realms is evident in Lindgren's books. Pippi is first introduced as a nine year old child, living alone in a villa without her parents (Lindgen, 2005, p.7) She is then further described as someone who possesses incredible strength, wears too big shoes for her feet and has two different coloured stockings and

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[58] This separation of views is still in existence. When interviewing my 83 year old Finnish-Swedish grandmother about the character of Pippi Långstrump, she exclaimed that Pippi was the most un-obedient and horrible character ever created. She told me that she (as well as all of her friends) was appalled in 1945 that Lindgren ever created such a provoking hero. When asking further about the subject it was revealed, that it was the very fact that Pippi did not follow the rules and expectations set by the surrounding adult society that made her so horrible. My grandmother viewed Pippi as a harmful example for child readers.

[59] **Virtues:** The society opposing Pippi's independent social culture makes it clear throughout the book, that Pippi is "reckless", "unreliable" and "underhand" (e.g. Lindgren, 2005, p.41). Within Pippi's realm these same attributes are translated into: "brave", "loyal" and "just" (e.g. Lindgren, 2005, pp.24, 106).

Vices: Lindgren's story shows clearly how Pippi, contrary to her own words, does not really see herself as a "liar" (Lindgren, 2005, p.141). This same part shows how the opposing culture views lying as a vice and also looks upon Pippi as "someone who lies". The sense of "arrogance", when regarding Pippi as a hero, could be distributed to the sense of "strength". Pippi displays superhuman characteristics by being able to accomplish or demonstrate things that are impossible for others (Lindgren, 2005, pp. 24, 56, 72, 93, 110). Within Pippi's independent social culture, this is not considered to be a vice. Again the opposing society differs in opinion: Pippi's example is seen as dangerous to her surroundings, especially to the children (this point is also shared by many who did not approve of Pippi as a children's hero character in 1945).

freckles on her face (Lindgren, 2005, p.9). All of these examples give a clear distinction of an opposing stand against the norm of the surrounding culture depicted in the book. When describing Pippi as living by herself, the response from the surrounding society objects to it:

> "Soon it was public knowledge in the little town, that there lived a nine year old girl all alone in a villa. All the town aunties and uncles thought that it was completely out of the question. Surely every child had to have someone who scolded and advised them and every child had to go to school and learn the multiplication table. And this is why all the aunties and uncles ordered, that this girl from the villa had to be put into an orphanage most immediately."
>
> (Lindgren, 2005, p.28)[60]

The distinction is made to the world of Pippi that she is a "child" whereas the townsfolk are "adults". These two realms have a completely different set of rules and regulations, and by the norms of the world, the latter one should overrule and control the first one. With Pippi this does not happen; she will not alter her behaviour or choices to beset anyone's rules. As a non-evolving hero character Pippi resists change in all of its forms.

A further distinction between the two separate societies is made by introducing the concept of Pippi's strength:

> "Pippi was a peculiar child. And what was most peculiar about her, was that she was exceedingly strong. Pippi was so strong, that there was not a police officer as strong as her in the whole world."
>
> (Lindgren, 2005, p.9)

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[60] All underlined sections as well as the English translations from Astrid Lindgren's book *Minä olen Peppi Pitkätossu* are mine. The latter is largely due to my attempt to try to avoid the authorized English translation that has (as do all the other non-Nordic translations) incorporated cultural- as well as possible direct linguistic diversions to their texts.

Comparing Pippi's strength to that of a police officer's pinpoints the fact that the surrounding culture is run by rules common to adult society and that the culture Pippi stands for is obviously run by the rules of childhood. This, from the viewpoint of the surrounding adult culture, translates into "no rules at all". Studying Pippi's appearance, a strong statement about her nonconformity is made. Firstly, she is described as having unsuitable clothes:

"The dress was quite strange. Pippi had sewn it her self "   (Lindgren, 2005, p.9)

Her being so independent at the age of nine is completely out of the question (and norms) for the surrounding adult society. Secondly, Pippi is pictured as having freckles on her face, a characteristic that is very clearly stated as going against the society's "rules" about acceptability and beauty:

"In the shop window was a large jar of freckle's cream and next to the jar was
a notice that had written on it: DO YOU SUFFER FROM FRECKLES?"

(Lindgren, 2005, p.98)

Pippi's answer to this can be read across her whole story; she is adamant of her own sense and rules regarding beauty and she makes a strong statement about this to both the shopkeeper as well as her surroundings:

"...I do not suffer from them (freckles). I like them!"

(Lindgren, 2005, p.99)

"- Listen, it's not sunny enough there for my freckles, and I think that freckles
are pretty."

(Lindgren, 2005, p.56)

"Pippi's face had freckles in every possible area. – Dropping by here is a
regular beautification vacation for me, she said satisfied. – I have more

<u>freckles and more beauty</u> than ever before. If this continues, I will become completely irresistible."

(Lindgren, 2005, p.232)

As demonstrated by Pippi, her character does not apply by the rules of the outside society. Her independent social culture is inherently that of "childhood" opposing even in appearance the surrounding society of "adulthood". These two entities can not exists peacefully unless the latter controls and rules the first, and this is demonstrated throughout the story of Pippi Longstockings.[61] This is where the character of Pippi, an example of the Non-evolving hero, reverts to producing change. She refuses to alter her character or behaviour and in the end the situation is resolved by Pippi transforming her surroundings.

The prime example of Pippi in the change inducing role of the Non-evolving hero is found through the characters of Tommi and Annikka, the children from next door to Pippi's villa. It is through contact with these characters, that Pippi is firstly demonstrated as a stagnant, Non-evolving hero and secondly as a transformer. The inactive role of Pippi's character is found within the story of Pippi visiting Tommi's and Annikka's house. She is described as worried of the outcome, thus verbalizing the impossibility of her independent social culture ("childhood") ever existing under the rules of the surrounding society ("adulthood"). This part could be also seen as evidence of the Non-evolving hero echoing "narcissistic" elements.[62]

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[61] Another demonstrative example of this power struggle is found in the story where Pippi goes to school. She opposes the teaching as well as the rules so much that the teacher ends up finding her a "conniving and troublesome child" (Lindgren, 2005, p.41).

[62] Sandy Hotchkiss, in her book *Miksi Aina Sinä?* (2005) talks about the birth of narcissism as a developmental stage of childhood that is evolved around an individual's incapability to deal with shame: the essential tool to help the child to depart from the symbiotic relationship he/she has with the adult caretaker. Up to the age of three, a child is in the narcissistic stage of development (the stage where the child's identity separates from the identity of the adult caretaker) completely dependent upon the adult to help him or her to deal successfully with the feelings of shame. These negative feelings work as an aid for the child to realise that he/she is in fact a separate being from the "powerful" adult. If this process fails i.e. the adult is incapable to help the child to deal with and conquer the emotions the shame produces, the child does not evolve out of the narcissistic stage of childhood but this area of his/her identity remains stagnant. The child has not become fully capable to separate his/her identity from the identity of the caretaker adult. As an adult the narcissist sees the outer world as a continuation of "self"; other individuals exist purely to do good for him/her. If they fail to fulfil this role, they are seen as the enemy or the "other". To avoid the possible development of a child into a narcissistic personality, the child is always completely dependent upon the help of an adult (Hotchkiss, 2005, pp. 59-82). When reflecting this concept of narcissism upon the non-evolving hero, it can be seen that in the

"- Oh, how I'm nervous! What if I can not behave myself?

- Yes you can, said Annikka.

- Don't be so sure, said Pippi. I will try, but I have noticed several times, that in people's opinion I can not behave, <u>even if I have behaved as well as possible</u>."

(Lindgren, 2005, p.179)

Pippi ends up making a total mess out of things and is more convinced than ever (as well as the adults are) that she can and will not fit within the realms of the surrounding society. Through this it is demonstrated, that Pippi as a hero character can not change, even if she would try. This is the point where the 'non-evolving hero' demonstrates his aptitude to produce change. When studying the rest of Lindgren's book, it becomes evident, that the place where this change occurs is not within Pippi's independent social culture, but within the surrounding society. More exactly, the change is produced in the opposing culture's characters; chiefly those of Tommi and Annikka, Pippi's neighbours that have been brought up by the surrounding society of "adulthood" and thus originally abide by its rules:

"Next to Pippi's villa was another garden and another house. In that house lived a father and a mother with their two adorable children, a girl and a boy. The children were very nice, very well brought up and obedient. Tommi never bit his fingernails, his hair was always combed, and he did what his mother asked of him, almost every time. Annikka did not wrangle, not even when she

case of Pippi Longstockins, the independent social culture of childhood, is not genuine childhood; it is Pippi's own version of childhood- surrounded by the rules and codes of conduct reflected in Pippi as a character. Unlike the reality of genuine childhood Pippi's version is not in any way dependent upon the existence of the surrounding social culture of "adulthood". This makes it also impossible for Pippi's independent social culture ever to subdue under the rules of the surrounding society: it does not need it to survive or flourish (Lindgren, 2005, p.213). "Childhood" as the independent social code that does not need the restraint or help of "adulthood"- the surrounding society, could thus be seen echoing the narcissism found in adults. Through this example found in Pippi, it could be argued that the independent social culture of the Non-evolving hero can be seen as a reflection of the Non-evolving hero's "narcissistic qualities". This is directly connected to the dimension the True hero gains through the sphere of "condition" and it will be further discussed in chapter 3:3.

did not get to do what she wanted, and she looked always very neat in her well ironed cotton dress that she was very careful never to get dirty."

<div align="right">(Lindgren, 2005, p.9)</div>

Tommi and Annikka are demonstrated as prime examples of characters being nourished under the society of "adulthood". It is to this code of conduct embedded within Tommi and Annikka that Pippi as a 'non-evolving hero' brings her change.

When first encountering Pippi, Tommi and Annikka are described never to have come across such a strange girl before (Lindgren, 2005, p.12). Pippi is then depicted as showing examples of the rules she is living by, by doing things that completely oppose the rules of Tommi's and Annikka's society; like washing herself in the gutter (Lindgren, 2005, p.58). At first the children resist this change (Annikka more than Tommi):

"- You shoud try this too, she (Pippi) said to Annikka, who was walking very fancy with her fair silken curls and wearing a clean dress and white shoes. – Some other time, said the sensible Annikka."

<div align="right">(Lindgren, 2005, p.59)</div>

But soon they are joining Peppi in her independent social culture:

"When they had played for some time and Annikka's dress was not her nearest to her finest anymore, more like her next to the next to the next to the nearest to her finest, and Tommi had become a chimneysweeper, it was decided to play something else."

<div align="right">(Lindgren, 2005, p.90)</div>

Though this process of overt change, Tommi and Annikka end up becoming the amicable characters which are usually associated with the 'non-evolving hero'. Tommi is the second in command, the one who does not as such question Pippi, but understands and decodes her

world if necessary.[63] Annikka on the other hand fulfils the role of the character that magnifies the difference between Pippi's social culture and that of the surrounding society.[64] She does this by pointing out frequently that things should perhaps still be done the way the "adults" would wish them to be done. Pippi is also strengthening her effect on the amicable characters by asking questions that make it clear that her way (which is superior) is not the way of the "adult" culture Tommi and Annikka where brought up by:

" – Who has said that children have to necessarily be dry?"

(Lindgren, 2005, p.97)

"Or does your homework books state that it is not acceptable? Does the multipicationladle have something against it?"

(Lindgren, 2005, pp.87-88)

In the end both Tommi and Annikka are firmly established in the knowledge, that true fun is only found within Pippi's social culture (Lindgren, 2005, p.243). Even some of the parents, like Tommi's and Annikka's mother as well as their child sitter Ella end up making choices based on the rules of Peppi's independent social code. These choices are made even if they go against the "adult" social rules and are questioned severely by other members of the society (Lindgren, 2005, pp.115, 198-199). This shows clear evidence of covert change Pippi as a hero has brought to the characters of the opposing social entity. This change is also depicted as a permanent one: both Tommi and Annikka are portrayed as reflecting their previous childhood experiences, the time without Pippi's rules (or lack of them), and

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[63] A good example of this is when regarding the issue of Pippi "lying". Tommi reveals that he, unlike the others, understands that Pippi does not lie as such, but that she makes up stories (a point that emphasizes the difference between "childhood" and "adulthood"). Pippi affirms this by stating that this insight means that Tommi could become "something great" (Lindgren, 2005, p.141). Tommi is also depicted as the one that comes after Pippi in their adventures: "Pippi went first...Tommi held on tightly to Pippi and Annika to Tommi, even tighter." (Lindgren, 2005, p.91) This also puts Pippi in the position of being the leader.

[64] This role Annikka is fulfilling in Pippi's independent social culture is universal within the amicable characters surrounding the Non-evolving hero. She is the reinforcer: strengthening the sense of the differences between the two separate cultures. She also points out, that following the hero's code is indeed a choice, made even by the hero. Another good example of this is found in the character of "Anne" in Enid Blyton's *Famous Five* adventures.

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realise that nothing compares to what they are experiencing with Pippi, now that their views have changed:

"What would she do with Tommi tomorrow? Most likely they would play croquet. Annikka sighed."

(Lindgren, 2005, p.158)

"- How wonderful, said Annikka. She knew that even croquet felt different when Pippi was playing it as well."

(Lindgren, 2005, p.149, 158)

Through the evidence above, it can be concluded that the 'non-evolving hero' causes both overt and covert change in his surroundings. The extrovert sense of the hero is shown both in the willingness of the 'non-evolving hero' to create transformation in his surroundings as well as in the image of him as a leader and a representative of his own independent social culture.

As a conclusion it could be stated, that the primal spheres of "man" and "god" demonstrate a very specific dimension in their respective hero-types when they are in connection with the sphere of change. The True hero gains the dimension 'evolving', which demonstrates his capability to change as a character, and the Traditional hero gains the dimension of 'non-evolving' which demonstrates his inert stagnancy. The change in the hero-types is manifest in the hero's respective social realities and social conduct. This is especially evident in the case of the Traditional hero, who depicts his extrovert heroism through manifesting within a very distinct social reality called the independent social culture. The independent social culture exists separate from the outer social reality and the Traditional hero is the embodiment and the advocate of its differing moral codes and rules. This distinct social reality exists thus either as aligning or as strictly opposing the rules and codes of conduct of the outer social reality. This is what enables the Traditional hero to be both depicted as a leader and cause change within the characters belonging to his social surroundings. The True hero, on the other hand, exists within the outer social reality by

displaying introvert heroism he demonstrates both overt and covert change within his character. The outer social culture dictates his rules, and thus he can not be depicted as a leader.

3.2 The Hero as 'Forgiven' and the Hero as a 'Forgiver'

In this part of the chapter my aim is to investigate the relationship the hero-types demonstrate towards their respective social realities in relation to the concepts 'right' and 'wrong'. I will do so through exploring the dimensions of 'forgiven' and 'forgiver' gained by the hero-types when in contact with the specific sphere of "breach". I will begin my investigation by firstly explaining the differences manifesting in the Traditional and the True hero when regarding the rules of their respective social realities. This is directly linked with the dimensions of 'non-evolving' and 'evolving' through the realisation that the True hero is answerable to the outer social reality, whereas the Traditional hero is not. Unlike with the 'evolving hero', the 'non-evolving hero's' realisation of what is right and wrong is directly linked to the reality of his independent social culture. Then I will turn to a more profound examination of the True hero's reality of social rules. I will do so in order to establish and clarify the reasons why the True hero manifests the dimension of 'forgiven'; how he can commit offence if showing remorse afterwards. I will demonstrate my points on the matter by examining Astrid Lindgren's hero character Emil. Then I will move on to examine the Traditional hero's reality of social rules. I will do so in order to establish how the Traditional hero manifests the dimension of 'forgiver' by being in control of the rules of his own independent social culture. I will clarify my points through using both the specific genre of Finnish 'horse-books' as my example of an independent social culture and Merja Jalo's heroine Kikka, as the main example of a Non-evolving hero presenting the dimension 'forgiver'. Finally, I will make a brief presentation of the Ultimate hero in connection to the spheres of 'change' and 'breach'. To do so, I will use K.M. Peyton's character of Peter McNair.

The 'evolving'- and 'non-evolving hero' characters gain the specific dimensions of 'forgiven' and 'forgiver' when in contact with the sphere of 'breach'. These dimensions are consequences of dealing with the concepts of right and wrong within the hero's social reality and they translate the hero-types as being either 'forgiven' or being the 'forgiver' respectively. As these perceptions are bound within the social interaction of the hero-types

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they echo the existence of embedded "autistic" and "narcissistic" qualities[65] found in correlation with the two heroes: the True hero is controlled by the outer social environment and its concepts of right and wrong (may need forgiving) and in an "autistic" sense feels no need to compete or rise against it. The Traditional hero on the other hand controls his environment via his independent social culture (forgives outsiders) and thus will "narcissistically" stand up against any opposing views coming from the outer culture. These specific social behaviours that the two hero-types display distinctively have already been discussed up to a point with the 'evolving' and 'non-evolving hero': the 'evolving hero' feels the effect of his surroundings (it changes him) whereas the 'non-evolving hero' affects it himself (he changes others). This point is highlighted further through the sphere of 'breach': the 'evolving'- and 'non-evolving heroes' gain the qualities to either be forgiven or be the one who forgives respectively. In the case of the 'evolving hero' the sense of the overpowering outer culture makes the hero as a character answerable to his surroundings. The 'non-evolving hero's' independent social culture dictates both the rules and norms he follows, and thus the outside culture is answerable to the hero's private social understanding. The common feature between the two separate codes of social conduct is that the sense of right and wrong is directly linked and dictated by the social culture (outer or independent) surrounding the hero. This realisation answers ultimately the question: can a hero do wrong?

The sense of right and wrong is directly linked with the social connection of the hero character and thus the 'evolving hero' exists in a reality where the surrounding social culture dictates the rules he will either follow or rebel against.[66] The child reader usually regards the rules presented by the hero's depicted social environment as the norm,[67] and

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[65] The dimensions of "autism" and "narcissism" and "schizophrenia" are found when a connection is made between the primal spheres and the sphere of "condition", and should thus not be read as direct psychiatric disorders. The terms are used in this study as hero-type identificators that provide the ultimate distinction between the hero-types as well as further inside to their respective social realities. They also provide the necessary, specific terminology to explain the above. This will be further examined and explained in the chapter 3:3.

[66] Through the concept of change, the Rebel hero can be directly linked with the Innovative- (True) hero as pointed out in chapter 2.1. Since the rules and codes of conduct are displayed from "outside" the hero character, the sense of rebellion becomes possible. This does not apply to the Conformist - (Trad.) hero; because the rules come from "within" the hero's independent social culture, no rebellion is needed, or in a sense, even possible. Thus the Anti-hero is linked with the Traditional hero.

[67] This issue will be discussed in more depth in chapter 5.

thus the hero's actions are mainly reflected and measured against the standard that is set by the depicted social setting that the hero is living by. This is where the reality of the primal spheres of "man" and "god" show their respective characteristics within the hero-types: deriving from the primal sphere of "man", the 'evolving hero' as a rule can not reflect omnipotence. Not being able to dictate what is right and wrong he is thus depicted as a hero that is capable of doing wrong. In short, as a hero the 'evolving hero' can make mistakes, as long as he repents afterwards and ends up being 'forgiven'.[68] A good case example of the manifestation of the 'evolving hero' as 'forgiven' can be found in another hero character created by Astrid Lindgren; Emil, the five year old master of pranks. To begin with, Emil is depicted as a wild boy even though his appearance is that of an angel (Lindgren, 1973, p.5). He is a trickster, who gets into trouble on a regular basis whether he intends to or not (Lindgren, 1973, pp. 68, 228, 249). He is known in the whole county of Vaahteramäki as "that horrible prat from Kissankulma"[69] (Lindgren, 1973, p.71) and even his father is dubious whether or not Emil will ever live long enough to become an adult (Lindgren, 1973, p.97). Also a softer side is presented to Emil's character. This is done mainly through the voices of Lindgren as the narrator, Emil's mother Alma and the family's farm-hand Aatu. Emil is announced as an inherently sweet boy, who has a good heart and does charitable work (Lindgren, 1973, pp. 9, 73, 161, 225) and it is made clear that sometimes he is punished unjustly when what was not intended as a prank ends up as being one (Lindgren, 1973, p.228). This contrary depiction makes it possible, that in the society's views Emil is capable of repenting. Even though his outward actions do not always go with the society's rules Emil is still deep inside a "good" boy. Because Emil's definition is given solely by one society, it is this society that defines his actions as being either good or bad and thus sets the possible need for repentance.

The central key to Emil's character is the fact that he is depicted and evaluated solely through the views and norms of the surrounding outer social culture. The narrative voice of Lindgren echoes as a fundamental baseline to the basic structure Emil's society is

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[68] This repentance can happen on two separate levels: 1) the hero can get forgiveness through the depicted society in the book. 2) The hero can explain his actions to the reader and thus get the forgiveness without the overt interference of the depicted society.

[69] All translations and upcoming underlining of Astrid Lindgren's *Eemelin Kootut Metkut* are mine.

built upon. It does this by reflecting the Swedish cultural background of Lindgren's youth where the main authorities were the rules and regulations of the church and the town institutes.[70] These same moral- and conduct imposing establishments are reflected in the social setting of the county Vaahteramäki as well as Emil's father's farm of Kissankulma, the setting that Emil's behaviour is measured against. Good in Emil's world is regarded as something that "obeys": follows the rules and does not question. This is ultimately seen as profiting the community. Emil as a hero ends up breaking the society's rules by always getting into trouble, but as a character he is aware of this folly and does not at times approve of his own conduct:

> "Emil understood as well how horrible he had been. It wasn't enough that
> he had behaved stubbornly towards his father, but the worst of it was that he
> had said 'dog gone'. That was almost cursing, and cursing was something
> that was not acceptable in Kissankulma. For Emil's father was the church
> master and all."
>
> (Lindgren, 1973, p.180)

> "- You could teach the children, so that they will not end up being as
> horrible as I am, said Emil. Well, there you have it, Emil knew well enough
> what kind of a young rascal he was."
>
> (Lindgren, 1973, p.168)

This shows clearly how Emil as a character is knowingly subordinate to the rules of his outer social community. The sense of right and wrong is set by the outside, and Emil reacts as a character when going against its norms. The behaviour that breaches the set code of Emil's society is labelled as "wrong doing" and it is in this reality that the concept of 'forgiven' is presented. As a punishment for his constant troublemaking, Emil is sent to his father's workshop where he spends his time carving little wooden men; one representing each prank (Lindgren, 1973, p.34). The society (in this case mainly represented as Emil's

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[70] Astrid Lindgren was born and spent her youth near Vimmerby in Småland. She has used the setting of her hometown as base for her stories; e.g. those of Emil and Pippi Longstockings.

father) sees the application of the punishment as a representation of Emil's repentance: once enough time has passed, his wrong doing is pardoned and Emil can come out from the workshop and start from a clean slate. Emil as the Evolving hero fully accepts and acknowledges this form of "forgiveness" even if he does not always follow the letter of the law:

> "Emil knew that he would soon get out. He never had to sit long in the workshop. – Only as long as it takes for you to have really thought about your prank, so that you will not do it again, his father used to say. And Emil obeyed: rarely did he perform the same prank twice. He came up constantly with new ones."
>
> (Lindgren, 1973, p.34)

In the end Emil earns his final absolution by saving the life of Aatu, his father's farm-hand and Emil's closest friend. This changes ultimately the views of the whole county and even though Emil still gets into trouble he is pardoned from the negative image he once held within the community:

> "That is when the whole of Vaahteramäki already knew of his bravery and everyone rejoiced. – I have always liked that boy from Kissankulma, they said in unison. – I can not for the life of me understand why some people have to talk so badly about him all the time. All boys do pranks."
>
> (Lindgren, 1973, p.286)

This change of thought is evident even in Lindgren's narration:

> "So there you see, even the worst little rascal can in time evolve into a decent human being, and I for one think that it's a nice thought. Don't you?"
>
> (Lindgren, 1973, p.167)

It is told, that eventually Emil grew up and became the spokesman for the Vaahteramäki county council, a highly regarded position in the view of the society (Lindgren, 1973, pp. 7,

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245). The pardon is complete. Emil as a character holds the position of being 'forgiven': he ends up following and representing the rules of the society and is pardoned because he redeemed himself through an acceptable heroic act.

Unlike the 'evolving hero', the 'non-evolving hero' has no need or even a possibility to be 'forgiven'. Through his independent social culture he sets the rules of right and wrong within his own society and these rules will be either distinctive or directly oppose the rules of the outer social community. This eliminates any possibility of the 'non-evolving hero' ever being in the need of forgiveness so instead he applies the sense of becoming the 'forgiver': anyone in breach of his rules can become forgiven if they repent and adapt to follow the norms of his independent social culture. A good example of this is found within the widespread genre of what I refer to as "Finnish horse books" written specifically for the Finnish horse loving girl reader. In Finland the culture set around the stable community is a very specific one and it holds a set of rules and customs that are widely known throughout the whole country[71]. The right and wrong within this community follow mostly the norms of the overall society, but there are exceptions: In the Finnish stable culture the habit of smoking a cigarette is completely banned. Not only is it regarded as unhealthy, but it is mainly ostracised because of the risk of fire it produces due to the quantity of hay used in the stables. Another matter frowned upon is the sense of girls using makeup.[72] It was considered as proving that the horse no longer occupied the central stage of the person's priorities, and thus it was seen as negative. Like in the Wild West, the ultimate crimes within the stable society are to do with the horse. To ride someone's horse without permission is regarded as pure vandalism. The only other things worse than being a secret rider, is to either steal someone's horse[73] or to hurt one deliberately. Both crimes are

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[71] This culture is distinct in its character when comparing to the corresponding horse-cultures of e.g. England or America. They do share some common features, but the main distinctions are listed in this study.

[72] This rule has experienced a slight shift in importance due to the change in girls fashion in Finland. Whereas completely banned in the beginning (the sign of makeup used to be the signal for the reader to spot the "bad" or "dubious" characters in the story) today even the central stable-girls can be depicted as having applied moderate makeup.

[73] This rule has always had its exceptions: The sense of the crime is always viewed through the horse; if you steal a horse to save its life it is considered heroic. If you steal a horse because you are inherently a good "horse-person"; meaning that you love horses more than life and you can not legally afford one, it can be considered as a legitimating factor. If, on the other hand, you steal a horse purely to gain profit it is classed as "unredeemable", you are viewed as a character with no moral values.

punished instantly (and severely) through the process of "rejection" where the person is cast out of the stable community. This stable culture is the independent social culture represented by the 'non-evolving hero' in the "horse-books" genre in Finland. It is inertly what the hero projects as his characteristic traits. It is therefore this stable community that defines the reality of what is regarded as right and wrong in the 'non-evolving hero's' world and it is against its rules that the 'non-evolving hero' becomes the one who can forgive.

An excellent example of a 'non-evolving hero' advocating the rules of the stable community as his independent social culture is found in the character of Kikka in Merja Jalo's highly popular *Nummelan Ponitallit* series. The series has over 50 parts and has continued non stop from 1978 to this day. Three of the books belonging to the series have won the prestigious Plättä-award,[74] which is granted to an author on the sole recommendation of the child readers. This in itself is a strong testimony of the volume of girl reader's reading Jalo's books, and it also demonstrates that the stable culture Kikka as the hero is presenting is essentially a stagnant one.[75] As a traditional hero the character of Kikka has not experienced change within the series.[76] She is depicted as a modest, natural girl, who is not self-important nor a show off (Jalo, 2002, *Naamiaisratsastus* p.80). She is a level-headed girl, who does not believe in the supernatural (Jalo, 2001, *Tähtitornin Salaisuus* p.25) and she does not represent the picture perfect image of a girl (Jalo, 2001, *Hopearannan Aarre* p. 21). The most essential quality given to Kikka as a hero is her sense of bravery:

"They (Kikka and Repe) were alike, straight and honest. Kikka knew that it took the most courage to be like that."

(Jalo, 2001, *Hopearannan Aarre* p.80)[77]

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[74] All of the Plättä-award winning books belong to the *Nummelan Ponitalli* series: 1987 *Yllätysori*, 1985 *Ponitalli vaarassa*, 1991 *Mustan Hevosen Salaisuus*. As found in: http://kirjailijat.kirjastot.fi

[75] The only other exception to the rules of the stable culture (besides makeup) is the mandatory wearing of the rider's helmet. In 1978 when the first book was published, Kikka was depicted as riding without her helmet on the cover of the book. This was translated into "skill" and "freedom". In today's stable rules this is no longer acceptable and it is regarded as "irresponsible", "stupidity" or "inbreachment".

[76] The only exception is the application of makeup in the latter parts of the series.

[77] All translations and underlining of Merja Jalo's books are mine.

It is this same sense of being straightforward that she uses when dealing with the horses. It makes it possible for her to embody the centre figure of the equestrian culture; the quintessentially honest and hard working stable-girl. Kikka is also found rebelling against the outer society's rules[78] but she never rises against those of her own independent social culture. When in rebellion Kikka is usually representing "youth" even though there is no clear cut division between "childhood" and "adulthood" between her independent social culture and the outer social reality: the stable she belongs to is run by adults that are mainly strong representatives of the hierarchical values of the stable community.[79] This in itself makes it possible that there is no presentation of the "adult sense" of things in Kikka's view; just the sense of who knows best when regarding the horses.[80]The characters that make it possible for Kikka to be presented as the 'forgiver' can come either from within the reality of the independent social culture or from the outer society. The main factor is that they rise against Kikka's rules. There are two types of possibility; the wrong doer's are either "not forgiven", in which case they are guilty of committing one of the "serious crimes", or they are "forgiven", in which case there are legitimating factors connected to a more serious crime or the breach has been a petty offence.

The perfect example of the 'non-evolving hero' working in his role of the 'forgiver' is found in Merja Jalo's book *Yllätysori* (1998) where a newcomer Tepa is introduced to Kikka's stable. She is depicted as someone who claims to be a beginner, although Kikka has her suspicions about the matter, and the whole stable community ends up putting up with her purely because she goes out with Repe, the best rider of the stable:

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[78] Kikka is found on many occasions disagreeing with her parents. Sometimes this conflict ends up in full rebellion e.g. Kikka escapes though her bedroom window against her parents wishes, but because the stable culture is aligned with the sense of "obeying the authority", there are cases when Kikka will in the end conform to her parents wishes.

[79] There is a strong sense of "knowledge" within the stable culture: The more you know about horses, riding etc. The more advanced you are in the sport. The adults within the stable community are usually depicted as characters that have a long career of horse expertise behind them. This gives them an exemplary position, something that "adulthood" usually does not have within children's literature. This is due to the fact that "knowledge" is regarded as a highly sought after quality within the stable community: its heroes are usually portrayed as characters that have either special talent in horsemanship or are adamant in gaining it.

[80] There are many examples of adults regarded as "beneath" the youngsters when dealing with horses. If the adult does not have the knowledge of what is good for a horse, he or she is viewed in some cases as "ignorant" or even "ridiculous".

"The others looked like they were deliberately avoiding his girlfriend. Tepa was made to realise that she was tolerated purely because Repe favoured her."

(Jalo, M. 1998, *Yllätysori*. p.75)

The suspicion felt towards Tepa by the stable community gets intensified, when rumours about her true riding skills spread. She is seen handling a very difficult horse with ease and this leads the whole community to turn on Repe who relentlessly keeps seeing Tepa and maintaining that she is honest:

"He (Repe) had always liked Kikka especially, but now the friendship between him and Kikka seemed to have died out completely...And what about the other girls? Everyone had treated him like he was a leper ever since Tepa had shown herself at the stable. Even Mara (the riding instructor) was treating him with cool efficiency."

(Jalo, M. 1998, *Yllätysori* p.88)

Kikka's behaviour is later revealed as sound judgement when it turns out that Tepa is in fact the daughter of Tapani Saari, the owner of a rivalling stable. This would otherwise not be a problem, but Tepa turns out to be an excellent show jumper who has in fact come to Kikka's stable to spy on their horses and their training techniques:

" – No wonder Tepa is always so keen on asking about the horses feeding and training...
-That traitor, Kikka hissed...On top of that, Tepa has been worried that we have such a great influence on Repe. And the Kids added that Tepa would nevertheless still find out the whole training program."

(Jalo, M. 1998 *Yllätysori* pp.94-95)

The situation escalates to the point where Repe realises that Tepa is indeed a traitor, and he ends up apologising to Kikka. This redeems his behaviour to the stable community:

> "The words almost stuck to Repe's throat. Kikka looked at him with her blue eyes which had turned hard as steel...-Kikka. I have treated you really badly. I apologise. I should have believed when..."
>
> (Jalo, M. 1998 Yllätysori pp. 122-123)

This part demonstrates aptly the 'non-evolving hero's' role as the 'forgiver'. When reading the story, it is actually Kikka who behaves out of control and sometimes even rudely towards Repe, but in the end it is Repe who has to apologise, because he did not behave according to the rules of Kikka's independent social culture. He did not believe what Kikka had sensed about Tepa and thus he had been ostracised. By apologising to Kikka Repe is forgiven and once again regarded as a part of the stable gang. Tepa on the other had suffers a much more severe punishment. She ends up hurting a horse deliberately and this finally breaks the tolerance of the stable community. Repe, because he is now forgiven, can work as the representative of the independent social culture that executes the punishment:

> "Repe's eyes flared. This would not be the time for playing, Kikka knew this from experience. Repe might be blind when regarding girlfriends, <u>but he would never forgive violence directed at horses</u>...Lightning flashed in Repe's eyes as the words came like whiplashes from his lips: - I have never hit a girl, but I will do so now. He moved so quickly, that Tepa did not have the chance to duck. He hit her on the cheek...-Get out!"
>
> (Jalo, M. 1998 Yllätysori pp.129, 132)

Whereas Repe's crime was acting out of line within the stable community, Tepa's actions violated one of the most sacred of rules: hurting a horse. As a result Tepa is thrown out of the community and ends up loosing both the show jumping competition as well as her prize pony to Kikka's stable. Later on in the series she is revisiting, always as the evildoer

opponent who is ostracised by the stable girls. This shows evidence that the 'non-evolving hero', embodying and following the rules of his independent social culture, will ultimately define who is to be forgiven and who is not.

Whereas the Traditional hero uses his independent social culture to define and enforce his reality of what is right and wrong, The Ultimate hero embodies the rules of two disparate social realities, a unique skill within the hero-types and best demonstrated in Kathleen Peyton's character of Peter McNair. Peter is a prime example of how the Ultimate hero combines two different sets of social realities; the outer social reality as previously studied through the True hero and the independent social culture as previously studied through the Traditional hero. Peter McNair is first introduced as a side character to Ruth Hollis in the book *Fly-By-Night* (1968).[81] A strong comparison is made between Peter and Ruth, mainly via the experience they have with horses. Whereas Ruth is a beginner who has little or no experience of the equestrian world, Peter is demonstrated as a boy who is at a professional level in the sport despite his young age (Peyton, 1968, pp.7-9,84-90,132,145, and Peyton, 2008, p.207-208). The character of Peter is revealed further on as experiencing two different sets of social realities. Within the riding world, which is mainly depicted through such things as the pony club, the horse competitions Peter enters and his private unsupervised riding and practising time, he is a confident, skilful and determined rider who usually wins any competition he enters. He makes the rules through his skill and he controls his environment through the natural gift of horsemanship and years of training he possesses. Even if he is seemingly being controlled by the adults of the horse business, he still manages to follow his own set of rules. Good examples of this are found in the cases when Peter goes against direct orders and sneaks off from school to go and train a potentially lethal horse (Peyton, 2008, pp.142-145) and when he decides to ride the same horse in a competition and sneaks it in breaking almost every possible rule (Peyton, 2008, pp.188-200). This latter event also manages to cause change in the attitudes and choices of the adults connected to the story (Peyton, 2008, pp. 200, 225, 243-244, 253), displaying

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[81] He also appears in the books *The Team* (2008), *Prove Yourself a Hero* (1982) and *The Last Ditch* (1984) all written by Kathleen Peyton.

again that Peter as a hero is in control of his independent social culture. A good testament of this is also demonstrated in the words of Ruth Hollis:

"A great envy of Peter engulfed her – that he had both the nerve and ability to go hammering away at the thing he stubbornly wanted, despite all obstacles: he went his way like a bulldozer, completely on his own, wanting nothing of anybody."

(Peyton, 2008, pp.140-141)

The second social reality Peter lives in is depicted through the environment of his home and his upbringing. Being the youngest son of a horse dealer Peter is pushed further and further to gain the wanted results with his father's newly purchased wild ponies that he wants to tame and sell with profit. This environment, mostly represented through Peter's father, lack of his real mother and the way Peter behaves in public, controls him and sets the rules he has to live by despite of his independent social culture. This is best demonstrated in the example when Ruth Hollis manages to buy a horse that Peter really loved named Toadhill-Flax. Toad was Peter's favourite, and it is told that Peter's father sold the pony despite of his son's feelings. Peter wants the pony back, but Ruth is not willing to sell. This causes friction to the friendship between Peter and Ruth and it also demonstrates how Peter tries to control his environment with his independent social culture by trying to ostracise Ruth as a punishment. This does not work, because Ruth, like Peter is too stubborn to give in, and thus as a result Peter yields in his own will and he accepts Ruth with her own terms (Peyton, 2008, pp.29-33, 39-47,162-163,244). This again is not following the rules of the traditional hero's independent social culture, which by definition has to demonstrate the hero as a 'forgiver' and a non-evolving hero. Peter as a character does both; he evolves and asks for forgiveness from Ruth and he stands his ground and does not alter his views when regarding the adults in the horse business. Through this Peter demonstrates how the Ultimate hero can embody both the realities of the outer social culture and independent social culture, a capability which will be further explained and expanded upon when discussing the dimension of 'schizophrenia'.

As a conclusion it could be summed up that the three hero-types, when in contact with the sphere of 'breach', gain specific dimensions to their characters, which manifest as either being 'forgiven' or being the 'forgiver'. These dimensions are realised in the respective relationships the three hero-types display with their distinctive social realities and it is within this context that the echoes of another pair of dimensions, namely that of 'autism' and 'narcissism', can be detected within the social reality and behaviour of the True hero and the Traditional hero respectively. The dimensions of 'forgiven' and 'forgiver' are manifest in the 'evolving'- and 'non-evolving heroes' distinctive capability to either "do wrong" or "not to do wrong" within their respective social realities; the 'evolving hero' lives by the rules of the outer social community and thus can commit an offence (if he repents of it) and the 'non-evolving hero' lives by his own rules within his independent social culture and thus is incapable of breaching its code. The distinct social reality of the Traditional hero thus allows him to be the one that 'forgives' others, and it also allows his character to be perceived as a leader. The Ultimate hero, being a distinct hero-type, which embodies both the independent social culture and the outer social culture, is capable to demonstrate four different dimensions within his character. He can either evolve or remain stagnant and he is capable of both; doing wrong, or controlling the rules he lives by and thus never committing an offence. This demonstrates the Ultimate hero as the most versatile character of all the three hero-types, a fact that will require further insight, which is gained in chapter 3.3, when he is studied in connection to the specific dimension of 'schizophrenia'.

3.3 Autism, Narcissism and Schizophrenia

In this part of the chapter, my aim is to discuss the specific dimensions of 'autism', 'narcissism' and 'schizophrenia', which become realised in the three hero-types respective social realities when they are in contact with the sphere of "condition". These specific dimensions are vital to this study, because they are able to distinguish between all three hero-types, and provide in depth, crucial information about the Ultimate hero's character. These characteristics, in turn, are a central, imperative part of those possible causes that can make or break a hero within children's literature, a point which is further discussed in chapter 4, 5 and 6. Firstly, I will begin my discussion with a declaration of the nature of these particular dimensions. I will also point out briefly their capability to display what I call, weak or strong disorder qualities, which become of crucial importance when discussing the dimension of 'schizophrenia'. Then I will move on to present a condensation of the defining factors and terminology connected to the psychological disorder of Narcissism. This is important in understanding how they will translate to the social reality of the Traditional hero. Then I will progress by demonstrating how the dimension of 'narcissism' is manifest in the Traditional hero's perceptions and models of social reality. After this I will move on to discuss the psychological disorder of autism after which I will demonstrate how it correlates to the social reality of the True hero. Then I will turn to discuss the Ultimate hero and the division that becomes present in his character if attributed either with weak- or strong disorder qualities. This is of central importance, as it will explain how the Ultimate hero will gain the dimension of 'schizophrenia' only when manifesting strong disorder qualities. Then I will move on to examine the psychiatric disorder of schizophrenia after which I will finally make an in-depth, full demonstration of how it manifests in the Ultimate hero. This is of primal importance for this study, as it will later be pointed out as one of the primal causes which can cause the breaking of a hero's character within children's literature.

The dimensions of 'autism', 'narcissism' and 'schizophrenia' are a very exceptional set of hero-type identificators, which surface when the hero-types come in contact with the

sphere of 'condition'. Unlike the other dimensions, they reveal and pinpoint specific, distinguishing characteristics between all the three hero-types and they also give new inside and depth to the differing social realities by translating them via the psychological disorders of autism, narcissism and schizophrenia. It must be emphasised though, that when dealing with the dimensions the hero-types gain through the sphere of 'condition' in this study, it is purely to access the expressive terminology that the corresponding psychological disorders have, not to translate them to any overt behavioural patterns found in the depictions of the three hero-types. In other words, this study does not examine any outer manifestations connected to the three psychological disorders (e.g. restricted communication) as direct depictions of overt behavioural patterns found in the written demonstrations of the three hero-types. It simply uses the existing terminology connected to the disorders to further study and explain the disparity of the hero-types, as apparent in their respective relationships with their social surroundings. All the dimensions gained from contact with the sphere of 'condition' can also demonstrate a unique quality of strength. I have, for the sake of clarity, decided to refer to it as either weak or strong disorder qualities, to differentiate between the two possible levels of strength demonstrated and affective in the specific social behaviour of the three hero-types. The strength of the disorder qualities are directly connected to the author's input, and they are crucial in demonstrating a division occurring in the Ultimate hero-type when in contact with the sphere of 'condition. This point is connected directly to the possible causes that can make or break a hero's character and thus it is imperative for this study. As previously discussed, the echo of the dimensions of 'autism' and 'narcissism' can be pinpointed when the 'evolving'- and 'non-evolving hero' gain the dimensions 'forgiven' and 'forgiver' respectively: whereas the social environment connected with the 'evolving hero' is an outer one that controls the hero (via the concepts of "right" and "wrong"), the 'non-evolving hero' controls his own independent social culture (he defines what is "right" and "wrong"). It is this distinction that is further addressed and clarified with the dimensions of 'autism' and 'narcissism'. The Ultimate hero's social reality is a combination of the two, and thus he and his respective dimension of 'schizophrenia'[82], will be discussed after first addressing the dimensions of 'autism' and 'narcissism'.

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[82] An interesting example of a link between the Ultimate hero, the dimension of 'schizophrenia' and Jesus is

To understand the dimension of 'autism' it is first imperative to take a brief look into some of the defining factors and terminology used with the psychological disorder of autism. This will make it possible to translate the required terminology to its new context, and thus further explain the nature of the True hero's social reality. Autism manifests itself in a distinctive triad of impairments within communicative, imaginative and social activities (Leslie and Frith, 1990, p.123). The autistic disorder will demonstrate itself before the age of three (Naukkarinen, 1998, p.22) and it is considered to affect the concept of "understanding" (Gillberg, 1999, p.78). In 1980's the neuropsychological research made its main focus to study autism as a disability in the area of social interaction. It was within this area that two theories where formed: the *Affective Theory* formulated by R.P. Hobson (1986) and the *Metarepresentation Theory* formulated by Uta Frith (1989) (Gillberg, 1999, p. 81). The Affective Theory draws from the pre-existing ideas of Piaget's theories in child development and Leo Kanner's original theory of Autistic disturbance of affective contact (Gillberg, 1999, p.82). The Affective Theory assumes that the Autistic child has a dysfunction in understanding other people's emotions as they are translated through body language. This theory is not fool proof, as many Autistic children are reported to react normally when it comes to crying, laughing or anger. It is only when it comes to more cognitive expression of emotions that the autistic child will deviate from the norm (Gillberg, 1999, p.82). The Metarepresentation Theory is stating that different states of mind; e.g. beliefs, emotions, attitudes (a differentiation is made between such states that are not visible; e.g. knowledge, to those that are visible; e.g. grief) are not directly visible but they are understood instinctively. The ability to assume other people having such meaningful mental states is called the *Theory of Mind* (Gillberg, 1999, p.82). This translates into that autistic children can not comprehend other people having thoughts or emotions (especially emotions that are not visible through body language). This would explain why autistic children lack the ability to comprehend 'connections' and 'meanings': if there is no understanding that there are inner motives behind other people's behaviour, almost all outside human conduct would seem irrational (Gillberg, 1999, p.83). This causes extreme

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found in Michael Card's song 'God's own fool'. See appendix 1.

difficulties within the field of communication, and it ultimately makes an autistic child incapable of experiencing empathy (Gillberg, 1999, p.86).

When translating the psychological disorder of autism to the social reality of the True hero, the main emphasis is drawn to the concept of 'communication'. Within the sphere of 'condition' the notion of 'social culture' is a direct representative and translation of the "inner man". In other words, it demonstrates those capabilities and structures, such as emotions or motives that are connected to the inner reality of a character. In the dimension of 'autism' the outer social culture is further translated also to exemplify the reality of "other people". This is to demonstrate that the society is also viewed as the direct representative of the holistic reality of others; their rules, their truths and their way of looking at reality which may differ from the initial viewpoint of the hero. In the first case, the outer social culture, which the True hero lives by, is translated as the hero's 'inner being' and so it contains what the terminology connected to the psychiatric disorder of autism refers to as 'mind'. Through this it becomes clear that there is a communicational breach between the two parties. The True hero ("outer man") is not 'one' with the reality of the outer social culture ("inner man") even though he lives by its rules. When Evolving, the True hero lives within a reality where the outer social culture dictates the rules and norms he lives by. He is not capable of causing change within its entity but he will be affected by it himself and change as a consequence. This demonstrates how the communication between the "outer" and "inner man" is impaired within the reality of the True hero; the "inner man" controls and guides the "outer man", but there is no reciprocation. Their communication is fully one sided. This is where the second case, viewing social reality as a representation of the holistic reality of others, becomes apparent. The autistic sense of not understanding 'connections' and 'meanings' becomes manifest in the social relationship of the True hero. When the source for motives ('mind') is connected to an outside entity (outer culture) there is no understanding within the reality of the "outer man" (hero) how the "inner man" (society) is constructed and how it communicates (displays leadership) its inert norms and rules. This causes ultimately the hero to relate to the social reality as a passive follower, instead of an active leader. This is also demonstrated in the lack of 'theory of mind', which translates as the True hero's incapability to understand messages,

which are not spoken in his 'language'. In other words, there is impairment in the understanding of how the outer society functions, because it demonstrates a different reality than that of the hero's; again, the society creates rules, the hero follows them. This is essentially what prevents the True hero from ever attaining an independent social culture as an extension of self and thus causing change within the outer social culture; he simply does not 'know' how. The dimension of 'autism' is thus demonstrated in the passive, introvert heroism often portrayed by True heroes; it draws it nature, capabilities and codes of conduct directly from the lack of 'understanding' an alternative way of doing things. In other words, the True hero has no other means to deal with his social surroundings than yielding to its rule.

Whereas the dimension of autism translates the autistic reality of impaired 'communication' to the hero's social relationship, the dimension of narcissism concentrates on the narcissistic reality of 'behaviour'. The psychological disorder of narcissism is said to have its roots in the emotional growth of a child (Hotchkiss, 2005, p.59. and Miller, 1986, p.28). If the adult caretaker does not allow the child to express his or her individual emotions, but either ignores or uses the child as an emotional extension, the child will stop expressing its inner life (Miller, 1986, pp.28-30). This is usually demonstrated in connection to negative emotions; if the child does not feel accepted as a whole, it becomes eventually impossible for the child to express or acknowledge any negative feelings. These feelings include jealousy, fear, powerlessness and insecurity and the incapability to consciously manifest them will be present even in adulthood (Miller, 1986, p.28). This is connected to the process of forming a healthy sense of 'self' that is rooted in the capability to distinguish between 'me' and the 'adult care taker' (Hotchkiss, 2005, p.59). A narcissist will lack this capability of realising personal boundaries, and it manifests itself in asocial behaviour (Naukkarinen, 1998, p.128). When a child is deprived of forming a healthy sense of 'self' he or she becomes an emotional extension, a 'self-object' of the adult care taker. This is demonstrated by the child developing an existence Donald Winnicott labelled as the 'False self'; a reality that is determined solely by the perceived expectations of the adult care taker. This reality of the 'False self' is so strong that a person suffering from narcissism can be fully convinced that it is in fact their 'True self'; the instinctive core of

their personality. In reality the 'True self' has never had the chance to develop and thus it is in a constant state of what Winnicott addressed as 'non- communication' (Miller, 1986, pp.31-32). This is why people with narcissistic disorder often describe feelings of emptiness, homelessness and pointlessness. They have become estranged from them selves (Miller, 1986, pp.32-33). The existence of 'False self' is by definition solely dependent upon outer rules and norms, and thus there is a permanent, unbreakable bond between the growing narcissist and the adult caretaker (Miller, 1986, p.33). The 'False self' of a narcissist has two sides to its existence; the notion of 'Grandioso': the 'successful child' and the notion of 'depression': the 'unsuccessful child' (Miller, 1986, pp.66-77). Within the dimension of narcissism The Traditional hero knows only one form of existence; he embodies the 'Grandioso' side of the 'False self'; he can by definition never fail within his independent social culture.

Within the dimension of 'narcissism', the Traditional hero has a narcissistic realisation of his social culture. This realisation causes the hero to demonstrate behaviour that exemplifies the 'Grandioso' side of a narcissist. The behaviour is embedded in the reality of the Traditional hero not respecting or realising boundaries between the outer social culture and his own independent social culture. This is the reason why the Traditional hero aspires to cause change. The sphere of 'condition' translates the notion of 'False self' as an entity that demonstrates the existence of the 'True self'. The 'False self' does this by being both separated and co-existing with the 'True self' under one reality. In other words, The Traditional hero (the 'True self') is demonstrated via his independent social culture (the 'False self') that is separate but yet exists in the same reality as the hero. The 'False self' is thus directly translated as the Traditional hero's independent social culture: the Traditional hero is manifest solely via his independent social culture through the existence of its norms and rules (what is 'right' and 'wrong') that are defined by the hero. This is directly translated from the narcissistic reality of the 'True self' existing in a 'non-communicative' state. The Traditional hero's 'communication' is manifest solely through his independent social culture. The sense of the Traditional hero exemplifying the 'Grandioso' side of 'False self' is demonstrated in the origin of the rules within his independent social culture. By defining what is 'right' and 'wrong' within his independent

social culture, the Traditional hero secures the impossibility of ever doing 'wrong'. This makes it possible for the Traditional hero to fulfil the requirements of being a 'successful child'; the one that succeeds by following the rules of the 'adult care taker' (the independent social culture). This clarifies the reason why the Traditional hero manifests as the 'forgiver'; the 'Grandioso' narcissist lives within a reality where he can not do wrong, and thus any 'forgiving' is directed towards the other characters. When the Traditional hero demonstrates his role as the 'forgiver' he can do this by emphasising his point with overt 'asocial' behaviour. This behaviour is directed at anyone or anything in breach of the rules of the hero's independent social culture, and it demonstrates the reality that the hero does not recognise the existence of boundaries. Like a narcissist the Traditional hero treats other characters (or social realities) like they would be direct extensions of his own existence. Their sole purpose is to do 'good' for the hero, and if they do not fulfil this purpose (follow the hero's rules) they will have to be made to conform or they will be 'cut of' from the hero's presence by being translated as the 'hostile others'. This clarifies the Traditional hero's existence as a non-evolving hero; he has to produce change within the outer culture in order to keep them within the reality of being his extended 'self'.

Whereas the dimensions of 'autism' and 'narcissism' concentrate on the concepts of 'communication' and 'behaviour' the dimension of 'schizophrenia' demonstrates both and adds its own distinctive concentration on the concept of 'imagination'. As mentioned before the Ultimate hero is a distinctive hero-type that manifests all the qualities attributed to both the Traditional- and the True hero. It accomplishes this through the nature of his primal sphere "man/god" that combines both the social realities of "man" and "god". This combination becomes apparent in the Ultimate hero as he can appear as both evolving- and non-evolving hero who is either 'forgiven' or a 'forgiver' or both. All of these qualities can appear separately or in a medley in the Ultimate hero character. This makes the Ultimate hero the most versatile of all the hero-types and sometimes difficult to identify. There is however a clear distinction between The Ultimate hero and the other hero-types, and this becomes evident through the sphere of 'condition', as it translates a unique existence to the social realisation of the Ultimate hero; the dimension of 'schizophrenia'. Just like the psychiatric disorder of schizophrenia echoes both autistic and narcissistic qualities, the

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dimension of 'schizophrenia' combines attributes from both the dimensions of 'autism' and 'narcissism'. This is shown particularly in the dualistic realisation of the hero's social existence; he appears simultaneously as having an independent social culture which together with its hero, is uniquely also under an outer social reality.[83] The distinction is that the Ultimate hero is defined as a character through both of the existing cultures: he is the sum of his own independent social culture and what is mirrored about his character through the outer social reality; he thus embodies two separate sets of rules. It is here, that the dimension of schizophrenia presents a unique divergence within the social reality of the Ultimate hero. If the disorder qualities are weak in the character, he will demonstrate a combination of the social realities attached to the primal spheres of both "man" and "god". Being attached to both his independent social culture and the outer social reality he dictates his character and the way he is interpreted to both of them. If on the other had the disorder qualities are strong, a breach forms between the hero and his independent social culture. The Ultimate hero will no longer be in contact with either of the social realities, and he is defined as a character solely through the interpretation and depiction of his private independent social culture and the outer social reality. This makes the hero detached as a character, and it is within this unique existence that his reactions and relationship towards his social reality demonstrates the imaginary impairments attached to the dimension of 'schizophrenia'.

The Ultimate hero has the capability to embody two social realities within his character, a quality demonstrated and explained more deeply through the dimension of 'schizophrenia'. To fully comprehend this it is necessary to take a brief look into some of the key elements of the psychiatric disorder of schizophrenia. Schizophrenia is a serious, chronic mental illness that shows impairments in the expression and perception of reality by affecting the areas of speech, behaviour and imaginary (Naukkarinen, 1998, p.42). It is characterized by developmental regression, a partial disorganisation of personality

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[83] This unique social reality is also echoed in the autistic and narcissistic qualities within the schizophrenic disorder. Due to the heavy tendency to withdraw from interpersonal contacts within schizophrenia, the affective disorders are perceived by many psychoanalytic researchers as ruling over thought disorders (Alanen, 1997, p.28). Within the Ultimate hero's social reality this translates directly to the hero and his independent social culture being under the outer social reality.

functions and a tendency to withdraw from interpersonal contacts into a subjective world of ideas (most commonly coloured by delusions or hallucinations) (Alanen, 1997, p.25). The developmental regression is present in the deterioration of both concept and though; which means that the realistic-level logic becomes substituted by an archaic logical system, which is connected to dreams and subliminal thinking (Alanen, 1997, p.26). Norman Cameron (1938) referred to this when discussing *overinclusion* which is basically when a schizophrenic combines two separate issues based on one common factor, in example: 'I am a virgin, Virgin Mary is a virgin, thus I am Mary' (Alanen, 1997, pp.26-27). Another factor of developmental regression is the presence of *concretization* which makes a schizophrenic unable to realise the allegorical side of symbols. They are, as a result, interpreted as concrete reality. This concreteness becomes also apparent in *physical delusions* which translate the psychological effect of another person as concrete-level touch (Alanen, 1997, p.27). The last point of developmental regression is the regression of the ego that causes *relating external events to one's self.* This, when in its most extreme form, can develop into omnipotent thinking (Alanen, 1993, p.30 and Alanen, 1997, p.27). The disorganisation of personality is characterized with the *loss of reality testing*, which means that there is a loss in the capability to differentiate between internal experiences and external perceptions and sensations (Alanen, 1997, pp.25-26). The loss of reality testing leads to the existence of hallucinations, delusions and the incapability to understand psychological boundaries. The blurred separation between the internal ideas of self and others is demonstrated when a schizophrenic has the illusion that he or she is becoming 'one' with other people; there is a loss of understanding where one's own mind and body ends and the other people's begin (Alanen, 1993, pp.29-30 and Naukkarinen, 1998, p.44). Another factor in the disorganisation of personality is what David Shakow (1962) referred to as the incapability to concentrate on "major sets". Instead of being able to perceive the holistic, larger reality of things, the schizophrenic tends to get caught on the details, or as Shakow put it, the "minor sets". This makes the schizophrenic unable to see "the forest from the trees" (Alanen, 1993, p.30 and Alanen, 1997, p.26).

The tendency to withdraw from interpersonal contacts is directly connected to the affective disorders, which are such a dominant part of schizophrenia, that many

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psychoanalytic researchers consider them primary (Alanen, 1997, p.28). The acute manifestations of schizophrenia are often dominated by the presence of both agitation and *disorientation anxiety*, which mirror the horrors caused by the transformation in the experiential world. This can result in both 'death of all emotion' and 'sense of loosing ones own personality' which describe the *affective extinction* present in schizophrenia (Alanen, 1997, pp.28). This sort of autistic development, which causes the patient to withdraw into oneself, is very common even in the milder cases of schizophrenia and it includes passive indifference and loss of energy towards self and the outer reality (Alanen, 1997, pp.28-29). The affective symptoms are usually divided into *positive* and *negative symptoms*: the positive symptoms include thought disorder, hallucinations and delusions and the negative symptoms include passivity, blunted emotions, blunted affect, isolation tendencies and poverty of speech (Alanen, 1997, p.29, Naukkarinen, 1998, pp.46-47, Schizophrenia-Wikipedia, p.2). There may also appear *weakening of impulse control* which causes the schizophrenic to behave both violently and regressively in disregarding the moral rules and reactions of the outer society (Alanen, 1997, p.29). The fundamental problem of schizophrenia is described by Burnham, Gladstone & Gibson (1969) as the *need-fear dilemma*. This demonstrates the schizophrenic's need to be in contact with other people while being afraid of rejection, being misunderstood or loosing ones personality (becoming "one" with the other person by being "swallowed by the other") that causes withdrawal (Alanen, 1997, p.29). In short, as Eugen Bleuer (1911), the father of the term 'schizophrenia' considered; the psychiatric disorder of schizophrenia causes the patient to suffer from disorders, shifts and gaps of associations that impair his or her train of thought. It interferes with the maintenance of both attention and intention (Alanen, 1997, p.26).

The impairments described in connection with the psychiatric disorder of schizophrenia are manifest in the sphere of condition as particular characteristics apparent in the Ultimate hero's relationship to his social reality. To be more precise, the impairments become apparent in the Ultimate hero's social reality only when his disorder qualities are strong. When they are weak, the hero simply uses his advantage of being able to connect the two social realities, a notion which is further discussed in relation to the concepts of androgynous and undifferentiated in chapter, 4.1. In schizophrenia, both the expression and

perception of reality are impaired; a notion that describes the Ultimate hero's impaired capability to interpret his social surroundings. As pointed out before, an Ultimate hero that displays strong disorder qualities is defined by his social reality, and this causes the hero to misinterpret the motives, language and intentions of his surroundings. The developmental regression described present in schizophrenia provides four separate angles to the Ultimate hero's relationship to his social reality; namely why the hero allows the society to define him, how he allows it to happen, his reaction to it and the consequence that follows because of it. These are respectively connected to the concepts of; 'overinclusion', 'concretization', 'physical delusions' and 'relating external events to one's self'. The first two are apparent in the hero's incapability to define himself. Being characterized by both his independent social culture as well as the outer social reality, he is left with interpreting his character solely on their terms. A good example of this is found in K.M. Peyton's character Patrick Pennington as he is found in the books *Pennington's Seventeenth Summer* (1970), *The Beethoven Medal* (1971) and *Pennington's Heir* (1973). Patrick's own perception perceives him as 'misunderstood' as the outer social reality describes him merely as a 'thug'. Patrick as a character is incapable of translating the outer social description, and is thus portraying himself as a 'misunderstood thug'. To clarify the point further it is useful to compare Patrick's character to an Ultimate hero that displays weak disorder characteristics, namely the character of K.M. Peyton's Peter McNair. Unlike Patrick, Peter defines himself to both his independent social culture and the outer social reality. The outer surroundings he is dealing with labels him as 'rebellious', but Peter is undeterred and translates the description through his independent social culture (mainly through Peter's own thoughts and his friend Ruth) as 'hurt', 'misunderstood' and 'mistreated'. Unlike Patrick, Peter is in control of his own depiction and defends it via translation if necessary.

The second two angles to the Ultimate hero's social relationship concern the 'psychological influence of others experienced as concrete-level touch' and 'omnipotent thinking'. In Patrick's case, the first of the two angles is translated as the hero's misinterpretation of the origin of his own feelings. Being at times provoked or accused by his surrounding social reality, the frustration and anger that rises in Patrick is perceived as being the fault of the society. The emotions in question are interpreted as 'forced upon' the

hero by outer wrongdoing instead of being treated as evidence of Patrick's own emotional state and reaction. To this commotion Patrick answers with his fists; the outer psychological influence is treated as a physical assault ('they make me feel this way') and must be reacted to accordingly. With Peter, a different approach emerges. He is depicted as reacting to the intrusion of his friend Jonathan's difficult mother by swearing, upon which a remark is made about how Peter's manners have not improved with time (Peyton, 1984, p.135).[84]The appearance of Jonathan's mother Mrs Meredith actually threatens Peter's ambitious plan of having a horse he has trained run a prestigious race but Peter reacts to this intervention purely as if it would be psychological. His reaction is defensive, but not physical in any way. Peter treats his emotions as messengers of his inner reality. The second of the two angles, the omnipotent thinking, is the direct result of the social reality defining the hero. This translates as the Ultimate hero's way to interpret all events, attitudes and communication as directly aimed and concentrated around him. In Patrick's case this is evident in his reaction to his surroundings; Patrick perceives that he is held accountable for everything that happens around him. This particular way of thinking is especially evident in Patrick's reaction to having an unexpected, unwanted baby with his girlfriend Ruth (Peyton, 1973, pp.25-112). With Peter, no such attitude is present; he does not victimise himself or see himself as accountable to the negative things happening around him. He takes the blame when blame is due, but otherwise he reacts only if he is guilty of the charges.

The developmental regression describes the causes and consequences that follow when the Ultimate hero's social reality defines his character, whereas the disorganisation of personality functions determines how and what happens to the hero because of it. The loss of reality testing explains how the hero has no differentiation between the inner sensations (the hero) and the outer experiences (The hero's dualistic social reality). It demonstrates that the Ultimate hero is incapable to perceive boundaries when it comes to separating his character for the social reality's definitions. This exemplifies how the external experiences and perceptions become the hero's inner reality. Patrick shows this in his character by allowing himself to be defined by the way he is treated. He is put to jail for being abusive

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[84] This indicates that Peter's behavior and reactions have been consistent.

and nonconforming, and thus he ends up reflecting this image on Ruth by being destructive both verbally and emotionally (Peyton, 1971, pp. 98-99 and Peyton, 1973, pp. 29-113). Peter, on the other hand, reacts against the image the social reality tries to offer of him. His father treats him abusively by forcing him to train ponies and labelling him as difficult. Peter resents this to such a degree, that he ends up running away from his father's house. It is there, in exile, that another, more positive image is reflected of his character, done again through the reality of his independent social culture in the form of Ruth (Peyton, 1968, pp. 98-122). The incapability to concentrate on holistic, major sets (and being hung up on minor ones) explains how the Ultimate hero becomes a centre of his social reality's negative concentration. The hero is 'hung up on himself' as a character and thus will draw negative attention from his surroundings. This disables the hero from distinguishing between what in reality reflects and affects him and what is attached to and speaks of the state and being of the social reality. In Patrick's character this is evident in his translation of Ruth's unwanted pregnancy. He sees himself as a victim that the world is punishing unjustly and shows no regard towards Ruth who is in the end panicked about giving birth (Peyton, 1973). Peter's reaction to the issue is again contrary. Ruth's mother tells her that Peter keeps asking after her (Peyton, 1973, p.136) and he is revealed to show amazement about anyone feeling 'hard done by' when they become fathers against their own will (Peyton, 1984, p.79). This demonstrates the disparate affects the social realities have on the two Ultimate heroes; Patrick ends up being dominated by it whereas Peter exists in a corresponding relationship with it.

Whereas the disorganisation of personality functions describes how and what happens to the Ultimate hero when his perception of his social reality is impaired, the tendency to withdraw from interpersonal contacts demonstrates the consequences the society's impact has on the hero's character. The notion of disintegration anxiety demonstrates the way the social reality breaches and dispatches the hero's real character. This is again achieved through the outer definition that the social surroundings give of the hero, because it can be both contrasting as well as contradictory to the hero's real perception of 'self'. When the outer definitions become the hero's inner truth it manifests the feelings of 'losing one's personality' and 'death of emotions'. The first is present in the

Ultimate hero's incapability to separate his personality from the outer definitions of his social reality and the second, death of emotions, demonstrates the hero's incapability to express any other characteristics (inner qualities) than those given to him. This causes the effect of affective extinction which is demonstrated in the tendency of the Ultimate hero to withdraw from relationships with his independent social culture. This is evident in example in Patrick's physical and emotional withdrawal from Ruth (Peyton, 1973, pp.5,27,112-113). The positive and negative affective symptoms relate how the hero positions himself in the dominating circumstances. The positive symptoms, such as anxiety, thought disorders, delusions and hallucinations, are present in the hero's sense and feeling of 'self'. Because of this, the outer society is treated accordingly. Firstly, the hero seeks to beat and break the rules of his independent social culture which is demonstrated in his active and passive effort in destroying his close relationships. In Patrick's case this is depicted through his relationship to both Ruth and his music Professor. Trying as hard as he can, he still ends up either letting them both down or hurting one of them (Peyton, 1971, Peyton, 1973). Secondly, the hero seeks in vain to control the reality of the outer social culture. This is demonstrated in Patrick's disregarding rules, misbehaving, violence and trying to avoid prison (Peyton, 1971). Both of the reactions reveal the strain the Ultimate hero feels in his character when being dictated to and dominated by his social reality. The negative symptoms; passivity, isolation tendencies, and impoverishment of speech, reveal the hero's feelings, reactions and true capability to present himself within the reality of his social surroundings. Because of this he treats himself with both disregard and unpredictability; the hero exists in a sort of 'love-hate' relationship with himself. This is present in Patrick's character in the way he treats himself; on one hand he seeks to protect himself from harm by in example taking every caution possible to protect his hands (Peyton, 1971) and on the other he shows indifference towards his safety by jumping off from considerable height into the ocean (Peyton, 1970). Both the positive and the negative symptoms thus present a clear picture of the hero's emotional and physical stance in reaction to his social reality.

Whereas the presence of disintegration anxiety and both positive and negative symptoms describe the hero's reality and position in reaction to the nature of his social surroundings the weakening of impulse control and the presence of need-fear dilemma

ultimately explain the Ultimate hero's behaviour and essence because of it. The weakening of impulse control is present in the Ultimate hero's actively hostile yet passively yielding behaviour. The hero will disregard the moral rules and reactions of both his independent social culture and his outer social reality. In Patrick, this behaviour and outlook on things is present throughout his story. He both thinks and acts negatively towards Ruth (Peyton, 1973, pp. 25,29,112) and he rages about the difficult part life has dealt him and yet feels helpless in trying to truly change his destiny (Peyton, 1973, pp.4,25,29). Peter again demonstrates the opposite; he makes his own future, even if it is a long and difficult road. He is fully aware of the turmoil his choices bring him, but he is taking the setbacks in stride.[85]He treats his independent social culture with respect, and follows its moral rules even if it means going against the outer social reality. Peter, through this, demonstrates his capability to be in control of his own character. The final point of reference, when discussing the dimension of schizophrenia, is attached to the central notion of the need-fear dilemma. This explains the Ultimate hero's fundamental essence; the way and nature of how his character exists in the midst of his social reality. Like in the need-fear dilemma, the Ultimate hero that expresses strong disorder qualities longs to have more contact with his social surroundings. This is particularly poignant in his detached relationship with his independent social culture; the hero as a character longs for the capability to express his 'real self' through it. The presence of rejection, misunderstanding and the fear of loosing one's own personality, however, prevent this. The hero is in the end in a position where the threat of being amalgamated permanently with the outer depiction of his character outweighs the possible positive results of being attached to his social reality. As a result, the Ultimate hero will stay in the strain of both needing-and fearing the relationship with his social surroundings; in short, he remains detached. Patrick conveys this dilemma in his attitude towards Ruth and marriage. He feels he is "being pulled into matrimony by the ears" (Peyton, 1973, p.29) but at the same time he expresses willingness to marry her even

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[85] Good examples of this are found in the books *The Team* (2008) and *The Last Ditch* (1984). In *The Team* Peter realizes that Ruth will not yield and sell Toadhill Flax (the only pony Peter ever cared about) back to Peter's father. At first Peter has a real problem adapting to the thought and he acts against Ruth by cutting her out from his social circle. But in the end Peter 'grows up' and apologizes in his own way for his immature behavior. In *The Last Ditch* Peter breaks his collar bone and can not ride in the competition he had trained for. He is upset, but gives the job to his reluctant friend Jonathan. In both stories Peter demonstrates how the Ultimate hero reacts to negative social encountering when his disorder qualities are weak; it will not in the end impact either his personality or his emotions in any long-lasting, negative way.

before she becomes pregnant (Peyton, 1973, p.27). Wanting to express his 'real self' Patrick demonstrates his incapability to do so through his encountering Ruth when he is in prison; being watched over by the guards (the outer social reality) Patrick and Ruth fail to communicate even the little amount they usually are capable of (Peyton, 1973, p.5). In the end, the fear of rejection, misunderstanding and amalgamation to 'Ruth's reality' prevents Patrick from truly committing to their relationship. This is evident in Patrick's unwillingness and incapability to communicate and meet Ruth's needs as a young mother (Peyton, 1973). In Peter's case, his position and natural standing with his social reality leaves him attached to his independent social culture. He is thus capable to both commit and meet the needs of his close friends and family without compromising his character in the process. (Peyton, 1968, Peyton, 1982, and Peyton, 1984). The presence of both the weakening of impulse control and the need-fear dilemma address the point of the hero's ways and reasons for behaving the way he does. Together with the reality of the whole dimension of schizophrenia, they sum up the core differences found between the two Ultimate hero's social perceptions. Whereas Peter demonstrates a wholeness and capability to correspond with his surroundings, Patrick, as a demonstration of an Ultimate hero displaying strong disorder qualities, is left with no other option than to express his impaired reality completely within and on the terms of his surrounding social culture. In short he is:

" ...at the mercy of these associations, which tend to interfere with his thinking."

(Alanen, 1997, p.26)

As a conclusion it could be stated that the dimensions of 'autism', 'narcissism' and 'schizophrenia' are of crucial importance in understanding, distinguishing and pinpointing those factors that underline the hero-types respective social realities and behaviour. Through their unique capability to provide information about the intrinsic motives and models of behaviour manifest in the three hero-types, the dimensions provide a capacity to distinguish between and examine in depth all the three hero-types, out of which their contribution to understanding the reality of the Ultimate hero is unparalleled. This is manifest in the dimensions' capability to distinguish between both strong and weak disorder qualities, which provide a necessary division in the presentation of the Ultimate

hero. This division pinpoints the fact that it is only when the Ultimate hero is displaying strong disorder qualities that the dimension of 'schizophrenia' becomes added to his characteristics. This fact will become of central importance and dividing factor between the Ultimate hero and the other two hero-types, when pointing out those specific causes that contribute towards the making or breaking a hero in children's literature.

Chapter Four:

Hero and the "Other"

4.1 Binary and Bipolar Dualisms

In this chapter my aim is firstly to discuss how the hero's character can be defined by the attributes given to the other characters in his story. To demonstrate this I will use the concept of binary oppositions. I will then continue to discuss the difficulties found with the word pairings used in the binary opposites; mainly how the meaning and value of the symbols and concepts can vary, and how their nature causes confusion in defining the character of the hero. Secondly I will divide the bipolar opposites into two different categories. I will do this by making a distinction between binary and bipolar dualisms via the concept of 'transformation'. I will then define and explain more about the nature and behaviour of the binary and bipolar dualisms so I can demonstrate how the binary dualisms are in connection to the strength of disorder qualities which affects the nature of the relationship between the binary symbols. Then I will turn to discuss the reality of the bipolar dualisms. I will do so in order to demonstrate how they define between such symbols as 'female' and 'feminine' by being able to represent just one of them. This distinction is imperative, as it ultimately allows the hero-types to be presented as both male and female without affecting their respective treatment of their social reality. Then I will continue by addressing the difficulties that rise form treating masculinity and femininity as bipolar symbols, and the benefits that are gained when treating them as binary dualisms. I will do this via the psychological tests of Gutentag and Brey and Sandra L. Bem, from which the latter is imperative for this study as it presents the concepts of 'androgynous' and 'undifferentiated', which are vital in understanding the character of the Ultimate hero. Thirdly, I will turn to discuss how the binary concepts of masculinity and femininity, when in connection with Jung's concept of Animus and Anima, describe the disparate natures of the primal spheres. This helps to explain how the Ultimate hero has access to both binary

and bipolar axis and can thus present both androgynous and undifferentiated qualities in his character. This is imperative as it will finally demonstrate how the Ultimate hero, when displaying androgynous characteristics, can access the bipolar axis and as a result has the capability to be broken. As an example of this, I will use my own experience with K.M. Peyton's character Patrick Pennington.

The hero within a children's story is defined as a character not only through the characteristics he demonstrates in his story, but also through the attributes and contrasts that are given to those that surround him. The hero is thus also a sum of what the other characters in his story are not. Hourihan addresses this issue by speaking about binary oppositions:

> "The conceptual centre of a hero story consist of a set of binary oppositions: the qualities ascribed to the hero on the other hand and to his 'wild' opponents on the other."
>
> (Hourihan, 1997, p. 15)

She continues by giving a list of attributes to describe both opposing sides to further clarify the division. the hero is connected with words like; "reason", "order", "mind", "civilization" ,"master" and "man" whereas his opponents are left with; "emotion", "chaos", "body", "wilderness" ,"slave" and "woman" (Hourihan, 1997, p.15). This list demonstrates amply, how the presence of a definition given to another character will pinpoint and define something about the hero as well. If the hero's opponent is described as "sly" or "difficult" it will automatically leave the hero with the definition of "straightforward" and "easy". Val Plumwood demonstrated this by discussing about logical opposition or negation:

> "The concept...divides the universe conceptually into X and non-X (e.g. human and non-human, Greek and non-Greek) thus foregrounding X and defining the rest simply by the lack of the qualities which go to make up X."
>
> (Hourihan, 1997, p.17)

Hourihan was talking about the hero's opposition when referring to the binary pairings, but the same can, to an extent, be applied when discussing the hero's relationship with all the other characters in his story, whether benevolent or hostile. The hero will always, by definition, be something "other" than his surroundings. Sometimes this happens between the hero and one specific character[86], and sometimes the opposing sides are created between the hero and the overall or sum of the others.[87] The opposing side to the hero may vary in both size and manner, but in the end they all work towards one mutual goal; to clarify and highlight the character of the hero.

The character of the hero becomes highlighted when studying the contrasting attributes given to his surroundings, a method which is used to demonstrate that the hero holds a higher ranking position within his story. This is based on the notion, that within binary oppositions one of the paired terms is always constructed as superior (Hourihan, 1997, p.16). For this to be possible, the binary oppositions rest upon the notion that the division between what is superior and what is inferior is a given. It also draws its emphasis from the homogeneous treatment of the inferiorized side that highlights the difference between the opposites and the identification of the inferior group which happens only in relation to the superior (Hourihan, 1997, pp.16-17). In other words; the hero is better than the "others" and the "others" by definition are what the hero is not. Val Plumwood has identified a list of interrelated dualisms that run through the base of our western culture, a list that demonstrates amply how our way of thinking upholds the Aristotelian concept of natural class and mastery (Hourihan, 1997, pp.2,17,19,62). The list of words suggested by Plumwood consist of the pairings:

Reason	--------	Emotion
Civilization	--------	Wilderness
Reason	--------	Nature

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[86] A good example of this is found in the characters of Jonathan Meredith and Peter McNair in K.M. Peyton's book *The Last Ditch*. Jonathan's character is defined and deepened by a reoccurring comparison between him and Peter.

Order	-------	Chaos
Mind (soul)	--------	Body
Male	--------	Female
Human	--------	Non-human
Master	--------	Slave

The subordination of one set of words under the other has its roots in intellectual history (Hourihan, 1997, p.17). The early Christian thinkers perceived the thought of associating women with nature, body and senses through their capability to give birth copulate and seduce. As the world was perceived as 'fallen' through sin (to which woman was connected to via Eve) it was automatically classed inferior to the pure dominion of the spirit (Hourihan, 1997, p.20). Descartes also introduced the notion of reason against nature by viewing nature as something which could be understood only through the use of mathematical principles. He also perceived that nature, even though a creation of God is radically separate from the mind. Within this way of thinking the notion of body becomes a part of nature forcing it to a separate class from both reason and logic and thus it becomes subordinate to the mind (Hourihan, 1997, p.21). Connecting the mind with reason also regards such words as emotion or imagination as belonging to the side of nature. It is this distinction that among others reveals the connection to the hero: when regarding the hero as a character who can master the inner turmoil of his emotions,[88] he by definition is automatically classed to the superior side within the list of dualisms.

To see the hero as an embodiment of only the superior side of binary opposites is a notion that presents problems when viewed closely. The idea of binary pairings presenting groups of symbols that are by nature opposing as well as in a superior/inferior relationship with each other, limit the description and character of the hero. The problem is first pinpointed in the supporting nature of the group of words (Hourihan, 1997, p.16) that represent one side of the opposition; in example with words like emotion, nature and female. To link them automatically together based on tradition or the European history of

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[87] A good example of this is found in Astrid Lindgren's Pippi Longstockings stories, where Pippi's character is highlighted by the definition "what the 'others' are not".

[88] As pointed out in chapter 1

thinking does not really work. The first problem rises form the fact that even through the symbols used in the binary dualisms bear mostly preset interpretations; they are still first and foremost viewed and received by individuals. The linguist Ferninand de Saussure talks about signs, being both signifiers and signified; the signifier (in this case the written symbol e.g. the word "hero") evokes the signified (the writer's or reader's mental concept about a hero). The main point being, that the signifier is never related to anything appearing in the physical world (e.g. an actual hero) but instead to the mental concept that the writer or the reader has of it (e.g. a hero is 'courageous', 'masculine' and 'determined'). This allows signs to bare different definitions according to the mental concepts evoked in their user or receiver (Hourihan, 1997, pp.12-13). This gives any symbol ultimately the possibility to be perceived and interpreted in a number of disparate ways and thus it affects the way an individual links words together to form a distinct group. The second problem concerning this issue arises from the realisation that some of the symbols used in the binary dualisms are perceived as having universal meanings (MacCormack, 1980, p.5) making them thus rely on collective interpretation. MacCormack discusses the symbols of nature and female as containing culturally relative meanings, going against the attempts of Lévi-Strauss who saw the contrast of nature-culture in a value-free, timeless model associated with the working of the human mind. (MacCormack, 1980, pp.5-6). He then continues by showing how linking the symbols nature and female purely based on the Judaeo-Christian interpretation does not work, because the European intellectual history has not consistently linked wilderness with the natural. In the eighteenth century nature was perceived as a part of the creation that was governed through predictable laws but not yet mastered. Women were also seen as the embodiments of 'natural morality' and 'natural laws', as well as being passionate and emotional creatures that needed constraint within the social boundaries (MacCormack, 1980, p.6). This demonstrates how some of the symbols used in binary dualisms do not self evidently form groups; whether or not based on joint precedence or individual choices. It also addresses the problem of conceiving any group of binary dualisms as irrevocably opposite to another, since through European history, one can link female with both civilization and wilderness. When trying to define the hero's character through linking him with what is perceived to be a definite, opposing group, confusion follows. The hero can in the end embody the same characters as his opposition which rules

out the possibility to define him through the lack of the opposing attributes. A similar confusion ensues when regarding the hero as connected to what is perceived as the superior side of binary opposites.

Defining the hero's character through the notion of binary opposites causes confusion, especially when regarding the opposites as being in a hierarchical relationship with each other. MacCormack pointed out through the pairing of nature and culture how in the eighteenth-century Europe women were defined as natural (superior) as well as instruments of the society of man (subordinate) (MacCormack, 1980, p.7). As the symbol 'female' can through history be connected to both nature as well as culture (MacCormack, 1980, p.8) it reveals inconsistency in thinking that one definite group of symbols is naturally above the other. The history behind the thought that in bipolar opposites one side rules the other has been strengthened by the connection made between the symbols of good, reason and master (Hourihan, 1997, p.17). The list is usually continued by attaching man to the side of reason and thus the power struggle between the sexes becomes evident. S. B. Ortner addressed the question about universal female subordination and came to the conclusion that:

> "woman's body seems to doom her to mere reproduction of life; the male in
> contrast, lacking natural creative functions, must (or has the opportunity to)
> assert his creativity externally, "artificially", through the medium of
> technology and symbols"
>
> (MacCormack, 1980, p.16)

She also perceived that women are considered in some degree inferior to men in every known culture, even though the female sources she had contact with perceived that both men and women were in some ways inferior to each other (MacCormack, 1980, p.17). This is where MacCormac's statement about symbols such as nature and female having cultural interpretations becomes evident; Ardener's account of the Bakweri tribe reveals that in their way of thinking it is men, not the women, that are associated with nature and wildness (MacCormack, 1980, p.8). When regarding the complexity and contradictions that

seem to surround some of the key symbols of binary opposites it becomes evident that simply calling one side superior and attaching the hero to it does not work. Confusion arises, because it forces the hero to be described according one restricting set of characteristics and yet again no distinction can be made between the opposites. Furthermore, another problem arises from the realisation, that the hero's gender will also dictate the side which he (or she) will embody. Attaching Winnie the Pooh with the symbols of reason, order and master exemplifies the contradiction.

Treating binary opposites as presenters of contradictory and hierarchical groups of symbols can cause problems in defining and describing the hero's character, especially because they rule out the concept of passive heroes. To both address and solve this problem it is necessary to screen and divide the symbols of binary opposites by using the concept of transforming. This method will remove such symbols as female, male, good and evil from the binary axis and attach them to another; an axis I refer to as bipolar. Firstly, associating the hero with the superior group of the binary dualisms does not work as long as the symbols male and female are attached to it. The gender of the hero will ultimately determine the group the hero belongs to and thus give the hero such qualifications that will restrict or plainly contradict his character. Ultimately, if viewing the hero as a character that will always embody the superior side of dualisms, some of the existing heroes will loose their status. As already mentioned Winnie the Pooh can hardly be regarded as a very dominant or orderly character and the same can be argued about Pippi Longstockings whose gender will put her in the same category as the symbol slave. A way to begin resolving this problem is to take another look at some of the main binary dualisms and view them through the concept of transformation. MacCormack addresses this in his critique of universally perceived binary contrasts by discussing the European concept of progressive change over time (MacCormack, 1980, p.7). He views the metaphors used in human cognitive structures as symbols that are concerned with becoming and transforming:

"We have the concept that one category can transform into another, with nature becoming culture, children through socialization becoming adults."

(MacCormack, 1980, p.7)

He connects his arguments to such pairings as nature/culture and female/male, and points out that in our European system of thought gender presents a perfect abbreviation:

"...gender provides two obvious categories of social differentiation but lacks the dynamic potential for transformation that other paired contrasts have."

(MacCormack, 1980, p.8)

When revisiting the main binary dualisms through the concept of transformation a clear division is made. Paired symbols such as nature/culture, order/chaos and master/slave have in common the capability to 'become' even if the transformation is achieved through outer influence.[89] Contrasting these are the symbols of female/male, good/evil and mind/body where no transformation can exist. To clarify the distinction further it is useful to conceive the divided pairings as existing on two separate axis; those dualisms that are capable of transformation on a binary axis and those that are not on a bipolar one. The distinction is simplified further when visualising that on the binary axis the dualisms can be linked with a mutual concept; in example pairing day/night can be linked with the overall classification of '24-hour period'. The nature of the pairings appearing on the bipolar axis prevents this by restricting the overall classification to a concept that holds no indication of transformation.[90] Separating the pre-existing binary dualisms into two different categories will remove some key symbols from the binary groups. This begins to answer the problem of the binary opposites restricting the hero's character because such classifications as male/female or good/evil are among some of the most influential symbols that have been affecting their respective groups. Via them for instance the concepts of 'emotion' or

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[89] MacCormack views the pairing nature/culture as an abbreviation as well, because some societies conceive 'nature' to be an immutable category and thus incapable of any transformation (MacCormack, 1980, p.7). In this study, however, I have chosen to view gender as something connected to the physical and inner differences existing between the sexes (instead of something which can be outwardly manipulated) and thus separate from the pairing nature/culture where through social construction or neglect (man builds cities; but if abandoned, nature takes over) one can 'become' the other.

[90] A good example of this is to connect the bipolar dualisms female/male with the overall concept of 'gender'. As MacCormack pointed out; the term gender provides two obvious and completely disparate categories that lack the capability to transform (MacCormack, 1980, p.8) and thus does not imply a flow between its symbols the way for example '24-hour period' does.

'nature' have been interpreted in a negative light and thus restricting the character of the hero ever to be associated with them.

Dividing the binary opposites into two separate groups presents a possibility to redefine the nature and behaviour of the new binary dualisms. This is imperative as it will demonstrate how a passive hero-type can exist without loosing his hero status and thus give further insight and clarification to his character as well as to the nature of his relationship with his surroundings. Whereas before the hero, despite his type, could through the binary oppositions be restrictedly classed as a representative of an opposing social reality, the new concept of the binary dualisms allows the pairings to be viewed either as opposing or contrasting depending upon the strength of the hero-type's respective disorder qualities. If the hero-type displays strong disorder qualities the binary dualisms will be interpreted as opposing and if in turn the disorder qualities are weak, the dualisms are viewed as contrasting. As already previously discussed, the dualisms are identified in the character of the hero (e.g. the hero represents culture) and the social culture the hero is in contact with (e.g. the social culture represents wilderness) and thus the terms 'opposing' or 'contrasting' are direct descriptions of the nature of the relationship the hero has with his surroundings. A good example of this is demonstrated in the difference that the Traditional heroes Kikka and Pippi Longstockings display towards their respective surroundings. Kikka as a hero is portrayed with weak disorder qualities and thus her independent social culture is depicted as contrasting the outer social culture. The rules of her stable align in part with those of its surroundings but in essence they represent 'knowledge', 'wisdom' and 'skill' in the matter of horses, something which the outer social reality is depicted as lacking. Pippi on the other hand is described as having strong disorder qualities, making her independent social culture strictly opposing to the rules of the outer social reality. The very essence of this is understood in the difference between 'childhood' and 'adulthood' a point which has been previously discussed in chapter 3.1. Interpreting the nature of the relationships between the binary dualisms through the hero-types respective characteristics also allows the hero to be identified with the former 'subordinate' side. By displaying either weak or strong disorder qualities the hero can embody the side of 'nature', 'emotion' and 'non-human' without losing his hero status. A good example of this is found in the hero characters of Winnie the

Pooh and Nils Holgersson who display the side of nature. Nils, through his transformation to a thumbelling, is faced with a reality where the wisdom and knowledge of the animals are superior to his and Pooh by being a toy is ultimately under the influence and reality of Christopher Robin.[91] Through redefining the nature and behaviour of the new binary dualisms as direct derivatives of the hero-type's respective disorder qualities allows the necessary liberty in the interpretation of the hero's character. When removing the restrictive idea of the hero always opposing and ruling his surroundings there is more room to fit in those hero characters that have been previously either misinterpreted or completely ignored.

Interpreting the binary dualisms as being dependent upon the strength of the hero-types disorder qualities gives further insight into the separation between the binary and bipolar dualisms. The distinction between the disparate axis is not only found in the lack of transformation between the bipolar symbols but also in their distinct lack of connection which is necessary in forming groups. The bipolar axis is by nature one that is incapable of demonstrating a flow between its opposites. The prime example of this is found in the core diagram made from Jesus' character[92] that demonstrates the division of being both man and God; displaying both humanity and divinity within one character. The realms of man and God are never amalgamated in Jesus' character; he displays both of their realities, but as such, humanity can never become divinity or vice versa. This same stagnant nature is displayed in the relationship between all the bipolar dualisms. Furthermore, unlike the binary dualisms the bipolar symbols do not form groups. By having the pairings female/male or good/evil removed from the binary axis removes the necessity for any pre-existing train of thought to link the pairings together. When still connected to the old binary dualisms the history of European intellectual thought drew from both Hebraic as well as Greek tradition in linking female with evil. The connection came through the medieval Christian conception of reason being the highest human faculty that ruled will and its subordinate the senses. It was the senses that tempted the soul and thus gave the link to

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[91] Both of the True hero characters are described as 'non-humans': Pooh being a bear toy and Nils being a thumbeling. They also fit the description of 'emotion'; Pooh can not think rationally and Nils makes his final choice of rescuing his friend Martti through pure emotion.

[92] As found attached to the foreword of this study.

woman through original sin. Reason on the other hand was perceived as being the one defining factor that separated humans from the beasts and thus linked man with God (Hourihan, 1997, p.19). This train of though is one example of how the old binary opposites connected male together with good and female with evil. Remove such symbols as 'reason' or 'emotion' from the axis and no obvious link is left. Perceiving the bipolar dualisms as separate pairings that have no need, or preset reason to form groups, is what allows them to be free from restricting the interpretation of its symbols in any way.

The nature of the bipolar dualisms does not require its symbols to form groups, a tendency which adds to its capability to separate such symbols as female and femininity from each other. Representing the symbol female, it frees it from the previous interpretations it has been bearing when connected with such symbols as 'nature' and 'slave', and allows it to represent purely the notion of gender. This leaves the concept of femininity to be represented as a binary dualism, which is imperative as the distinction between female as a bipolar symbol and femininity as a binary one explains how all the hero-types can manifest as both man and woman within children's literature without loosing their respective capabilities to demonstrate masculine and feminine qualities in their social conduct. This issue is further enlightened through viewing masculinity and femininity aligning with the Jungian concept of Animus and Anima; a connection which helps to clarify how masculinity and femininity, contrary to the symbols of male and female, belong to the binary axis. Huttunen (1990) discusses the concept of sex-role stereotypes as stable and unified cognitive systems that are independent from the age, gender, religion, or education of their perceivers (Huttunen, 1990, p.14). He conceives them as being interconnected with the concepts of 'gender role', 'personality traits and properties', 'behaviour' and both 'sex-trait' and 'sex-role' stereotypes.[93] This makes masculinity and femininity cultural constructs; as their contents are entirely defined by the

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[93] The **sex-trait stereotypes** are concerned with personality differences; mainly the beliefs concerning the capability, talent, performance and temperament of the sexes. The **sex-role stereotypes**, on the other hand, concentrate purely on the disparate social roles of the sexes (Huttunen, 1990, p13). Huttunen also makes a note, that usually no differentiation is not made between the two; when sex-role stereotypes are discussed they are most commonly an amalgamation of both sex-trait and sex-role stereotypes (Huttunen, 1990, p.13).

prevailing sex-role stereotypes (Huttunen, 1990, pp.191-192).[94] It is this connection that places masculinity and femininity to the binary axis. Unlike the bipolar symbols the definitions of masculinity and femininity are connected to the social perception of gender and are thus capable of having varied interpretations.[95] This requires the capability for the symbols to be grouped with associating words e.g. 'strong' and 'emotion'; a possibility found only within the binary dualisms.

Masculinity and femininity require the binary concept of 'grouping' in their interpretations because treating them as bipolar symbols restricts their capability to demonstrate non-gender associated characteristics, as proven by the psychological tests done in the 1960's. The Gutentag and Brey Semantic Differential Scales used twelve bipolar items (comprised of adjectives referring to sex-typed characteristics of females and males) and two neutral ones to measure gender stereotypes (Williams, 1981, p.40). The main presumption was that masculine attributes will rule out the possibility for a person to display their feminine counterparts and vice versa; in example, if one is perceived as 'rough' (masculine) one can not be classed as 'gentle' (feminine). However, treating masculinity and femininity as bipolar soon presented problems (Huttunen, 1990, p.25): it defined any such characteristics that separated men from women as a part of being either masculine or feminine. In example if men were perceived as more aggressive than women, the symbol 'aggressive' became solely a masculine feature (Huttunen, 1990, p.24). So as a counter measure, in the 1970's the concept of masculinity and femininity was changed from bipolar to binary. New tests where introduced in the mid-seventies, were masculinity and femininity could be measured as character traits existing within one person. Sandra L. Bem (1974) made the concept of 'androgyny' known and defined it as a person's capability to use both masculine and feminine characteristics depending upon the given situation (Huttunen, 1990, pp. 25-27). Bem also devised a test to measure the level of androgyny by using her BSRI-scale (Bem Sex Role Inventory) that demonstrated masculinity and femininity with symbols that highlighted their respective characteristics instead of trying to

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[94] This aligns with MacCormack's perceptions about the symbol female (when treated as a binary dualism) containing culturally relative meanings (MacCormack, 1980, p.5).

create a gender based division (Huttunen, 1980, pp. 28-29). In 1975 Spence, Helmreich and Strapp further developed Bem's definition of androgyny. They divided the high and low levels of equal masculine and feminine qualities (that Bem had associated with androgyny) and named those ranking with low masculine and feminine qualities as 'undifferentiated' (Huttunen, 1990, p. 30). Treating masculinity and femininity as binary dualisms thus allowed for further, more precise evaluations of non-gender related characteristics. The benefits in treating masculinity and femininity as binary dualisms also extend to the hero. Allowing the characteristics of masculinity and femininity the freedom from being connected to a specific gender also allows the hero-types to present their respective qualities without being directly pronounced as either male or female. This explains how a character like Pippi Longstockings can be associated with such symbols as brave, courageous and dominant; when masculinity is treated as a binary symbol it is reduced to describing the nature of the hero's behaviour instead of being connected to the hero's gender. Pippi being a girl does no longer determine the nature of her behaviour, she is free as a Traditional hero to demonstrate those qualities that are directly connected to the character of her primal sphere.

The advantage of treating masculinity and femininity as binary dualisms is present also in establishing and clarifying the respective differences of the primal spheres. The non-gender related characteristics are present in the hero-types' respective ways of dealing with their social surroundings and thus they give further distinction to the key elements that separate the heroes from each other. To fully study this it is first useful to compare the notions of masculinity and femininity to what Jung referred to as Animus and Anima. Jung perceived that humans contain what can be called "collective inheritance"; a form of psychic energy that will determine behaviour. He labelled two such prime influences as Animus; the universal masculine principal and Anima; the universal feminine principal. Both are present in all humans despite of their gender (even through Jung believed that men were mostly guided by Animus and women by Anima) because both men and women perceive the world through emotion and reason. Anima is connected with such concepts as

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[95] As already noted; the symbol female (when treated as a binary dualism) is in fact a synonym to 'femininity'. When separating the signs to disparate axis, only 'femininity' can display culturally variable interpretations. The symbol female is thus left to be connected to the biological-, not social gender.

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'changing moods', 'openness for irrationality' and 'the capability to love and foresee coming events'. Animus on the other hand is connected with 'physical strength', 'rationality' and 'initiative' (Huttunen, 1990, pp.21-22). In Jung's view the ideal would be a perfect balance between these influences, a balance that mirrors Bem's idea of androgyny and undifferentiated (Huttunen, 1990, pp.21-22). Viewing masculinity and femininity through the concepts of Animus and Anima, it is easier to perceive that as binary dualisms they do not affect the hero's over depiction of gender, even if balanced. The same is true when regarding the hero-types and their respective characteristics. The primal sphere of "man" contains and represents the characteristics attributed to Anima. The True hero is usually connected to such symbols as 'yielding',[96] 'affectionate', 'sympathetic' and 'sensitive to the needs of others'. But just like the nature of his primal sphere, he will echo the existence of Animus, but he is never capable of demonstrating its qualities.[97] The sphere of "god" represents Animus. The Traditional hero is the archetype of demonstrating 'self-sufficiency', 'dominancy', 'acting as a leader' and 'ambitious' and like his counterpart, he too can echo the qualities attributed to Anima without ever embodying them. This defines the nature of the hero's behaviour towards his social surroundings, and allows the demonstration of masculine qualities even if the hero would be depicted as a girl. The Ultimate hero, however, is where the distinction of perceiving masculinity and femininity as binary dualisms becomes imperative. Regarding him as a character that by definition, through the nature of his primal sphere "man/god", can and will demonstrate a balance between Animus and Anima puts him in direct contact with the concepts of androgyny and undifferentiated. The key concepts that provide the necessary distinction between the Ultimate hero's two possible ways of perceiving his surrounding society.

The nature of the primal sphere "man/god" demonstrates the Ultimate hero's capability to display a balance between the prime influences of Animus and Anima. This unique combination demonstrates that he is capable of displaying both androgynous and

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[96] All the attributes mentioned in connection to both the True- and the Traditional hero have been taken directly from Sandra L. Bem's BSRI- list as found in Huttunen, J. (1990) *Isän Merkitys Pojan Sosiaaliselle Sukupuolelle*. Jyväskylä: Jyväskylän Yliopisto. Jyväskylä Studies in Education, Psychology and Social Research 77. pp.214-217.

[97] This is a direct result of the primal spheres existing by nature in a bipolar relationship with each other.

undifferentiated characteristics towards his social surroundings.[98] A capability that is achieved through the understanding, that within his primal sphere the realms of "man" and "god" exist in a binary relationship with each other. The level of masculinity and femininity displayed in his character is directly connected to the strength of disorder qualities he is demonstrating. If the disorder qualities are weak, he demonstrates undifferentiated characteristics when dealing with his surroundings. If on the other hand the disorder qualities are strong, he manifests an androgynous capability.[99] The respective level of both masculinity and femininity are especially highlighted in the Ultimate hero's problem solving. Good examples of this are found again in the two characters of Peter McNair and Patrick Pennington. Peter as an Ultimate hero demonstrates undifferentiated characteristics and can thus be classed as an 'undifferentiated hero'. In the book *The Last Ditch*, Peter is found dealing with an extremely difficult horse named Dogwood:

"Got a mind of his own. If he says no, you've had it."
(Peyton, 1984, p.43)

He is also faced with a brutal trainer who orders him to ride Dogwood through two gateposts:

"You stay in that saddle and get him through that gate before you go to your breakfast. Between those two gateposts and no other. Else you can stay out here all day."

(Peyton, 1984, p.46)

The way Peter solves the problem demonstrates perfect balance between the masculine defiance against the brutality and rules of his trainer and the feminine understanding and creativity he shows towards the horse and the situation at hand:

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[98] Both the androgynous and the undifferentiated characteristic are realized in the Ultimate hero's relationship with his surrounding social culture. Because of this they are to be treated solely as models of behavior rather than actual depictions of the hero's biological or social gender.
[99] The androgynous quality corresponds and further elaborates the dimension of 'schizophrenia'.

"...Dogwood was obviously a horse of strong principle and looked as unlikely to change his mind about that particular issue as Peter did about respecting his trainer. But Peter walked the horse patiently around the field a few times, talking to him until he settled and then, on his next circuit, called to Jonathan as he passed, 'Shut the gate, will you?' Curious, Jonathan did as he was told. Peter put Dogwood into a canter, circled calmly three times and then came down fast towards the gate and jumped it without any fuss. Pulling up, he said, 'Better open it again. No one will ever know.' "

(Peyton, 1984, p.47)

Peter's way of confronting the difficult situation is done behind the scenes. When the Ultimate hero displays undifferentiated qualities it enables him to deal with his surroundings in a more covert manner; his problem solving is more connected to reason than emotion.

The character of Patrick Pennington gives a good example of a contrary situation. As an Ultimate hero he demonstrates androgynous qualities when faced with a difficult situation and can thus be classed as an 'androgynous hero'. In the book *Pennington's Heir*, Patrick is responsible for getting his girlfriend Ruth pregnant and is forced to face the consequences. It is his reaction to the problem that reveals his way of coping:

"Pat wanted to ask if it mightn't be somebody else's, but he daren't. If it was true, it was the biggest bloody disaster he could conceive of"

(Peyton, 1973, p.25)

"...all through dinner he could only think of...the seed inside her that had perversely chosen to grow into a human being."

(Peyton, 1973, p.29)

"He felt that Ruth had left him just when he most needed her, and in fact from henceforth would be taken up with the wretched brat that he had no money to support."   (Peyton, 1973, p.106)

Patrick detaches himself completely from the difficult situation he is facing. He regards himself either as a bystander or a victim to the unwanted circumstances and makes no conscious effort to actually solve the problem in any constructive way. He ends up treating Ruth in the same manner; off hand, displaying a balance between masculine determination and hostility, and feminine self pity and yielding in the process.

"...when she was there he often didn't say anything to her for days. He wasn't always very nice to her...He still looked at girls, in spite of having Ruth. It was just a habit."

(Peyton, 1973, pp.112-113)

" 'I can't change anything. It happened. I got a lecture from the Prof but why does he think I can change? I can't change myself.' "

(Peyton, 1973, p.4)

Unlike Peter, Patrick handles the situation overtly. His androgynous approach to his surroundings makes him more connected to his emotions than reasoning, and thus he is portrayed as having very strong, uncontrollable feelings about the difficulties he seems doomed to face. Furthermore, Patrick's example shows how the androgynous approach to problem solving treats those that are connected to the problem; either as enemies or as indifferent others.

The way both Peter and Patrick deal with their respective problems reveals the difference between the undifferentiated or androgynous approach of the hero. This is highlighted in Patrick's girlfriend Ruth who unites the two by being also a friend of Peter's. In Ruth, the consequences and affects of the two distinct approaches to difficult situations become visible; she demonstrates their respective results through her thoughts and feelings.

In the book *The Beethoven Medal* (1971) Ruth has just met Patrick and has witnessed him being dragged off by the police after being physically abusive to an officer. Because of this Patrick is sent to jail. Peter has been showing interest in Ruth as well, and tries to help her with the situation despite his own feelings. In the end he invites Ruth to come to his home[100] and to ride off the worries. It is Ruth's reaction that reveals the effects of the situation:

> "...she felt that <u>she was operating as two distinct persons</u>, the Ruth that galloped Painted Lady through the McNair pastures, the sun hot in her face and her physical self gorgeously <u>content</u>, and the Ruth that was a little white ghost of the night before, <u>terrified</u> by what had happened and her inability to cope...<u>The contrast was so stark it was hard to believe</u>"[101]

> (Peyton, 1971, p.101)

Also Ruth's perception of Peter, after she had encountered Patrick being physically uncontrollable, indicates the core difference between the two Ultimate heroes:

> "The room was full of sunlight...and in the doorway stood Peter McNair, holding her own gorgeous Toad...Ruth was quite overcome. Why she had no idea, except that Toad and everything he stood for was so dear and familiar, and now seemed so far-distant and impossible- it was a terrible pang like homesickness...Peter... just as dear and familiar as Toad. She could tell him everything."

> (Peyton, 1984, pp.96-97)

The consequences that follow the two differing methods of problem solving are concentrated in Ruth' unexpected pregnancy. Whereas Patrick's notions about it were highly negative and defensive Peter's attitude towards such a matter is a contrary one. In

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[100] Peter, when talking to Ruth, refers to his home as just 'home'(Peyton, 1968, p.148 and Peyton, 1971, p.101). It enhances the atmosphere that Ruth belongs somewhere and is not left alone. Ruth herself has already made the same relation by connecting Peter with the sense of 'homesickness' (Peyton, 1971, p.97).
[101] All underlining mine.

the book *The Last Ditch* (1984), Peter's friend Jonathan finds himself in the same sort of trouble as Patrick, having also made his girlfriend pregnant:

> "Peter considered. 'Well if it was me, I'd feel a bit pleased with myself, I think.'...Jonathan could honestly say he had no feelings about the baby at all, other than feelings of rage and the perennial grievance of feeling hard done by. When Peter thought that strange, he got worried"
>
> (Peyton, 1984, p.79)

This reveals how Peter's perception is against the way Patrick handles Ruth's pregnancy, and the result of it is demonstrated in Patrick's lack of interest towards his wife and baby and Peter's concern, even if from a distance:

> "He always asks for you (Ruth) when he's home"
> (Peyton, 1973, p.136)

The final result between the differing ways of problem solving is manifest in Ruth's perception of considering Peter more approachable than Patrick:

> "She had known Peter better than anyone, almost better than she knew Pat. He was easier to know than Pat."
>
> (Peyton, 1973, p.136)

This exemplifies the differing results the androgynous and undifferentiated methods have with their surroundings. Even though Patrick made his stand overtly and with emotion as a character, the result of his methods caused difficulty in his relation to Ruth. Peter, on the other hand, made his standing more covertly and with reason, and gained Ruth's friendship and loyalty with ease.[102] The prime difference between the androgynous and the

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[102] Knowing Peter as a character is not a given. Peyton describes him in the books *Fly-By-Night* (1968), *The Team* (2008) and *The Beethoven Medal* (1971) as easily misinterpreted due to his nature and capability to maintain unexpressive body language even when confronted (Peyton, 1968, pp.114,144,163 and Peyton, 1971, p.97). Ruth makes several attempts to get to know Peter from a distance but fails until Peter comes by

undifferentiated approach to problem solving is thus evident in the differing consequences they produce. The Hero's independent social culture will become attached or detached to the hero, depending upon the nature of his reactions when facing difficulties.

The Ultimate hero's undifferentiated and androgynous approaches to problem solving are in direct connection to the binary axis that exists in his character via the primal sphere of "man/god". When the disorder qualities displayed by the hero are weak, he works as a mediator on the binary axis. When, on the other hand, the hero manifests strong disorder qualities, he abandons his role as a mediator and begins to mimic the qualities attributed to a messiah, a thing which he achieves by switching his binary axis to a bipolar one. Changing the nature of his axis is the factor that reveals and explains how the Ultimate hero can be broken as a character. This is manifest in the hero's relationship to his social surroundings. When the Ultimate hero demonstrates weak disorder qualities he approaches his social reality as undifferentiated; in other words, the hero is in contact to both his independent social culture and the outer social culture. He defines his character to his surroundings and will adapt to situations by using his unique capability to access both sets of dimensions connected to the primal spheres "man" and "god". The capability to access both of these realities is gained through the nature of his primal sphere "man/god" that displays a binary axis between them. Treating the qualities gained through the different dimensions as binary, allows the hero to demonstrate a sense of 'transforming' between them by presenting himself as the unifying factor between them. Because of this the hero is capable of approaching his social reality in the form of a mediator; he has the capability to treat each situation accordingly manifesting various ways of approaching and solving the matter at hand. When, on the other hand, the Ultimate hero demonstrates strong disorder qualities, the nature of his relationship towards his social surroundings changes. He approaches his social reality as androgynous; he becomes detached from his independent social culture and begins to express a reality where his character is defined and dictated by his social surroundings. The hero reacts to this by trying to control the situation via demonstrating strong overt and emotional acts in the form of rebellion and passive

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accident to live in her house. It is there that Ruth makes her discovery about Peter's true nature and a strong friendship is formed (Peyton, 1968, pp.100-101).

submission that he directs against the depicted society. He achieves this through treating his independent social culture as a bipolar entity in relation to his 'self'. In other words; the hero begins to consider his close social circle as opposing or indifferent. It is within the detached existence of the androgynous hero that lays the answer to the possibility for the hero to be broken as a character. Because the hero is separated from being able to use his independent social culture as an 'extension to self', and because he is incapable to either interpret or counter argue the definitions the social reality gives about his character he is forced to manifest the image the social reality depicts of him even if it was contradictory. This again demonstrates the existence of the bipolar axis in the androgynous hero's character; the hero does not only treat himself as a bipolar entity in relation to the social reality, but he also treats his independent social culture as being in a bipolar relationship with the outer social culture. This is manifest in the contradictive depiction the two opposing cultures can give of the hero. Whereas the independent social culture can view the hero as "good" the outer social culture can contradict it by attesting him as "evil".[103] The androgynous hero is left with no other solutions than to embody and represent both of the opposing characteristics and this is the quality that can potentially break the hero as a character.

The Ultimate hero, when embodying strong disorder characteristics, has the potential to be broken as a hero character because of his unique capability to access and embody the bipolar axis. This capability is directly connected to the reality of the bipolar pairings and what the effect is if they are united and labelled as interchangeable. To clarify the matter further it is beneficial to turn to the bipolar concepts of 'good' and 'evil'. In her article "Understanding Good and Evil in Children's Literature" Dr. Renée Fuller (1999) discusses the realities of good and evil in relation to children's psychology and development. The connection is drawn between the rules of society and the understanding and definition of the symbols:

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[103] An example of this can be found in the respective interpretations that Patrick Pennington's surroundings give of him in the books *Pennington's Seventeenth Summer* (1970), *The Beethoven Medal* (1971) and *Pennington's Heir* (1973); Ruth (as an representative of the independent social culture) regards him as "good"

"...no society can survive without an understanding of good and evil."

<div align="right">(Fuller, 1999, p.1)</div>

"Good and evil are concepts that represent the essential rules of behaviour without which no society can survive."

<div align="right">(Fuller, p. 2)</div>

Understanding and defining the concepts of good and evil thus become the backbone of society through the rules that are constructed upon them. This allows the society to define what in essence is good and what is bad and to socialize or ostracize the hero depending upon whether he follows or breaks the rules. This also allows the society to label the hero as either 'good' or 'bad'; the hero will be defined as good if he aligns and follows the society's rules and bad if he chooses to break or oppose them. This becomes problematic for the androgynous hero, because his definition of himself is so strongly connected to the reality of his social surroundings. The problem deepens when a realisation is made that unlike the Traditional hero, the androgynous hero has no connection or authority over his independent social culture, and thus can not depend upon its counter arguing force. A good example of this is the case of Pippi Longstocking's, where the outer social reality defined the hero as 'bad' for not following its rules. Pippi's independent social culture counter argued the case and because of the Traditional hero's capability to embody, rule and exemplify his independent social culture, Pippi defined herself as inherently 'good' because she followed the rules she had made for herself. With the androgynous hero this is not possible. Being detached from his independent social culture he is incapable of rejecting, affecting or changing the verdicts given of his behaviour and thus of his character. Another way of solving the problem lies in the hero's capability to change. A good example of this is found in the character of Nils Holgersson who adapted to the rules of the animal kingdom, changed accordingly as a character and ended being accepted and redeemed because of it. But yet again, unlike the True hero, the androgynous hero considers himself to be in a bipolar relationship with the outer social culture and because of it will always be

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despite of his outer characteristics, whereas Patrick's old school (outer social culture) regarded him as "evil" (especially through the character of Mr Marsh whom Patrick regarded as his arch nemesis).

by definition opposing its rules; this makes it impossible for the hero to change as a character. Because the androgynous hero is dependent upon outer definition he can not affect the result that is given about his character. It is this impairment that presents the possibility for the hero to be broken as a character; because the hero embodies outer definitions, he is capable of presenting such characteristics that cause the child reader to reject him as a hero.

The androgynous hero is forced to embody outer definitions of his character, a capability that leaves him vulnerable to several interpretations through which the child reader will either approve, reject or abandon the hero accordingly. Firstly, the hero has to be accepted as a character; a process which will be discussed in full detail in chapter 5.1. The result of it, however, is the key element for the hero to be abandoned at a later time; to be broken as a character the hero must first be accepted and chosen as the hero. Because the hero relies on and embodies outer definitions of his character, the child reader is dependent upon the witness and judgment of the hero's social reality. The main point lies in the realisation that the child reader is closely connected to viewpoints of the independent social culture, because it demonstrates and exemplifies those characters that are closest to the hero.[104] The independent social culture is in fact the main source for the child to determine whether or not the hero is a hero in the first place, and whether or not the hero will loose his status later on in his story.[105] To be broken as a character, the androgynous hero must fulfil two sets of requirements. Firstly, he is to be defined as bipolar by his social reality; meaning that he has to have two sets of opposing interpretations (the hero perceived as both good and evil within his story) of his character. And secondly, he has to embody the definitions in a messianic manner; in other words, he has to show the binary notion of 'transformation' between them by displaying a shift from one definition to the other (the hero was good, now he is bad). To clarify the matter further it is useful first to demonstrate the four possibilities that arise from the hero being detached from his social reality. In the first case the hero is defined as bad by both his independent social culture and the outer

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[104] This leaves the child reader to rely on the information, judgment and definitions made by the independent social culture, because it is in most cases the prime reflector and insight into the hero's character. This matter will be discussed further in chapter 5.

[105] This matter will be discussed in depth in chapter 5.

social culture. This causes him to be viewed as opposing or breaking the rules of both social realities. To the child reader the mutual definition of both social realities is enough to make an aligning verdict. In this case, the hero is redeemed as bad, and thus he will not achieve his hero status and can not be broken as a character. In the second possibility, the hero is described as good by both social realities. The child trusts again the mutual agreement and accepts the hero's given status which leaves no room for the hero to be broken. In the third case, the hero is viewed as bad by the independent social culture and good by the outer one. The child reader will in the end turn to the independent social culture's depiction of the hero's character and thus reject the hero to begin with. It is only in the fourth and final possibility, that the hero has the chance of being broken as a character. When he is deemed as good by the independent social culture and bad by the outer social reality, the child reader makes his or her final choice relying upon the witness that the independent social culture gives of the hero. If agreeing with the definition the hero keeps his status, but if the reader finds the definition not fitting their viewpoint of what constitutes as being 'good', the hero will loose his status and will be abandoned as a consequence.

To break as a character the hero must have a dualistic depiction of his nature as well as the chance to demonstrate a change from the positive assessment to the negative. The hero can only achieve this if he is depicted as good by his independent social culture, because it allows the child reader to regard him as a hero as well as gives him the possibility to depict the necessary bipolar change. As already mentioned before, because of the nature of his primal sphere the androgynous hero is capable of both embodying and demonstrating bipolar depictions of his character. This becomes manifest again in the character of Patrick Pennington, the Ultimate hero that I as a child reader had the experience of abandoning as a hero.[106] In the book *Pennington's Seventeenth Summer* (1970) Patrick is demonstrated as a character that is misunderstood, misjudged and sometimes even persecuted by the outer social reality that is represented by his school and

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[106] I am using myself as an example of the child reader in this case due to the primal experiences I have had with K.M. Peyton's characters. It was because of the characters of Ruth Hollis, Peter McNair and Patrick Pennington that I first encountered the possibility of not choosing the authors intended hero as well as abandoning one in the middle of his story.

other authorities. However, the depiction given by his closest friend Smeeton, his own thoughts about life and the choices he makes in the book give the assessment of the inherent good of his character. I as a child reader agreed with the judgment of Patrick's independent social culture and hailed him as a hero. It was only when I encountered his character again in the books *The Beethoven Medal* (1971) and *Pennington's Heir* (1973) that I found such a shift in his nature that Patrick as a hero was broken in my judgement. Visiting his character later on, I realised the contradictions that made me disregard his formal hero status, and I saw them as connected to my disagreeing with the depiction his independent social culture gave of his character in the later books. Whereas in *Pennington's Seventeenth Summer* Patrick's independent social culture was constructed of few close characters, in the later books it was concentrated mainly around the character of Ruth Hollis. It was Patrick's treatment of Ruth (despite Ruth's own opinions about the matter) that made it impossible for me to regard him as a hero any longer. In *The Beethoven Medal* Ruth defines her own idea of a hero:

> "Ruth's heroes weren't cissies; their physical courage was boundless; they were reckless and debonair and cared for no man."
>
> (Peyton, 1971, p.6)

It was the connection of her words 'cared for no man' that started to break Patrick's character in my eyes. Even though Ruth assessed Patrick as someone who would not let her down (Peyton, 1971, pp.22,57) in time it becomes evident that Patrick is more occupied with his own feelings of being hard done by rather than caring for those around him (Peyton, 1973, pp.25,27,29,106,112,113). Patrick's 'caring for no man' included Ruth in the category. Also the events that happened to Ruth because of Patrick; the agony of his going to jail, the unexpected pregnancy and emotional abandoning, were in my view further proof for the change in Patrick's character. Putting myself in Ruth's shoes I felt betrayed by his behaviour as a hero, and as a consequence I stopped thinking of him as one. As far as I was concerned, Patrick became in my eyes more a villain than a hero, and I ended up agreeing with Ruth's brother Ted:

" 'Oh, cripes, your lover's a nutter,' he said. He looked serious. 'That's bad Ruthie.' "

(Peyton, 1971, p.99)

Displaying a shift in his character from what I perceived as good (e.g. caring for others, being straight and upright and doing the right thing) to what I regarded as bad (abandoning, emotional violence and being self absorbent) was what broke Patrick as a hero. He had a dualistic perception of his character; Ruth as his independent social culture regarded him as good and the outer social reality e.g. Ted and Ruth's parents regarded him as bad. And he ended up portraying a shift between the bipolar notions of good and evil; he rescued a man in *Pennington's Seventeenth Summer* and he abandoned Ruth in *Pennington's Heir*. Patrick thus qualified as the perfect example of how the hero as a character can be broken in children's literature.

As a conclusion it could be stated that the division between the binary and bipolar dualisms is essential to the hero. This is because firstly, the division between the two axis allows the presence of passive heroes, secondly because the division allows the separation between the symbols female and feminine (which in turn makes it possible for all the hero-types to be presented as both male and female characters) and thirdly, because it brings forth the mechanism through which the nature of the Ultimate hero becomes distinguished from the other hero-types. The main importance of dividing the binary and bipolar dualisms is however in their capability to demonstrate how a hero as a character can actually be broken. Distinguishing femininity and masculinity as binary dualisms allows the connection between the Ultimate hero and the concepts of androgynous and undifferentiated. This in turn connects directly to the concepts of weak and strong disorder qualities evident in the Ultimate hero and brings forth the type of Ultimate hero that can be broken. It is the respective differences of binary and bipolar dualisms that explain how the androgynous hero character reacts to and displays his social reality and this in the end is the reason why the hero can break within children's literature. Dividing the binary and bipolar dualisms is thus imperative to the studying and understanding how the hero as a character can be either made or broken.

Chapter Five:

The Child Reader's Choice

In this chapter my aim is to discuss and demonstrate the child reader's influence in the process of making and breaking the hero in children's literature. Firstly, I will turn to the secondary influences that can affect the child reader's preference and choice of hero. I will begin by demonstrating how the age of the child reader can affect the role the hero is required to fulfil as either ego-ideals or as an identity prototype. Then I will move on to discuss the influence of gender. Mainly, how the books written specifically for either boy- or girl reader's, the hero's gender, or the relationship the child reader has with his or her hero contact, affects the child reader's perception, selection and choice of hero. Then I will move on to examine the concept of moral development and its connection to children's perception of rules. This is important in trying to asses whether children's moral understanding can connect them to a specific choice of hero-type. Then I will turn to explore the importance and influence of society and whether its collective influence is strong enough to determine which hero the child will choose. I will accomplish this by discussing the effects of the modern culture, the adult authority and the perceptions the society has of childhood. Secondly, I will turn to the primary influence that affects the child reader's choice of hero; namely, the child reader's close family contact, which demonstrates inert models of behaviour that connect directly with the differing social realities of the hero-types. This is especially important, as it links directly with the process of choosing the hero. Thirdly, I will turn to explore, how the child reader chooses the hero. I will do so by discussing the concepts of, the 'intended hero', rejecting a hero, the 'hero indicator', choosing a hero and abandoning a hero. This is vital for this study, because it demonstrates that the child reader's choice is central in the making and breaking the hero in children's literature.

"The qualities that children require of their heroes and heroines vary from generation to generation far less than the adult ideals. Naturally the needs of the sexes differ, as do the different age-groups"

(Gillian, 1975, p.219)

The child reader's age is an important factor in contributing to the differing ways the hero can be perceived, which in turn can guide and affect the individual's choice of hero. The main points of importance are concentrated around the level and quality of the child reader's comprehension about self and the outer reality, both of which develop and change with age. These points are directly connected to the role of the hero, which varies significantly in the different stages of development. Mussen, Conger, Kagan and Huston (1990) talk about the notion of middle childhood, which begins after the age of seven. It is the stage where the child begins to distinguish between the mind and body, between the mental and motivational characteristics and between the subjective self and external events. The child begins also to feel distinct from others by realising that he or she possesses unique feelings and thoughts. During the middle childhood, children also become particularly concerned with their own capabilities, especially in relation to the skills of others (Mussen, Conger, Kagan & Huston, 1990, p.389). Major changes are also seen in perception of other people because there is an increased use of abstract adjectives that refer to motives, values attitudes and beliefs (Ibid. p.433). This developmental stage is reflected in the child's perception and preference of the hero. Sari Näre (1991) discussed the role of the hero in this particular frame of development by pointing out that it carries a psychological meaning to the child (Näre, 1991, p.113). She elaborated the point by connecting the role of the hero directly with the notion of the ego-ideals; the child's viewpoint of an ideal representation of the capability to balance or modulate conflicting demands of impulse, needs, reality and conscience (Näre, 1991, p.21 and Mussen, Conger, Kagan & Huston, 1990, p.442). Following Sandler's (1963) division of the ego-ideals, the hero can thus be seen as fulfilling three basic requirements for the child. Firstly, the hero is perceived as the child's 'ideal object'. He is thus owned by, or more precisely identified with, the child and he is both admired and idealized. Secondly, the hero reflects the sense of the 'superego'; or in other words, incorporates the sense of 'right' and 'wrong', which

makes the hero a representative and the embodiment of rules. Thirdly, the hero represents the child's 'ideal self'. Through this the hero is seen as demonstrating both the feared and admired characteristics connected to the child's real surroundings. As the 'ideal self', the hero can also be interpreted as reflecting the child's imagined, or real experiences of self (Näre, 1991, p.40 and Mussen, Conger, Kagan & Huston, 1990, p.442). With the young readers, the hero can thus be seen as a representative of D.W. Winnicott's (1980) *transitional object*; a bridge between the child and his caretaker, that helps the child to survive (Näre, 1991, pp.40-41).

Whereas in middle childhood the child develops a more concrete idea of self and the surrounding reality, children at the age of twelve and upwards, display a greater sensitivity to the contradictory and complexity of personality, characters and behaviour. Sari Näre discusses this stage of child development in terms of 'youth'. She divides the process into five different stages from which the pre-youth (containing the ages of eleven to thirteen) is more concentrated to the physical than emotional development (Näre, 1991, p.13). However, Erik H. Erikson (1982) pointed out that the notion of youth contains both the integration of the different stages of childhood development and the development of identity. This places the term 'youth' in direct connection to both individual and social development; in other words, children gain a clearer perspective of both 'self' and 'others'. Mead (1934) points out that a persons' sense of 'self' is formed in a relationship with others. It is constructed through the human capability to become an object to oneself; children reflect an image of themselves from the reaction of others and develop a sense of 'me' from the internalized attitudes and expectations of the surrounding reality. The 'me' is thus directly connected to the role, status and group existence of an individual. The 'I' on the other hand, represents the direct experiences of the child; the inner sense of self and its impulsive, creative potential. The 'I' governs the child's early stages of life, but it gets subdued by the 'me' with the process of development (Näre, 1991, p.15). This is connected to the identity process, where the individual should ideally find a balance between both the subjective side of self, (the 'I') and the objective side of self (the 'me') (Näre, 1991, pp.15-16). Orrin E. Klapp (1969) views identity as consisting of three separate factors. Firstly, of the individual's sense of 'self, secondly their social identity and thirdly, of the emotions

experienced both alone and shared communally in a group. He perceives identity as being developed through both identifications made with representatives of the social reality, and the possibility to try and change oneself through using others as role models. These two possibilities are directly connected with the distinct age related roles of the hero. For the older child reader, the hero is in contact with the development of identity and can thus be both identified with and used as a role model (Näre, 1991, p.16). In the identity process, the reactions and expectations of the individual's important others become 'generalised others' that the 'self' is mirrored against. The hero, according to Näre, can be seen as a culturally produced 'generalised other', and is thus an important factor in the development process of youth (Näre, 1991, p.15). Erikson (1968) also discusses the concept of youth crisis; in which the hero plays an essential part by providing an emotion evoking presence that allows the youth to clarify and determine their relationship with the sexes, adult authority and cultural ideologies (Näre, 1991, p.16). The hero is thus perceived as an identity prototype, an agent of the symbolised reality, which integrates the older child reader to the society (Näre, 1991, pp. 59, 113). Therefore, the role of the hero can be attained as being connected to the different levels of development in the child reader's existence, thus allowing age to be an influencing factor when considering the child reader's choice of hero. In other words, the child reader will more likely be inclined to lean towards such hero models that have a possibility to fit and fulfil the roles connected to their particular age-related needs.

The age of the child reader affects the choice and preference of hero through the diverse roles the hero fulfils in the different stages of development, whereas with gender, the concentration is turned to the concept of relationship. The first point of interest concerning this subject is connected to the books written for boy or girl readers; whether they can demonstrate a clear distinction between gender-related hero preferences. As long as actual children's literature has existed, there has been a division between books written specifically for either boy or girl readers (Vaijärvi, 1972, p.147). When juvenile publishing became a separate, recognised branch of industry, the differences found with gender-directed literature was mainly attached to the codified models of masculinity and femininity (Reynolds, 1990, pp.50-51). The aim of the literature was to shape and enhance the gender-

role identity of the readers through the hope that they might both model and imitate their appointed heroes. The idea behind the notion was that boys would internalise the masculine and girls would identify with the feminine displayed by their respective heroes by being continuously exposed to such conduct that reinforced their own stereotypic behaviour. This would in turn conform the reader to his or her specific gender-role stereotype (Huttunen, 1990, p.193 and Reynolds, 1990, p.53). The problem concerning this is related to the realisation that the heroes in such didactic literature are not directed to the specific preferences of the sexes, but to the desires and expectations of the society. Proof of this is found in the reality, that girl readers often got bored and disregarded their own intended reading to secretly indulge in the adventure stories written for their brothers (Reynolds, 1990, pp.93-94 and Vaijärvi, 1972, p.148). A change in the intended heroes for girl and boy readers emerged with time, and more diverse roles where presented to both genders (Vaijärvi, 1972, p.148 and Reynolds, 1990, p.98). The results of the change are seen today, as the presentation of heroes is not so much gender-role orientated, but instead following the requirements made individually or communally by the sexes.[107] In a survey of school children's perceptions of heroism, the point of interest was drawn to altruism, self-sacrifice, obliging, courage, kindness, honesty and dependability; all of which demonstrate the hero's role as a helper, performer of heroic deeds and a saviour (Näre, 1991, p.48). The hero can thus be perceived as performing a public, unpaid demonstration of 'caring' and as such breaking the conflict and preset roles that exists between the genders (Näre, 1991, p.110). As such the hero acts as a symbolic denominator of the relationships that exist between the sexes by demonstrating and embodying such qualities that both genders consider as valuable (Näre, 1991, pp.9,11). The heroes of modern children's literature describe this well. Whether a princess, a boy adventurer or a toy; the heroes of today's children's stories

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[107] This can be regarded as a consequence for a shift that has happened in the role of the adult caretaker: Today's society relies more than ever on the communal upbringing of children. Today's community is no longer represented purely by close family, kin or even groups of adults, but instead by the presence of media. As adults have become increasingly absent due to the demands of work and emotional incapability, children have been left to be raised by media (on the idea that it represents the presence of adult surveillance screening the appropriate material) (Lehtipuu, 2006) This leaves the child more in control of the type and quality of media they want to be exposed to; a point which is strongly connected to both individual desires evoked by the media itself (e.g. via commercials) and the communal desires the child is exposed to in a group (such as school or kindergarten). This has a direct bearing on the literature and heroes the children are inclined to choose; whereas the adult influence can decide the heroes they present to the children, it is in the end didacted solely by the child reader's demand. The media can present the heroes, but in the end the child has to accept them.

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display mutual capability to perform tasks that used to be considered purely gender-role orientated. Emil can show affection by kissing his teacher without loosing his hero status and Pippi can carry a horse without being any less girly. From this it can be concluded that children's literature has never displayed a clear cut division between boy's or girl's preference and choice of hero. Whereas before the literature was didactic in nature, today the demand is made on a more unified front; both genders, in the end, prefer similar hero qualities which can be fulfilled by any number of heroes.

Books written specifically either for girl or boy readers do not display a clear division between preferred hero-types, which brings forth the question if the hero's gender has a bearing on the matter. Whereas younger children perceive both men and women as heroes, with age, child reader's begin to evaluate and mark their hero more according the hero's gender (Näre, 1991, pp.53,121). In Näre's study about school children's perceptions of male and female heroes, the children regarded the differences between women and men heroes as being attributed to the differing physical, psychic, social positions and operational strategies of the sexes (Näre, 1990, p.54). All of the categories are manifest in the manner in which the hero's gender is depicted in his story, a matter relying upon the concepts of *sex-typing, gender identity* and *sex role identity*. The process of sex typing relates the means in which biological gender and its social connections are amalgamated into both behaviour and self-perceptions. The concept of gender identity displays the elementary sense of being either a boy or a girl, and the sex-role identity is the sense of regarding oneself, one's personality, behaviour and interests, as either masculine or feminine (Mussen, Conger, Kagan & Huston, 1990, pp.393-394). In other words, they demonstrate how the hero displays his gender in both his behaviour and perception of self, if the hero's gender is fore- or back grounded (whether it is an important factor when regarding his character) and how his personality, behaviour and interests display masculine or feminine qualities.[108] All of these are important factors in the holistic realisation of the hero's gender

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[108] A good example of this is found in the character of George (or Georgina) as found in Enid Blyton's *Famous Five* series. She is depicted as regarding the point of gender as important; she wants everyone to call her George, her being a girl is a nuisance in her opinion and she would like to display characteristics that she regards as more masculine than feminine. This is further highlighted in her accompanying a girl called Anne, who is depicted in comparison as a very 'girly girl'.

and are thus taken into consideration by the child reader. The way the hero's gender is depicted can work as an affirming or negating factor in the child's evaluation of its importance. In other words, the portrayal of the hero's gender can affect the child reader's attitude by adding to or removing the importance it holds with the child reader. A good example of this can be found in the character of Winnie the Pooh. As a male hero, Pooh's gender is back grounded. Being a True hero, he displays more passive, feminine than active, masculine qualities in his approach to his social surroundings and is liked by both boys and girls alike. This sort of neutral, back grounded portrayal of the hero's gender can cause the girl or boy reader to choose them as a hero despite of their usual age or gender related preferences. J.C. Chafety (1974) has put together a list of categories consisting of stereotypical male and female characteristics. He divided the characteristics into physical, functional (the performance role, e.g. provider), sexual, emotional, intellectual, social and other personal attributes (Näre, 1991, p.66). The school children taking part in Näre's study were approaching their own perceptions of heroes by unintentionally following Chafety's list and the results revealed that the hero has an important role in the development of children's self perception and gender identity. The age of the reader determined how important the hero's gender was, by revealing that for the older children the hero is conceived more as a man than as a woman,[109] and that the girl readers had to abandon male heroes as their identity prototypes because they no longer felt that they could identify with them. Boy readers, on the other hand, displayed no such development in their choices in regarding female heroes (Näre, 1991, p.55) which might be due to the older boy's tendencies to be more prone to attach themselves to male heroes in the first place (Marsh, 2002, p.104). The results of Näre's study reveal that the hero's gender can have some bearing on the choice of hero for older children, but that its distinctive influence becomes really affective only when the child reader reaches puberty (Näre, 1991, p.213). This demonstrates that the hero's gender does not provide a clear cut division of preference between boy and girl readers. On the contrary, it seems that both genders attach themselves to heroes that fit more their distinctive needs of personality traits than their preference of sex (Avery, 1975, p.228).

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[109] A point, which Näre connected to the children's growing awareness of society's structures around male dominance (Näre, 1991, pp.52,101).

The hero's gender does not provide a clear distinction between the hero preferences of child readers, a point, which draws the focus to the disparate relationships the boys and girls have with their hero. The difference between boy and girl readers is not found in the contents of their hero views but in the respective relationships they have with their heroes (Näre, 1991, p.127). A matter, which is in direct connection to the unique relationships the boy and girl readers display in their distinct contact with media (Näre, 1991, pp.119-120). Näre's (1991) study demonstrates that some boys can be perceived as having their interests focussed on fiction. A special derivative of such behaviour was manifest in a group she called 'fictists', in which the focus on fantasy gained the extra dimension of admiration of power and emphasis on masculinity. Fiction allows boys to escape the reality of both intimacy and the private. Näre connected this to the phenomenon of boys 'escaping' their classrooms; a model, which is realised in later life in men's desire to avoid the intimacy and control of their families by escaping into taverns or pubs (Näre, 1991, p.109). She also perceived that the realm of fantasy creates a getaway from the social expectations by offering the boys a secondary reality in which they can experience more traditional roles as men. The tendency to withdraw from the private is manifest in the boy's contact with media. Unlike girls, boys tend to form a more private relationship with their heroes; all emotions, opinions or other related discussions about the hero are acted out in larger groups, where the individual can maintain their privacy and yet be a part of a crowd (Näre, 1991, p.80). This tendency to keep distance is strictly related to the boy's favouring more fictitious heroes, which allows them the possibility to have emotional experiences without the intimate contact (Näre, 1991, p.81). This characterizes the relationships boys have with their heroes as more collective and reveals that the boys have a more media-transmitted relationship with the modern (Näre, 1991, p.127). The consequence of the private nature of the boy's media contact is expressed in their desire to identify with their heroes. This was manifest in Näre's study in the boy's tendency to take the hero's characteristics as their own. Unlike girls, the boys wanted to change places with their hero (Näre, 1991, p.124). The girls on the other hand, displayed a more public relationship to both media and their hero. This was demonstrated in the way girls tended to select their heroes together, with a friend or in a small group, and then share their feelings about it (Näre, 1991, p.80). The

selection of heroes was thus often influenced by the intimate relationships they had with their friends and also their innate needs to join a partner (Näre, 1991, p.124). The girl's tendency to connect on a more intimate level influenced their preference to more realistic heroes. Näre saw it as a way for the girls to practise proportioning their emotions to the needs and rule of others, which would prepare them for the forthcoming role of controlling the symbolic order by taking charge of both the private and mundane everyday life (Näre, 1991, pp.81,109). All in all, in comparison to the boys, the girls seemed to form a more cognitive relationship with their heroes. Their more public media contact is displayed through expressing the common female desire to join with their hero (Näre, 1991, p.124). As demonstrated above, the influence gender has on the child reader's choice of hero is in regard to the disparate relationships the boys and girls display towards their hero contacts. Whereas this limits the choice the child makes of his or her hero, it is not, by itself sufficient enough to draw a clear connection between an individual child reader and a specific hero-type.

The child reader's choice is affected but not solely dictated by gender and thus a further contribution is found in the concept of moral development, which is directly connected to the child reader's perception of social rules. These rules, in turn, are connected to the hero-types' disparate social realities and can thus provide possible guidance to the child reader's preference of hero. Jean Piaget's (1932) theory on Moral development distinguishes two separate stages of realisation and adoption of moral rules. These stages were further developed by Lawrence Kohlberg (1963/1964) who perceived that there are three disparate levels of moral judgement. Moral development connects the child's understanding and reaction to the society's rules directly with the hero-types' disparate demonstrations of social reality. The first stage of Moral development is called *moral realisms*. It begins around the age of five and during it a child believes, that rules are handed down by adult authorities and are thus absolute, fixed and sacred. Notions about right and wrong are construed as inflexible, and justice is perceived as being under adult authority. During moral realisms, the child also believes in *immanent justice*, which dictates that both disobeying authority and breaking rules will undoubtedly result in punishment. At this stage, action is judged according to the consequences, not by the intentions of the

committer[110] (Mussen, Conger, Kagan & Huston, 1990, p.446). The second stage of moral development is called *moral relativism*. It begins around the age of ten or eleven and during it children's moral thinking attains that everyone has the equal right to justice, human interaction is reciprocity and that consideration is and should be predominant (Ibid, pp.446-447). During moral relativism children also realise that many social rules are merely statements of convention and that they can be changed by agreement or mutual consent (Ibid. p.447). Children at this stage are also more flexible in their moral judgements; they are more prone to take into consideration both the actor's feelings, emotions and point of view and the respective circumstances around their action. Lying, violating rules and disobedience can sometimes be justified and not all wrongdoing will be inevitably punished. During the stage of moral relativism, children believe that judgements about transgressions will take into account both the nature and extent of the action as well as the intentions of the individual who committed the deed. There is a firm belief in the notion of equal justice exists for all (Ibid).

An extension to Piaget's theory of moral development was provided by Lawrence Kohlberg (1963/1964). He proposed three levels of moral judgement that appear in progression; the *preconventional* level, in which children judge right and wrong by the consequences of action, the *conventional* level, where both social values and interpersonal relationships takes precedence over individual interests and the *postconventional* level, where moral judgements are based on broad abstract principles (Ibid. p.471). Both Piaget and Kohlberg believed that moral development relies upon the advances in general cognitive abilities and that, like those advances, the moral stages emerge in an invariable succession where each progressing stage evolves from and replaces the preceding one. They both also assessed that democratic relationships to social surroundings stimulate the progress between the different stages of moral development and thus lead to moral maturity (Ibid. p.449). The child reader's changing perception of the nature and function of society's moral regulations can be connected to the different relationships the hero-types have with

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[110] In his studies, Piaget (1932) asked children to asses who was naughtier; a boy who, while trying to sneak a cookie, broke one glass or another boy who helped his mother and accidentally broke 15 glasses. Most moral realists perceived that the second boy was naughtier because he broke more glasses (Mussen, Conger, Kagan & Huston, 1990, p.446).

their surroundings. This can have an affect in the preference and thus in the child reader's choice of hero. Children in the stage of moral realism could be regarded as more inclined to understand, agree and attach themselves with such heroes who display a clear sense of obedience to the rules of their social reality. This includes the Traditional hero, who follows the rules of his independent social culture, providing that he does not display too strong disorder qualities which would affect his treatment of the outer social reality.[111] Younger children are thus more inclined to avoid and shun the 'androgynous hero', who can both break and violate his social reality. During the stage of moral relativism, children become more adapt to regard all three hero-types as their possible choices. The developed and more individually concentrated sense of moral rules allows the children to use their own assessment on the social behaviour of the hero. This provides a possibility for the androgynous hero to be chosen. From this it could be concluded that the stages of moral development can work as guides of the child reader's preference and choice of hero. However, as pointed out, the restricting factor applies principally to younger children, and can thus not be regarded as substantial influence on the matter.

The child reader's moral development has a limited affect on the choice of hero-type, which transfers the focus on the possible influence of the surrounding adult society. Children's literature reflects the society it is produced in; the changes in both ideals and communal attitudes are mirrored in the child reader's emotional relationship with the media (Hourihan, 1997, p.5 and Vaijärvi, 1972, p.170). The change in society's ideals and structure are also visible in the hero because he reflects both the 'self ideals' of individuals as well as communal values and norms (Näre, 1991, p.11). Today's modern society is marked with a shift from a previous communal existence to a more narcissistic, isolated reality that highlights the importance of individuals.[112] This new image is reflected in the child reader's hero ideals that pinpoint both hedonism and narcissistic self realisation (Näre, 1991, p.126). Orrin E. Klapp (1969) distinguishes between the hero models of traditional and modern culture:

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[111] This is dependent upon the nature of treatment the traditional hero displays towards the outer social reality. If his conduct contrasts the rules of the outer social reality in such a manner that the child perceives the hero's actions as 'bad' (in example, regarding Peter Pan leading the children out of the nursery as disobeying the adults), it might have an affect on the child's capability to use the hero as an 'ideal self'.

1) <u>In the traditional society</u>: the heroes were a part of the oral tradition. They were experienced in the context of social control and they were rare, tested and well approved models representing the community's aspirations. They had a reinforcing role and they reflected a collective identity.

2) <u>In the modern society</u>: The heroes are a part of media. They are experienced individually; alone in a big group, and they are many, unseen, both invented and realistic personalities, which are not often that heroic. They represent the aspirations of individuals in a mass and they lead more towards tempting, transcendence models. The modern hero has more compensational functions than a traditional hero.

<div align="right">(Näre, 1991, p.42)</div>

Because modern heroes are produced by media, the individual's contact and relationship with them is more connected to the pleasure principle and more private in its nature than before (Näre, 1991, pp.31,42). This explains the vast number of heroes produced in today's society and it has been argued to lead to the individual's growing capability to evaluate and interpret both the diversities and meanings attached to the different heroes (Näre, 1991, p.113). The modern society flooding its media with heroes is a contributing factor for the breaking of collective hero ideals, which according to Näre can be seen also as evidence for the breaking of modern society's main institutes; such as families (Näre, 1991, p.120). All of this has a bearing on the child reader's perception and selection of the hero. Since the society produces the hero images the child can choose from, the models of behaviour and moral rules the child is most likely to attach themselves to will most likely echo the narcissistic development present in our modern way of thinking. This is especially poignant, if regarding Näre's point about the breaking down of family institutions. Bruno Bettelheim (1976) addressed this issue by discussing the influence of fairytales, and pointing out that the prime source of any influence will always come from the close adult relationships of the child (Bettelheim, 1976, p.10). When regarding the authority the

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[112] An excellent example of this is pinpointed in a speech made by N.P. Stookey. See appendix 2.

society has on the child reader's choice of hero, it could be argued that it too, like the fairy tales, holds still a secondary place in comparison to the prime influence of the child's adult care takers. The problem arises from the realisation that if the family institutions are breaking down, the society is gaining more influence because of it. Our modern society is thus counter arguing its predecessor; whereas before the family and kin were the representations of the community, in the modern society the community, in the form of media, has become the representation of the family.

The modern culture influences the child reader's choice of hero through the media's depiction of heroes and by their capability to attain primary influence away from the adult caretakers. This is connected to the emotional and physical absence of adult influence and the resistance children can have towards adult authority. Both of these points are direct derivatives of Näre's remark about the breaking of family institutions and thus have a bearing upon both the reader's perception and the role of the hero. The hero's function is to withdraw children's love and admiration away from the close family circle (Näre, 1991, p.98). When a child finds it difficult to use parents as ego-ideals, they have a tendency to seek more appropriate models from the world of both media and fantasy. This is especially evident with such children who have experienced disappointments in their relationships with adult caretakers; they are more prone to withdraw to individual media realities (Näre, 1991, pp.97-98). Disappointed children are also more apt to attach themselves to ultra masculine heroes; such Traditional, or Ultimate heroes who display strong disorder qualities, and are aggressive towards the outer social reality. The disappointed, aggressive and thus often 'fictist' children tend to find difficulty in trying to identify with their parents, especially with their fathers. This is related to the importance of the emotional and physical presence of the adult caretaker, especially when regarding the boy's relationships with their fathers, which is vital for the development of their sexual identity (Näre, 1991, p.97). Since being totally without a father is an impossible psychological state, such a child will have to turn and find an alternative role model from somewhere else (Manninen, 1991, p.167 and Näre, 1991, p.97). Thus the disappointed child reader's tendency to withdraw to modern media allows the hero to gain a new role as a replacement for the child's adult caretakers

(especially for the father) and this, in turn, allows the hero to take the primary influence away from the family (Näre, 1991, pp.88,92,127).

Removing the family and thus adult input away from the primary influence causes problems in both the child reader's capability to distinguish between fiction and reality as well as in the child's development of identity (Näre, 1991, pp. 8, 15, 120). In the worst case, the media contact can become a replacement for normal human interaction (Näre, 1991, p.120). Annika Takala (1974) discusses the notion of socialization as a communal process, which is designed to integrate the new generation into the existing culture in a manner that enables them to both promote and further develop the community. Socialization is thus by definition, an interactive process between the generations where culture is both transformed and mediated from one generation to the other. The prime socialization happens within the family institution and thus its affective influence is based upon both the adult caretakers as well as the media. This permits the hero to work as an agent of socialization by mediating the cognitive rules, norms and values of the society and by answering to the emotional needs of the child reader (Näre, 1991, p.14). This draws again the prime influence away from the adult caretakers, because the capability to distinguish fact from fiction, as well as the development of identity, are directly linked to the close emotional relationships between the child and his family (Näre, 1991, pp.14,120). A further point of the society's influence upon the child reader's choice of hero is connected to the adult need to socialize children into their way of thinking (Manninen, 1991, pp.9,11). This can manifest itself in a somewhat didactic way of adults trying to control their children's access to media by in example trying to assess what children should or should not read (Avery, 1975, pp. 230,231). This can influence the child's choice of hero, because it often backfires by causing either rebellion or pure disregard for the adult suggestions (Avery, 1975, pp. 230,236). The child reader can be more inclined to choose such reading which is not so closely monitored or aligned with the ideals of the adult caretaker.[113] Both absence and didactic adult authority have a bearing on the child reader's

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[113] My own experience of this was connected to my grandmother's attempt of socialization. Being a young girl, she brought me *Ann of Green Gables* and prompted me to read it because of the heroine being a prime example of how a girl should and could be like. I resented my grandmother's remarks and thus I ended up

choice of hero. This first allows the hero to gain prime influence in the child's life and thus the child will be inclined to choose a hero that fits the models of behaviour the child is either used to or wants to change into. The second, on the other hand, works like a negative force; the child becomes inclined to choose a hero which does not fit the description of the adult's preference.

The society can direct the child reader's choice of hero through both media and direct adult influence; however, the individual choices of child readers are still regarded as very private at nature, an idea connected to the modern society's views about childhood. Children's books are written by adults who perceive and interpret what needs, demands and aspirations the child reader might have. This is connected to the fact, that the whole concept of childhood is perceived and studied from the viewpoint of adults (Manninen, 1991, p.11). Today's modern society is portraying a more complex view of its morality and rules, a point which has become exceedingly apparent in media.[114] An example of this was encountered by Doctor Renée Fuller when speaking to a senior editor on the phone; she was told that the concepts of good an evil are relative at nature and that it is all a matter of opinion (Fuller, 1999, p.1). The problem when regarding childhood in such a context arises from the realisation that children's perception of the world is bipolar at nature (Fuller, 1999, pp. 1-6 and Marsh, 2002, p.99 and Hourihan, 1997, p.55). This is especially true when concerning the younger children who are still at the stage of moral realism, where their security is based upon communal standards that everyone has to live up to (Fuller, 1999, p.2). The problem of such colliding perceptions seems to be addressed by the modern society through introducing and pulling the children into a more complex moral and social reality.[115] This is achieved through allowing the children access to adult

touching the book for the first time when I was in my mid twenties. As a result I was taken completely by surprise of how delightful it was.

[114] A good example of this is found in an American Tv-series called 'Dexter', which tells the story of a serial killer who kills only other serial killers. The tagline of the series is: 'Am I good? Or am I just really good.'

[115] This is connected to what Daniel Broostin (1961) described as graphic revolution (Postman, 1982, p.81), a phenomenon of which I found an excellent demonstration on a billboard in Newcastle. It showed a man with a computer enhanced image of a belt-like indentation on his chest. The belt was very visible and it looked very realistic; like it had been carved into the man's flesh. The advert was for cough medicine, and obviously not intended to scare or upset anyone. To my amazement, even smaller children seemed to react to the image in a nonchalant way. This could be seen as evidence for the modern society's expectation and reality of knowledge. The children were expected to understand that the image was computer enhanced, which to my amazement they did. I, on the other hand, am still slightly upset about it.

information, a point which also reflects on the society's hero ideals. A good example of this is found in a new genre of Finnish children's literature created by Ilkka Remes (2003), where the reader and his hero are both required to have knowledge of the recent world events as well as a good grasp of the modern technology.[116]Allowing children access to complex adult information and ideals can be quite problematic, as especially younger children are reliant upon the adult care taker's presence with complicated images or information. They need someone to decode the information into such a level of simplicity that they are able to understand it or otherwise the effects can be emotionally damaging (Lehtipuu, 2006). This does not go well with the modern idealising of youth; studies on the subject are concerned about the disappearing distinction between childhood and adulthood, which is caused by the media's infiltration of adult ideals into the children's world (Manninen, 1991, p.10 and Postman, 1982). Näre perceives this to be evidence of the expansion of youth; childhood changes into it and adulthood wants to remain in it (Näre, 1991, p.13). The idealization of youth allows the modern society to perceive childhood as more capable and responsible than before. This is reflected in the ideology in which children are presumed to have the capability to discern media; that they are able to distinguish by themselves those hero models they feel comfortable with. This is disguised in the realisation, that children's hero choices are private at nature. Thus the paradox of adult control and children's freedom of choice meet in the realisation that media regards its action as an answer to public demand and the individuals regard the media as a dictating, outside force. The children's choice of hero is left somewhere in the middle of this.

The child reader's choice of hero is both guided and left alone by the modern society, which leaves the child reader's choice of hero attached purely to the inert models of behaviour found within the child's family circle.[117] The child reader's choice of hero is both private and personal by heart despite the outer influences concerning age, gender moral development or social interaction. The privacy of the choice is connected to the

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[116] Ilkka Remes (2003) came up with a new type of adventure story, aimed specifically at the modern society's boy reader who is well educated with the affairs of the world through the connection and knowledge of modern high technology. Aaro Korpi, the hero of Remes' books, is battling with global terrorism and crime and each of his stories is connected to the most resent political world events. To fight his foe, Aaro uses his skills and knowledge of both computers and life in general. Remes' children's books are one of the most sold children's series in Finland.

individual experiences the child reader has with the nature and type of behaviour displayed in the relationships between his or her close family members. These models of behaviour determine which hero-type the child is most likely to attach themselves to, and thus is the primary influence in the child's choice of hero.

"A child wants to find his hero for himself."

(Gillian, 1975, p.219)

As Sari Näre (1991) discovered in her research about school children's perceptions of heroes, the hero ideals of children seem to be very personal despite of the vast multitude of heroes offered by the media specifically to attract masses (Näre, 1991, p.76). Children seem to be able to discern, find and attach themselves to such heroes that respond to their specific inert needs and aspirations, even if it goes directly against the ones offered either by the society or by the direct adult influence (Hourihan, 1997, p.5). This seems to support the modern society's views about children's capability to handle mass information without outer influence. However, the reality of it is more connected to the models of behaviour the children monitor in their inert reality of close family relationships. Postman (1982) discusses the process of reading as a private, excluding, antisocial experience where the child is distinct from the presence of social reality (Postman, 1982, p.35). Contrary to the child's development in the act of playing; reading progresses from a communal experience to a solitude one (Erikson, 1982). This allows the child reader the privacy to both make a personal choice as well as form a relationship with the hero. The process of choosing a hero is connected with the notion of identification; the child reader will connect to the story through identifying either with the hero or his social reality. This is derivative from the child reader's inert capability to experience the story only as his or herself (Chatterji, 1986). Identifying with the hero is connected to the hero's role as an identity prototype. As a representation of the child's self, the hero can either strengthen the child reader's existing self-image or counter act it in which case the child reader uses the hero as a role model (Näre, 1991, pp.16-17). Roma Chatterji (1986) discusses the issue of identification with the hero as the essential key for the child reader to experience and feel a part of the story. In his

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[117] These models of behavior are discussed in more detail in chapter 6.

view the hero is used as a symbolic representation of self, which allows the child reader to connect emotionally to the events the hero is experiencing.[118]The child reader's identification to the hero is only possible if the characteristics of the hero match the child's self image (Chatterji, 1986). However, Chatterji's concept of identification leaves out the possibility of using the hero as a role model, which in some cases is essential to the child's self perception and development.[119]The other option for the child reader is to identify with the hero's social surroundings. This will happen if the child feels he or she can not identify with the hero; for instance if the hero is of different gender than the reader[120]or if his personality does not correlate enough with the child reader's perception of self. In such instances the child reader will identify with the close relationships of the hero (Blumenfeld, 2001, p.3). In the case of both the Traditional- and the Ultimate hero, the target of identification is found in the independent social culture whereas with the True hero, the identification happens usually with those characters, or character closest to the hero. The point of identification does not even have to happen with a character of the story; it can also happen with the relationship the hero is displayed to have with close friends or acquaintances. This point connects the child reader's choice of hero with the inert models of behaviour found within the child's close family circle.

The manner, nature and outcome of the social interaction present in the child reader's proximity will determine the covert model the child seeks from his or her hero type. If, for instance, the child is used to behaviour that has narcissistic qualities; in example, the adult caretaker views leadership as a dictating, absolute form of ruling, the child reader is most likely to attach themselves to either a Traditional- or an Ultimate hero.

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[118] This correlates again with the hero's role as an identity prototype. As pointed out by Orrin E. Klapp (1969) the concept of identity is connected to emotions the individual experiences both alone and shared in a group (Näre, 1991, p.16). When identifying with the hero, the child reader can experience such emotional sharing while they immerse in the hero's journey.

[119] Jackie Marsh (2002) discusses the role superheroes have in child development. She points out that according to recent studies, superheroes serve as role models for younger children's inert need to try and control their environment. She also makes a connection between the superheroes and the old mythical heroes by suggesting that this need to control, what can be perceived as 'chaos', has always been a part of the human psyche (Marsh, 2002, pp.98-99). Also Renée Fuller makes a point about children wanting to identify with and become like the 'good' hero characters, and how such modeling has resulted in strikingly positive personality changes (Fuller, p.3).

[120] This is especially related to the older girl readers who at some point abandon male heroes as their identity prototypes (Näre, 1991, p.109).

The level of strength used in portraying the models of behaviour in the family is equivalent to the level of strength portrayed in the hero-types disorder qualities. However, it has to be pointed out, that the social realities represented by the three hero-types will often correlate to such covert behaviour models found in the child reader's family, that the connection between them is usually highly elusive. Many times a child will connect to a surprisingly different hero-type than what his or her surrounding family reality would initially suggest. The emotional and physical absence of the caretakers will also have a bearing on the child's choice of hero. As Näre (1991) pointed out, the hero takes the place of the absent adult and becomes the primary influence in the child reader's life (Näre, 1991, p.127). Usually in such cases the preferred hero-type is the Ultimate hero. The level and nature of the absence (dismissing or pure negligence) will again determine the strength of the disorder qualities. The presence of the adult caretaker is also connected to the overall influence and choice of the hero. If the parents are present and available both physically and emotionally, the child's choice of hero will follow and strengthen the existing models of behaviour.[121] However, if the parents are present but emotionally unavailable, the hero can again resume the role of the primary influence and thus negate any possible interference form the adult care takers part. Studying the hero models of today's modern culture is working as evidence to the growing dispersion of both the collective identity and the family institutes. The contemporary children's literature displays a worrying amount of 'androgynous heroes', which could be regarded as a demonstration of the level of deterioration in the nature and quality of parenting. Also the growing interest in pure fantasy literature provides further evidence of this; as Näre pointed out when discussing about the notion of fiction and 'fictism', the child reader's accumulating fascination with the world of fantasy should not, in my opinion, be taken lightly (Näre, 1991, pp.88,91-92,96-98).

The child reader's choice of hero is connected to the models of behaviour displayed in the close family circle, however, the character the child eventually chooses as a hero will not always be what the author intended; sometimes the child pinpoints and chooses a hero

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[121] The role of hero as a strengthening model for existing primary influence follows after Kagan's (1964) points about the development of gender-role identity. Kagan perceived that gender-role identity, as a process, is gradually shaped by modeling, imitation and reinforcement (Huttunen, 1991, p.93). The hero's role as secondary, concurring influence works on the same principles.

from amongst the other characters. The child reader's contact and possible choice of hero is a multifaceted process. It is constructed from levels of different possibilities all connected to the child reader's individual perceptions and expectations of the hero. The child reader's first contact with the hero begins with the author's intentions. The author will create, intentionally or unintentionally, a hero character, which is intended and selected to be chosen by the child reader. I am calling such a hero the intended hero. This is also the point, where the confusion between the hero and the protagonist becomes evident, because the intended hero is often regarded and treated by the author as a character the child will experience the story with. However, there is a distinct difference between the protagonist and the hero; whereas the protagonist can be anyone, in example even a villain, the hero can not. The protagonist is often a 'neutral' mirror through whom the story is experienced. The child reader can identify with the protagonist, but usually only in relation to the connection the protagonist has with the hero's social surroundings. As such, the protagonist will not, and needs not fulfil the hero-type's requirements for intrinsic behaviour models that would match the child reader's own experiences. Also, the protagonist will not necessarily fulfil the role as the child reader's identity prototype or role model. The hero, on the other hand, has to fit the standards of reflecting the child reader's models of family behaviour if he wants to be regarded as a hero. He can be both the identity prototype and a role model, but the key to his character is in the possible relationship the child reader feels he or she can form with the hero. This relationship is built on the concept of trust, and requires proof on the hero's part. However, there is a possibility that the protagonist and the hero are the same character. This is usually the intention behind the author's intended hero, but not exclusively. In such cases, the hero has two possibilities, both which require the child choosing him as the hero to begin with. The two possibilities are also reliant upon and connected to the depth of the child reader's emotional relationship with the hero. In the first case, the child has a strong emotional relationship with the hero. In such cases, the hero will remain as a hero (if not broken during his story) and he will maintain his hero status as primary influence in relation to the child reader. Being a protagonist will thus take a secondary place of importance. In the second case, the emotional relationship between the hero and the child reader is a weak one. In such an instance the hero will also maintain his status, but he will remain distant to the child reader. Being a protagonist will thus take the

primary effect in relation to the child reader, and being a hero is of secondary importance. This is reflected upon the intended hero; for if such a hero is to be chosen, it has to fulfil the requirements for the hero, not the protagonist. Otherwise the child will reject the hero to begin with.

Whereas the child reader's first point of contact with the hero is to discern the intended hero's suitability for selection, the second point is connected to the rejection of the existing hero. If the intended hero does not fulfil the child reader's requirements, he will be rejected as a consequence. The child reader's needs are both covert and overt by nature, and thus connected to the hero-types and the depiction of characteristics. Firstly, the intended hero's type has to match the covert patterns of behaviour connected to the child reader's family. If there is no connection, the hero has a chance of not being chosen, as the child might not recognise or identify with the intrinsic patterns of behaviour displayed in the hero-type's relationship with his social surroundings. Secondly, the overt depiction the author gives of the hero's character in the story has to be written in such a manner that the child reader has the possibility to connect with the hero. If this is not achieved, the hero will appear and remain distant and the child will not be able to build a relationship with the character.[122] Both of the overt and covert requirements have to be fulfilled if the hero is to be chosen by the child reader. If neglected or lacking, the hero will be rejected. If the rejected hero is also a protagonist, he has two alternative choices. He will either remain only as a protagonist or he can become what I have labelled as the hero indicator. When the hero is rejected by the child reader, there is a possibility that he or she chooses another hero from the story. In such a case, the intended hero can become a hero indicator by pointing out a new hero that the child is more willing to choose. A demonstration of this happened to me as a child reader. When I was eleven years old, I read K.M. Peyton's *Fly-By-Night* (1968), where the intended hero (as well as the protagonist) is the character of Ruth Hollis.

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[122] I encountered this phenomenon when writing my own book *Ratsastusleiri*. In the initial version, the main focus was on the plot rather than the characters. As a consequence, the readers found no connection with my intended hero and rejected him because of it. When changing the focus on the story to more detailed depiction of the inner thoughts and qualities of the characters, my intended hero was recognized. This matter will be discussed in more detail in chapter 6.

I did not identify with Ruth, in fact I found her quite boring and non-descriptive[123]and as a result I initially felt that the book had no hero. Then Ruth encountered the character of Peter McNair and I realised that through Ruth's description Peter started to take the place as the hero in my views:

> "But there would be no trophy for her, however well Fly-By-Night did, because she was in the same class as Peter."

<div align="right">(Peyton, 1968, p.145)</div>

Reading on I realised that I did not identify with Peter either (even if I did agree more with his views of the world) but with the relationship Ruth and Peter had with each other. I ended up identifying with Peter's independent social culture through the association that however Peter treated Ruth, he would treat me as well. This was the point when Ruth became a hero indicator in my views. Her description and encountering with Peter's character pointed out, affirmed and in the end selected Peter as the hero for me (Peyton, 1968, pp.11, 24, 29,105-122,125, 126, 128-130, 132-135, 150,162-163). Thus Ruth, as a hero indicator, fulfilled the role of affirming both the intention and execution of Peter's motives and behaviour.

The child reader's rejected hero can assume the role of a hero indicator if there is a more suitable hero found in the story, which leads to the third point of contact where the child reader can choose and if necessary, abandon the hero. The status of the intended hero, the hero indicator's appointed hero or the hero the child reader has selected by himself needs to be affirmed. This is again done with the aid of reflecting the hero's character against the covert and overt requirements of the child reader. If they match; if the hero-type connects to the child reader's experiences and there is contentment with the quality of description given of the hero, the hero is chosen. This means that a relationship is formed

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[123] This is not to be taken in the wrong way. The fact that K.M. Peyton is skilled enough a writer to create a character that a child reader can feel genuine disinterest to, is a demonstration of her remarkable capability to create such lifelike characters in her books that they evoke the same kind of reactions people usually have with each other. My disinterest with Ruth Hollis was not connected to lack of description, but to the dissimilarities in our natures as well as my differing ideas of both life and problem solving. I simply did not find her a suitable candidate for an identity prototype or a role model.

between the hero and the child reader, which is private, exclusive and fragile by nature. The relationship is based on trust, where the child reader expects and requires proof of the hero's character that will strengthen the emotional bond. The affirmation can happen through the hero's thoughts, through the narrative voice or through the descriptions given by the social reality of the hero. If a Traditional- or an Ultimate hero, the affirmation is found from the depictions, opinions and reactions of the independent social culture. The affirmation is to confirm, that the hero's character displays constancy in its nature; that whatever the hero's actions are, the child reader is either informed of the motives beforehand, or brought into the realisation of them afterwards. If the hero's actions align with his nature, no explanation is necessary. This is the point where the child can revert into abandoning the hero. As previously discussed in chapter 4.1, the 'androgynous hero' can display a bipolar shift in his character. This means that the trust build between the child reader and the hero is jeopardised, and as a consequence the hero can be broken. There are possibilities to redeem the broken trust, but this is only if, in the end, the child reader discovers such motives or reasons for the hero's actions that explain his behaviour in a manner the child can respect and understand. In example, if I, as a child reader, would have discovered that Patrick's treatment of Ruth was due to a very good, solid and understandable reason (for instance, that he did not know what he was doing and that in the end he would have wanted and aspired to change his ways) I could have reinstated him as a hero. But since no explanation for his shift of character was ever provided, no redemption was made. The child reader's contact with the hero is thus a process; constructed from possibilities of choice connected to the individual expectations, preferences and perceptions regarding the hero.

As a conclusion it could be stated that the child reader's choice of hero is a process; influenced by both secondary and primary sources, which affect the child's perceptions and inert needs regarding the hero. The secondary influence touches on the distinct roles and purposes the hero is fulfilling for the child as either an ego-ideal, identity prototype or a possible role model. The child reader's age, gender, moral development and outer social reality all have a bearing on the matter, but none of them is influential enough to determine a direct connection between an individual child and a particular hero-type. The primary

influence, on the other hand, is connected to the child's close family relationships, which by displaying inert models of behaviour reveal a direct connection to the child reader's choice of hero-type. The manner of the emotional and physical absence or presence of the adult caretakers is thus a key instigator in affecting the child reader's choice. The importance of the hero-type is linked to the process of choosing a hero. By discerning between the wanted and unwanted hero models, the hero-type together with the overt depiction of his character is the connection which ultimately determines if the hero is to be chosen to begin with. Through the capability to reject, choose and abandon a hero, the child reader becomes the prime influence in the existence of the hero character. In the end, the child reader's decision, together with the required, 'androgynous hero', is what ultimately constitutes the making or breaking of a hero in children's literature.

Chapter Six:

The Author's influence

In this chapter my aim is to discuss and determine the level of influence the author has in the process of making or breaking a hero. I will begin by discussing the subliminal, covert choices made by the author that can not be influenced by conscious decisions. Firstly, I will briefly address the primary influence that affects the author's choice of hero-type. This is important, as it determines the basic nature of the hero character the author can then expand upon. Secondly, I will discuss the secondary influence, which affects the author's depiction of the hero. These constitute mainly of the unconscious writing of 'self' in the character of the hero, the author's personal, inert attitudes, beliefs and perceptions which are integrated in the text and the affect the social reality has on the author. Then I will move on to discuss the conscious, overt choices made by the author, which can be affected deliberately and at will. Firstly, I will draw the attention to the indirect affect such choices can have on the hero. I will do so by briefly discussing the points of the intended reader, the choice of genre, narration, focalization and the binary and bipolar dualisms. Secondly, I will address the direct affect the author's conscious choices have on the hero. These are mainly connected to the author's preference of the hero's age, gender, personality and overt methods of relating to events and other characters. I will also discuss briefly the author's method of portraying the hero's gender and characteristics and the process of gaining and sustaining the hero. My last point of importance is related to the area in which the author has no influence over; the child reader's choice, which through choosing, rejecting and abandoning will ultimately determine the fate of the author's intended hero. This I will demonstrate by using a book I have written as an example.[124]

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[124] My book is called *Ratsastusleiri* (Riding-camp) and it is currently in process for possible publication.

"We become a thousand different people and yet remain ourselves."

C.S. Lewis

(Singh, Lu, 2003, p.1)

The primary influence of the author's covert choices in creating the hero is connected to the intrinsic patterns of adult behaviour that the author has experienced and inertly monitored in childhood. These intrinsic patterns connect to the specific hero-type (or hero-types) the author will choose to have as the intended hero. This process can thus be perceived as connected to John Bowlby's (1982) Attachment theory; specifically to the respective developmental outcomes produced in an individual that affects their adult relationships. Attachment in infants is mainly connected to the survival instinct; it is regarded as the process of *proximity seeking* to an identified *attachment figure* in alarming or stressful situations. The infant will become attached to an adult caretaker who is present for a consisting period of time between the ages of six months to two years, and is both responsive and sensitive in the social interactions with the child.[125] The responses of the caretaker lead to the development of patterns of attachment. These patterns lead to 'internal working models' in the child, which direct the individual's expectations, thoughts and feelings in later relationships. According to the attachment theorists, a child needs a secure relationship with an adult caretaker, because if he or she is deprived from it, the effects manifest in lack of normal emotional and social development (Bowlby, 1982, p.1).[126] Mary Ainsworth expanded on Bowlby's theory and pinpointed three distinct styles of attachment; *secure attachment, ambivalent attachment* and *avoidant attachment*. The fourth style; *disorganized attachment*, was later on added by Main and Solomon (1986). The secure

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[125] Bowlby (1982) pinpointed four different characteristics of attachment: the **Proximity Maintenance;** which is the individual's desire to be near the people he or she is attached to, the **Safe Haven;** where the individual returns to the attachment figure for safety and comfort in the case of actual threat or fear of it. The **Secure base;** Where the attachment figure acts as a base of security, from which the individual can depart to investigate and explore the surrounding environment, and **Separation Distress;** which depicts the anxiety that occurs in the attachment figure's absence (Bowlby, 1982). As found in: http://psychology.about.com/od/loveandattraction/ss/attachmentstyle.htm. All of these characteristics can also be found in the relationship between the child reader and the hero. The level of attachment is determined by the required influence of the hero; in example if the hero possesses the primary influence in the child's life, the level of attachment can be as strong as with an actual person (Nåre, 1991, pp. 88,120). A good example of this was found in the anxiety felt by many child readers when finishing the last Harry Potter book.

[126] As found in: http://en.wikipedia.org/wiki/Attachment_theory

attachment produces children who do not experience significant distress when separated from adult caretakers. The child is able to express and experience empathy, and they are in general both more mature and less aggressive and disruptive than other children. When adults, securely attached children tend to have high self-esteem, they seek out social support, enjoy intimate relationships and have the ability to share their feelings. As parents, such children tend to play more and react more quickly to their own child's needs. The ambivalent attachment produces children that are highly suspicious of strangers. Such children may reject the adult caretaker by either passively refusing their comfort or by actively displaying strong aggression towards them. When maturing, such children tend to become over-dependent and clingy. As adults, ambivalently attached children often fear that their partners do not share their feelings and feel reluctant about closeness. The ambivalent attachment is linked with low maternal availability.

The avoidant attached children tend to avoid the adult caretaker. They might not reject attention, but they do not seek contact or comfort. Such children display no preference between the adult caretaker and a complete stranger. As adults, the avoidant attached children have difficulty in close relationships and intimacy. Not much emotion is invested in their relationships and little distress is expressed if a relationship ends. They display an inability to share thoughts, emotions and feelings and fail to support their partner in stressful or otherwise hard times. The disorganized attachment produces children who show a lack of attachment behaviour. Their responses and actions towards adult caretakers are often a mixture of different behaviours, such as resistance or avoidance. Such children display apprehensive or confused behaviour in the presence of the caretaker. Caretakers who act as figures of both reassurance and fear contribute to disorganized attachment. This is argued to be due to the child's mixed feelings of being both frightened and comforted by the caretaker. This is seen as resulting into confusion (Bowlby, 1982).[127] These different styles of attachment can be seen as influence in the intrinsic patterns of behaviour monitored by a child. In other words, the child's own style of attachment is related to the infant experiences of its adult caretakers; on top of its own attachment style the child will

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[127] As found in: http://psychology.about.com/od/loveandattraction/ss/attachmentstyle.htm

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monitor and experience the nature of the relationship displayed by the adult caretakers. The affects and nature of this relationship will echo in the treatment of others, in which the child and the possible partner or spouse is included. This can be seen as linked to the distinct relationships the hero-types display towards their social realities. The nature of the social- or relationship interaction of the adult caretaker will thus correspond to a particular hero-type, or hero-types. However, the precise link between any distinct intrinsic model of adult behaviour and a particular hero-type would need further, more in-depth research. This can be seen as the primary influence in the author's covert choices in creating the hero. The hero-type, because being connected to inert models of experienced and monitored adult behaviour, will be determined without the author's conscious input. The hero-type will thus determine the intended hero's covert behaviour patterns towards his respective social reality, a pattern which the author will follow unintentionally.

When creating the hero, the primary influence affects the author's covert choices by determining the hero type, whereas the secondary influence is connected to the author's individual, intrinsic perceptions concerning both self and the outer social reality. The author will write themselves, their beliefs and perceptions and their respective experiences with their social reality into the hero (Hourihan, 1997, p.4 and Vaijärvi, 1972, p.170). Sari Näre (1991) discussed this through the collective, social role of the hero as a 'fantasm'. Mario Erdheim (1984) described the concept of 'fantasm' as the operator of producing the subliminal. It brings forth the unconscious, which transforms from the psychic realm of the primary process into the outer, material reality of the secondary one. The hero as a 'fantasm' is one to whom repressed feelings can be both projected and attached. This can happen either communally; through creating the hero in example through media, or individually; the relationship the child reader has with the hero. Being the creator of the hero, the author could thus be perceived as equal to both the concepts of 'community'; the one who projects the initial subliminal concepts to the hero's character, and the individual; because the author will have a personal relationship with the hero. Thus the hero's role as 'fantasm' allows the author to project and attach ideas, beliefs and perceptions of both 'self' and the community into the character of the hero. Näre also pointed out that the stronger the emotional bond between the hero and the individual (or community), the

greater his function as a 'fantasm', a point which is particularly evident between the hero and his author (Näre, 1991, pp. 23,27,113,124).The hero's role as a projector of 'self' becomes evident in the creating process; the hero can manifest either as a realistic image of the author's self perceptions or as the author's 'ideal self'. In the first case, the author will identify with the hero, and thus reflect the boy reader's tendency of owning the hero's characteristics and in the second case, the author will write his own 'ideal self' into the hero and thus reflect the girl reader's tendency of wanting to join him. Both of these images repeat the hero's 'fantasm' related function as an ego-ideal or an identity prototype (Näre, 1991, p.113). An example of this is found in the world of cartoons, where Georges Remi (Hergé) wrote his ideal self into the character of Tintin. When creating his hero, Hergé, who was highly influenced by a strict catholic, right wing way of thinking, wrote a character he would like to have been; someone who never did wrong. Never having travelled himself, he also portrayed Tintin as someone who saw the world and experienced a vast amount of adventures. It has been argued, that Hergé draw what he perceived as his own character flaws, into Tintin's close circle of friends. Interestingly enough, a survey on the matter has revealed that whereas virtually no one felt they could identify with Tintin, a vast amount of people have recognised, and identified themselves with his surrounding characters (Kymmenen Kirjaa Lapsuudesta: Tintti). The hero's role as a 'fantasm' thus allows him to bring forth the author's inert beliefs, ideals and points of view about 'self'.

The collective role of the hero also allows him to project the author's general perceptions and ideals. As pointed out by Peter Hollindale (1988); the author's own values are inherent in his text, which is demonstrated in the covert links of atmosphere, topics and characters that appear between the author and their respective stories. A good example of this is found in the character and reality of Astrid Lindgren, who in her older days used to love climbing trees. When asked about it, she replied: "Surely there is no such decree in Moses' law that declares that old Grannies can't climb trees?" (Astrid Lindgrenin Peppi Pitkätossu 60 Vuotta). This atmosphere and viewpoint is explicitly present in almost all of Lindgren's stories (Astrid Lindgren 1907-2002, pp.1,2). The hero's role as a 'fantasm' also brings forth the link between the author and his social reality. As again Hollindale (1988) described:

"A large part of any book is written not by its author, but by the world the author lives in."   (Hourihan, 1997, p.4)

Hourihan (1997) added to this by declaring that stories transmit the values present in the author's social reality (Ibid.). This same is true when regarding the hero; as a projection of the author's 'self', his role is to either encounter, interpret or address the social perceptions of the author. Working as a 'fantasm', the hero will bring to light the repressed emotions and viewpoints attached to the social reality; whether it is in the form of the hero-type, reflecting the author's childhood models of adult behaviour, or as a reflection of distinct characteristics which reflect and pinpoint the author's experience of contemporary community. The secondary influence upon the author's covert choices in creating the hero can thus be seen in connection to the hero's role as 'fantasm'. Being the private and collective projector of the subliminal, the author will express their inert beliefs, attitudes and viewpoints of both self and their social reality through the hero. This will manifest itself in the unintentional characteristics, atmospheres, and topics appearing in both the hero's character and his story.

"It should come as an Awful Warning to all of us who write books for children; if we are remembered at all, it may well be for some point we never intended to make."

Gillian Avery

(Avery, 1975, p.243)

When creating the hero, the secondary influence is connected to the hero's role as 'fantasm', which allows him to project such subliminal characteristics the author can not overtly control, whereas when affecting the created hero, the author's overt possibilities are connected to the choices of target audience and presentation. The author's indirect effect on the hero is connected to the points of the intended reader, choice of genre, narration, focalization and both binary and bipolar dualisms. All of these points have an effect on the hero and his character by touching and creating the respective circumstances the hero

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comes in contact with. The intended reader concerns the author's choice of preferred age, gender, stage of moral development and social context the hero and his story are directed to. As already previously discussed, the age of the child reader determines if the hero is required to fulfil a role as an ego-ideal or as an identity prototype. This affects the author's choice, especially when regarding the older girl-reader's tendency to dismiss male heroes as their identity prototypes.[128] The intended reader's gender also has a bearing on the matter since it provides a division between the preferred nature of the relationship between the child reader and the hero. The author has to consider this especially when writing within a genre specifically directed to a specific gender; in example the Finnish horse-books are directed specifically for girl readers and as such need to pay attention to the type of hero presented in them.[129]The stage of moral development is connected to the intended reader's age and will affect the manner in which the book is read and understood. With the younger readers, the hero's dealing with his social environment is perceived as straightforward; the hero does either 'right' or 'wrong' and should have consequences for it (Hourihan, 1997, p.55). Drawing a very complicated overt image of moral reality can affect the younger reader's preferences and perceptions (Fuller, 1999, p.1). The intended reader's social concept is also a matter of consideration; writing a book specifically about a differing or contrasting social reality can sometimes present problems. A good example of this is again found in the specific reality of the Finnish stable and social culture. Writing a book where the social reality is centred on the Finnish riding-camps with their particular customs of sauna evenings, horse swimming trips and sausage grilling can potentially leave a foreign child reader bewildered. The inert social rules of behaviour and conduct are so multifaceted that bringing a foreigner into the context requires tact, skill and understanding. In the worst

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[128] An example of this is found in Merja Jalo's *Markus* series, which broke the previous pattern of the Finnish horse-book genre by presenting a boy as the hero. The series did not gain the support and admiration Jalo's other books have achieved, mainly due to the nature and characteristics presented in the boy hero. Not wanting to identify with the hero, the girl readers wanted to join him, which became a problem due to Jalo's presentation of Markus as a serious competing rider, who has to abandon his close relationships in order to gain the required standard (and the approval of the other professionals) in his competing. Identifying with Markus' close circle of friends, the girl readers felt left out, and thus regarded Markus as an unreliable character.

[129] Another example of gender directed writing is found in Jorma Kurvinen's *Susikoira Roi* series. The books are written from the viewpoint of a boy who goes and experiences adventures with his Alsatian dog named Roi. The books are read by both genders, but a clear invitation is made to identify with the hero; this is evident particularly in the author's portrayal of the hero, which echoes a presumed understanding of a boy's world and can thus leave a girl reader a bit outside of its realm (Hourihan, 1997, pp. 38-39).

case, such a book can become a lecture of endless explanation of the hero's character, choices and events, in the vain attempt to include potential outsiders into its reality.[130]The intended reader is thus an important contribution to the author's indirect, overt choices in affecting the hero. By raising consideration to the points of age, gender, moral development and social context, the author's choice of audience will partially dictate the circumstances the hero is presented in.

Whereas the intended reader affects the role, type, and level of complication of the hero, the choice of genre, narration, focalization and binary and bipolar dualisms concentrate on specific points of importance which enhance and affect the hero's character. Different genres will focalize on different priorities and points of importance which will have a bearing on the character of the hero. In example; put Ilkka Remes' (2003) boy hero Aaro in the middle of a fantasy story and soon his skills in computing and high technology are proved pointless when he has to make fire with either two sticks or a magic spell. In order to survive, and remain a hero, Remes would have to start attributing Aaro with a new set of both skills and characteristics. Two of the most influential indirect effects on the hero are the points of narration and focalization (Hourihan, 1997, p.38 and Vaijärvi, 1972, p.176). According to Wayne Booth (1983) the choice of the technique of narration allows the author to manipulate and direct the way he wants his covert, subliminal choices to be presented (Booth, 1983, p.71). Since through the role of 'fantasm' the hero is the embodiment of these covert choices, the technique of narration directs the manner he is presented in. The chosen narrative technique also allows the author the possibility to try and influence the way the intended reader will perceive the hero's characteristics. Using, in example, the first-person narrative, the hero becomes the focalizing character which allows his consciousness to filter the events of his story (Hourihan, 1997, p.38). It also calls the

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[130] The same can be argued about the differing reality of the English horse-culture. Reading K.M. Peyton's books *Fly-By-Night* (1968) and *The Team* (2008) as a child, I could not for the life of me comprehend how Ruth was able to keep a pony in her back garden without having the sole disapproval (and possible intervention) of the horse community. Also the depiction of both the pony club and the camp set in preparation for the competition was completely foreign for me. Both K.M. Peyton's skill as a writer as well as the talent of the translator were in the end able to draw me in as a child reader, and the point of not understanding the social context was left back grounded. It was only later on in life, when I actually experienced something from the English horse-culture, that I realized how much I had interpreted the books social reality according to my own Finnish stable-culture experiences as a child.

intended reader to a private and very personal relationship with the hero. By using the third-person narrative, the author has the added chance to affirm the nature of the hero's characteristics by in example portraying the inner thoughts of his surrounding social reality as approving of the hero's actions. The third-person omniscient narration can also add to the author's presentation of the hero in revealing and affirming the hero's hidden motives and causes for his actions by in example depicting secret or previously unknown events. By choosing which character, events, thoughts or manners of behaviour is focalized in the text, the author can affect the hero's character in an indirect way. It also calls for the intended reader's approval and attempts to affirm the hero's status in their eyes. The last point of interest concerning the author's indirect influence over the hero is centred on the author's choice of the central binary and bipolar dualisms. The author can influence and enhance the hero's characteristics by determining such specific points of reality which provide further information about the nature of the hero. This is achieved through selecting both central binary and bipolar dualisms. A good example of this is found in Anni Polva's (2000) Traditional hero Tiina, who battles with her equality with boys and longs to be obedient to her parents. Polva's stories reveal the central bipolar dualism of male/female; which is demonstrated in Tiina's aspirations to prove herself equal to both her best friend Juha and the other boys she encounters. The central binary dualisms in Polva's stories are the pairings of knowledge/ignorance and courage/cowardice; as a Traditional hero, Tiina embodies the side of ignorance, which is demonstrated in her battle with school, and courage, which is displayed in her stubborn attitude to prove herself to boys. These central bipolar and binary dualisms thus add to Polva's description of Tiina's character by further explaining the reality Tiina is dealing with; boys are regarded as 'others' and a firm stance of character is demonstrated in the attempt to achieve knowledge and proving oneself as courageous. The indirect affect of the author's overt choices on the hero are thus connected to the manner and surroundings in which the hero is presented in. All of the author's overt choices will influence and enhance the hero's character and thus are an important part of the creation and sustaining process of the hero.

The indirect effect of the author's overt choices concern the surroundings in which the hero is presented in, whereas the direct effect of the overt choices concentrate

purely on the manifestation of the hero's character. The author's direct influence on the hero is achieved through the individual choices made of the hero's age, gender, personality and overt methods of relating to different situations. A further influence is gained through the manner in which both the hero's gender and characteristic are portrayed and the manner of the process of both gaining and sustaining the hero's status. The only area outside of the author's direct influence is the manner in which the child reader will treat the intended hero; if he is rejected or abandoned due to individual preferences. The author has a direct effect on the hero by choosing the hero's overt qualities. The hero's age and gender will determine the hero's outlook, which can be further affected through such individual choices as body build, colour of hair, facial features, and other overt characteristics. The concept of both age and gender will also provide a useful setback against which the hero's character can be painted on; in example if the hero is young, is his appearance older than his usual peers' or if he is a girl, is she like the other girls in the story. In the point of gender, the knowledge of gender stereotypes can work as a background against which the hero's personal differences can be enhanced. A good example of this is found in the character of Pippi Longstockings, who Astrid Lindgren portrayed as an unusual girl:

> "Tommi and Annikka had never seen such an odd girl...her (Pippi's) hair was
> the colour of a carrot...Her nose was the shape of a little potato and it was full
> of freckles. Underneath the nose was a very wide mouth and in it a set of
> healthy white teeth. Her dress was quite peculiar, she had sown it herself...In
> Pippi's long, thin legs were two different coloured socks, one brown and one
> black. And her black shoes were precisely twice as long as her feet."
>
> (Lindgren, 2005, p.12)

Lindgren's description goes against almost every known gender stereotype in her time, a point which adds significantly to the image given of Pippi's contrasting character. The hero-type written by the author will determine both the nature of the hero's social reality and the intrinsic patterns of behaviour the hero will demonstrate towards it. Upon this, the author can make the overt choices which concern the hero's individual characteristics and the distinct methods he uses in relating to his social reality. A good example of this is

manifest in the differences between the three True heroes Emil, Nils Holgersson and Winnie the Pooh. Emil exists in an ambivalent relationship with his surroundings. He does not mean to go against the rules of the outer social reality, but somehow he always ends up doing so. His perceptions in different situations are never to rebel, but to solve the problem by locking himself into the shed before his father has the chance to do so. Nil's on the other hand has a somewhat hostile relationship with his social reality. Having to repent from his wrongdoings he has to learn to live according to a new set of rules he finds difficult at first. He is depicted as having a love hate relationship with his surroundings that can turn into outbursts of affection, anger or resentment. Winnie the Pooh is the calmest of the three. Whatever is happening, Pooh is totally reliant upon the aid of his social reality (usually in the form of Christopher Robin) and all things are taken in stride. His calm is depicted to be a derivative of his limited understanding. All three True heroes are confined to the reality and restrictions of their hero-type and yet demonstrate individual portrayal of characteristics and social behaviour due to the overt choices made by the author.

The way the author portrays both the hero's gender and characteristics and the process of gaining and sustaining his hero's status is derivative of overt, direct choices. The only area within the overt choices out of the direct control of the author is the manner in which the hero's portrayal is received by the child reader; if he is accepted, rejected or abandoned. As previously discussed in chapter 5, the way the hero's gender is depicted will affirm or negate its importance. By using the aid of sex-typing, gender identity and sex-role identity, the author can affect the portrayal and thus the possible interpretation of the hero. This includes also the manner in which the hero's characteristic are portrayed in; how the hero displays his character in both his behaviour and perception of self, if the hero's characteristics are focalized on or more set aside and how his personality, interest and behaviour demonstrate his self image. All of these contribute collectively to the image and perception of the hero's character and form a holistic depiction, which is demonstrated to the child reader. As pointed out in chapter 1, the hero will gain his hero status through firstly fulfilling the requirement of demonstrating both ordinary and extraordinary capabilities. These can manifest in any number of ways; in the hero's capability to master a skill, deal with inner thoughts, or confront an outer situation. An immediate demonstration

of this is not always necessary, but the hero's potential is still usually implied in some manner or other.[131] Secondly, the hero must demonstrate such qualities that promise and convince the reader of his capability to act according to his status. This can be an instant occurrence or a more gradual one and is usually achieved via the aid of other character's perspectives and observations. Thirdly, the hero will ultimately gain his hero status through the selection and choice of the child reader. The gained status of the hero must also be sustained. This is a constant process continuing throughout the whole story and affirmed through the perceptions, treatment and affect demonstrated by the hero's social reality. The author can try to influence this through using for example a specific technique of narration; by allowing the child reader an access to the inner thoughts and perceptions of the other characters. The sustaining of the hero's status is crucial to the hero's character; if this fails, the child reader might reject the character or in worst case abandon him. This is the only area concerning the overt choices, which the author has no influence over. No matter how many, well planned conscious decisions made by the author, the child reader's individual perceptions and choice is what makes or breaks the hero. The author's intended hero can suddenly become a mere protagonist, a hero indicator or just another character in the story, depending upon the target audiences preferences. Because of this the author's influence upon the hero will always remain limited.

The author's influence on the hero, no matter how well planned or executed remains limited; a good demonstration of this is found in the actual process and result of writing a book with the specific goal of creating a hero in mind. I began writing a book called *Ratsastusleiri* when I was thirteen. I set it in the specific genre of Finnish horse-books so that I could draw upon my own experiences of the Finnish stable-culture. I wrote the

[131] A good example of this is found in the respective differences in the initial introduction of K.M. Peyton's characters of Ruth Hollis and Peter McNair in the book *Fly-By-Night* (1968). Ruth, as the intended hero, is depicted as studying an old, used horse book. This gives the sense of persistency and being an outsider; the horse book being worn out implicates that it has been read a lot, and the fact that it has, tells that Ruth obviously is not involved with horses as much as she dreams about the possibility of doing so (Peyton, 1968, pp.1-2). The introduction of Peter McNair has a different quality to it; Peter is first met at a horse competition where he demonstrates extraordinary skill in handling a high strung horse in a difficult situation. The remarks and observations of the surrounding characters affirm Peter's capability and implies of its long lasting nature (Peyton, 1968, pp.7-12). Both of these depictions allows the child reader to choose a hero; I as a child reader chose Peter, because Ruth's determination was not enough to convince me that she could sustain her hero status.

heroine, Lisa, as both the protagonist and the intended hero, and subsequently put some of my own characteristics into her depiction. Being such a young writer, I was more concentrated on the events than the character depiction in my book. Because of this, when read by my friends, whereas they all found it highly entertaining, none of them felt they could identify with the characters. Especially, I was told, with Lisa. Later on, when already immersed in my studies, I found my book again and began an experiment by taking on the task of trying to purposefully create a hero out of Lisa. I found the results surprising; as in the end, Lisa did become a heroine with my target audience but a rejected one, which had turned into a hero indicator. The primary influence on my covert choices made Lisa into a True hero portraying weak disorder qualities and the secondary influence made me use her as an ego-ideal so I could identify with her. My own covert attitudes, perceptions, beliefs and social context also came through the text; as my own experiences in life, being a combination of different cultures, gave an interesting twist to the Finnish stable-culture I was portraying.[132] The indirect influence of my overt choices affected Lisa's character by turning her into an untalented stable-girl, who sees life in a black and white contrast and is approaching the stable-culture as a foreigner. I chose the pairing good/evil as my central bipolar dualism and the pairings nature/culture, knowledge/ignorance and skill/incompetence as my binary ones to further enhance the specific points of importance in Lisa's character traits. The direct influence of my overt choices further established her as a young girl of a temperamental personality who feels somewhat depressed and controlled by her surroundings. Being a True hero, Lisa demonstrates change in her character by displaying development in both her skills as a horse rider and her perceptions about her own life. She does not breach the rules of the outer social reality and thus she has no need to be forgiven. Later on, when altering the depiction of Lisa's character, I realized that I had ended up highlighting some of the features but changing none. As such, she matched the requirements of a heroine targeted specifically at the intended; pre-teenage, horse loving girl-reader.

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[132] A good example of this is found in the depiction and choices I had made regarding the surroundings of the book: being a story concentrated around different happenings in a Finnish horse-riding camp, all of the characters display strangely foreign qualities and mannerisms in them. Also the main building I created, sounded more like a Swiss chalet that a Finnish, traditional log-cabin or manor house usually used in such camp environments.

Trying to purposefully create a hero out of Lisa, I heightened her pre-existing characteristics and made her as suitable as possible for her target audience; as a result she was accepted as a character, not as a hero but as a protagonist turned hero indicator, who pinpointed two other, possible hero candidates out of which one remained the hero. Once finished with my alterations, I gave the book back to my friends who had previously read it when we were younger. The results were interesting; they immediately recognized, identified and accepted Lisa's character, but none of the reader's chose her as their hero. Lisa had turned into a hero indicator who pinpointed two other heroes out of the story. The first character was a boy named Tommi, whom I had written as a sidekick and a friend to the second choice of hero; a character named Anton. Both Anton and Tommi demonstrated skill, knowledge and capability in their dealings with horses, but Anton was depicted as the more talented of the two. The choice between Anton and Tommi depended upon the reader's individual perceptions and preference; Tommi as a hero character turned out to be an 'androgynous hero' and Anton an 'undifferentiated' one. Not intentionally trying to break a hero, I had made sure, that the source of the crime and ensuing evil I had depicted in my book were not connected to Lisa's character. Not having anticipated that Tommi, whom I had written as a sidekick, would gain a hero status, I had made him a culprit to the crime. This came as a total shock to one of the reader's who had chosen Tommi as her hero; she was both horrified and saddened about the incident. She concluded that finding out Tommi's participation in the crime broke his hero status in her views and that as a consequence she had abandoned him, and chosen Anton instead.[133] Meanwhile, the other reader's who had chosen Anton, felt secure and kept their choice of hero throughout the book. Trying to purposefully create a hero out of Lisa demonstrated to me that the author's covert and overt choices have only a limited affect on the hero. Lisa's result with the test readers ended up reminding my own experience with K.M. Peyton's character of Ruth Hollis; despite of all my conscious attempts she had become merely a protagonist, a

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[133] Making several corrections to the book, my friend ended up reading the different drafts a few times. It turned out that between the readings, she had forgotten Tommi's involvement in the crime, and chose him again as the hero. The shock and abandonment of Tommi's heroism was repeated and on both occasions Anton was chosen as the hero instead.

window to the story and the other characters. This not being my intention, I was, and still am, somewhat surprised of the outcome.

As a conclusion it could be stated, that the author's influence on the hero is essential but limited. Being the creator of the hero, the author will perform the irreplaceable task of presenting the hero's character but in the end it is up to the reader to decide his fate. The primary and secondary influence of the author's covert choices affect the hero in such a profound way that the main point of contact between his character and the child reader can become more connected to the author's own intrinsic world than to the depiction given of the fictitious hero. This can make the child reader's rejection or abandonment of the hero a very personal experience, which in turn testifies about the author's emotional involvement enhancing the hero's 'fantasmic' role. The covert, unconscious choice of hero-type is what renders the author somewhat helpless in his capability to produce, or affect such a hero that could be explicitly chosen by the intended readers. This in turn can make the author's covert attempts to affect the hero's character appear much more ineffective that they in actuality are. For it is the author's overt, indirect and direct choices, which cause the hero to feel approachable and trustworthy to the child reader. Without them, even the best possible promise of a perfect connection between the hero-type's social reality and the child reader's inert experiences will remain unrealised. The possibility of a good, profound relationship between the child reader and the hero is thus partially, and yet indisputably, in the hands of the author. For the truth of it is, as modified from Thomas Lynley's statement; "It's that we try, which makes our heroes, not that we necessarily succeed."[134]The author's influence on the hero is in direct connection to the child reader's choice, and thus an important, irreplaceable factor in the making or breaking the hero within children's literature.

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[134] This statement is modified form a line presented by inspector Thomas Lynley in one of BBC's televised versions of 'The Inspector Lynley Mysteries'; based on the books by Elisabeth George. The real line went as follows: "It's that we try, which makes us heroes, not that we necessarily succeed". I happened to overhear it while passing by the television one evening.

Conclusion

The causes that make or break a hero in children's literature are a combination of the hero's type, the child reader's preferences and the author's influence. Hence, the hero's character and his status as a hero are a far more complicated issue than could initially be assumed. Redefining the hero provides a possibility to derive three specific hero-types out of children's literature: the Traditional hero, the True hero and the Ultimate hero. These heroes bring forth and exemplify three different models of social realities and behaviour, which are either active or passive in nature. These models are direct derivatives of the restrictions and laws of the hero-types' respective primal spheres of "man", "god" and "man/god", which are derived from the character of Jesus and allow the hero-types' to differ from each other when in contact with change, rules regarding right and wrong and impairment of social reality. The Traditional hero embodies the primal sphere of "god". He presents his own social reality named the independent social culture, which he controls in an active manner. The Traditional hero will either align with or strictly oppose the outer social culture depending on the strength of his disorder qualities. He displays narcissistic elements in both his social reality and behaviour by displaying the grandioso side of narcissism via his independent social culture. He can cause change in his surrounding characters, he can not do wrong and he is depicted as a leader. The True hero is controlled by the outer social culture and thus demonstrates more passive heroism. He will treat his social surroundings according to the strength of his disorder qualities and he is capable of both changing as a character and doing wrong as a hero. His social reality and behaviour display autistic elements, which restrict the hero to be presented as a follower. The Ultimate hero is a combination of both active and passive social realities and heroism. By embodying the primal sphere of "man/god" he has the capability to access both the binary and the bipolar axis depending upon the strength of his disorder qualities. This allows the Ultimate hero to be presented as either an undifferentiated hero who works as a mediator between his independent social culture and the outer social culture, or as an androgynous hero who is detached from his social reality and thus can present a messianic, bipolar

manifestation of his character. The androgynous hero is the hero-type, which can potentially be broken as a character.

In the process of making a hero a child reader connects with a hero-type that meets his or her specific needs and requirements and grants him a hero-status. The hero-type's intrinsic models of behaviour are the main influence in the type of hero a child reader will choose. These intrinsic models of behaviour are linked to the infancy and childhood experiences of the child reader, and are best perceived through John Bowlby's (1982) attachment theory. This provides a link between the manner of the emotional and physical presence of the adult caretaker and the child reader's choice of hero-type. Whereas the direct link between a specific model of attachment and a specific hero-type is yet to be discovered, a connection can be made between absent parenthood and the androgynous hero-type. This together with Näre's (1991) point about the breaking down of the family institutions works as evidence and partial explanation for the nature of modern children's literature and heroism. The secondary influence affecting the child reader's choice of hero is linked to the concepts of age, gender, moral development and society, which determine the hero's role, nature of the relationship between the child reader and the hero and the child reader's perception of rules. Whereas they contribute to the child reader's preferences and choice of hero they are not influential enough to solely determine which hero the child will choose. The child reader's choice of hero is thus a private process based on a preferred hero-type, which constitutes of identifying, choosing and the possibility to reject or abandon a hero. This makes the child reader the main influence in the existence and success of a hero character. When choosing a hero, a relationship is built between the child reader and the hero. This relationship is fragile by nature and it requires proof of consistency on the hero's part. This is the reason why the androgynous hero can potentially be broken as a character. By accessing the bipolar axis the hero can demonstrate a shift in his character, which is enough to break the confidential relationship between the child reader and the hero. This will cause the child reader to abandon the hero.

The author's influence on the hero becoming and/or remaining a hero is crucial but restricted in nature. The author makes both covert and overt choices in creating the hero,

out of which the primary influence is attached to the author's own childhood experiences of attachment and adult behaviour. This provides the connection to a specific hero-type the author will end up choosing as their model. The secondary influence affecting the hero consists of the author's unconscious writing of 'self' and of his or her inert beliefs and attitudes into the hero's character. This process is attached to the hero's role as 'fantasm', which allows the author to use the hero as a projector of 'real self' or as an ego-ideal and as a funnel through which the repressed viewpoints and emotions regarding the author's social reality are processed through. The overt, conscious choices of the author affect the hero indirectly via the intended reader, choice of genre, narration, focalization and the binary and bipolar dualisms chosen to highlight the hero's character. The direct effects are the choices the author makes about the hero's age, gender, personality and overt methods of relating to different situations. Together all of the author's choices will influence the character and the presentation of the hero and thus they have an irreplaceable stance in alerting and attaching the child reader's attention to the hero. Once the child reader has chosen the hero, securing his status is based on the author's continuous presentation of such affirming and consistent characteristics, which enhance the relationship between the child reader and the hero. The process that breaks the hero consists of the child either rejecting the hero at first glance or choosing an 'androgynous hero', which breaks trust with the reader, therefore the author's depiction can only provide the necessary demonstration of either security or change of character, but the child reader's choice is ultimately what causes the hero to gain, sustain or loose his status. The author has thus only a limited possibility of trying to influence the child reader into accepting their intended hero, and the factors that make or break the hero can often be almost impossible for the author to foresee; "there are ways that seem right to a man (*author*), but in the end they lead to death (*of the hero*)"[135]

I initially started to study the hero as a predefined, uncomplicated character. When reading a multiple selection of children's literature, I started to my interest to find different patterns of behaviour connected to the hero's depicted social reality and relationships. This led me to understand, that both the hero's definition and his existence as a hero is

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[135] Proverbs 14:12, (direct translation from the 1938 Finnish bible and the added cursive mine).

constructed upon a series of models, which I traced to the different elements I had found connected to the character of Jesus. One of my most interesting encounters was to realise the existence of the independent social culture. I was reading Lindgren's Pippi Longstrump at the same time with Lindgren's Emil and Lagerlöf's Nils Holgersson. Juggling between the stories made me realise a difference between the social reality of Pippi and that of and Nils and Emil. Examining these respective differences in more detail, I made the discovery that Pippi's social culture and behaviour displayed distinctly narcissistic elements. Looking at it more closely, it came to me that the elements were in fact embedded in a very distinct social reality, which allowed the narcissistic behaviour, upon which I made the discovery of the independent social culture. Matching Pippi's social reality to other similar heroes' concurred with my findings.

Further, when studying the hero-types and their embedded models, I realized that the same patterns of behaviour were manifest also in the social conduct of adults and in the social realisation of children. In my circle of friends, and in my work as a substitute teacher for children aged 7 to 9, I found the elements of social realisation and behaviour manifested as models and results of different socialization and child raising methods. I found a good example of this in one of the classes I was teaching, where almost all the children were raised by either emotionally and/or physically distant parents. Their behaviour and social conduct displayed erratic switching between either, anger, congeniality or indifference. At times these children looked like they were portraying different personalities, each according to a given situation. The children's social reality and behaviour resembled remarkably that of the 'androgynous hero', and interestingly enough, almost all children were immersed in very extreme forms of fantasy literature.

In the end, I came to the conclusion that there existed a link between the inert models of adult behaviour children were exposed to, and between the hero-types they were most likely to attach themselves with. I also found that the link was usually very subtle, almost elusive, and that many times I made too hasty a connection between certain overt behaviour and a particular hero-type. I found out that children preferred the models they were used to; it was not a conscious decision, and at times different children exposed to

different models of behaviour all liked the same character. An example of this I found in connection to Timo Parvela's (2004) *Ella*-series, which was loved by all the children I was teaching. Parvela's hero in the books is the concept of childhood. It portrays the adults in the book, such as the class teacher and his wife as being both under and at the mercy of the children; it was this concept that the children loved. Having no trouble in identifying with the depiction of 'silly children', they often roared with laughter, and wanted me, as their teacher, to act as the adults depicted in the book.

All of the findings I have made in connection to this study have led me to conclude that the hero's 'fantasmic' function is more relevant and affective than previously thought. Because the hero-types provide a connection between the intrinsic models of adult behaviour and the attachment and choices of both the child reader and the author, they present the hero's role in a more serious, realistic light than before. Since contemporary children's literature is created to answer popular demand, the hero-types found in modern stories can be perceived as a reflection of the intrinsic models of behaviour present in the lives of both the author and the reader. This in itself, when taken into a broader context, can work as a mirror, which reflects the state of both parenting and culture. Taking into account the current magnitude of fantasy literature, presenting specifically 'androgynous hero' characters, I believe there is cause for concern.

Since a connection can be made between physically and emotionally absent parenthood and attachment to both fantasy and the 'androgynous hero', further questions rise also about the possible consequences following the child reader's choice (Avery, 1975, p.242). Whether children's literature can in actuality provide the same (harmful or constructive) effect than other media (Lehtipuu, 2006), and what the hero's role and impact is on the matter; "the relationship between the symbol and symbolised is not only referential, does not simply describe, but is productive, that is, it creates" (Reynolds, 1990, p.53). The problem of conducting further study on the matter is both ethical and moral in nature. If assuming that the 'androgynous hero' can be a harmful experience for a child reader, can one deliberately expose children to such potentially damaging influence in order

to gain data? The influence and consequences of creating specific, constructive or destructive hero images is thus a questionable topic to study.

When comparing this study to other previous findings concerning the hero, it can be realised that fundamentally the hero-types provide a much deeper, in-depth look into the reality and patterns found within the heroes of children's literature. In example, Erikson's (1973) typified hero ideals provide the framework and specific information about the nature of the three hero-types as the Introvert, the Extrovert and the Centrovert, but they lack the further knowledge of both the models of intrinsic behaviour and the disparate social realities they stand for. Näre's (1991) hero models, also provide useful information about the respective relationship the hero-types have with 'change' but they fall short in relation to the hero-types for not demonstrating the respective restrictions the hero's character is abiding by as either 'evolving' or 'non-evolving'. All in all, the formula of the hero-types this study has shown, provide essentially for the understanding of the hero in children's literature.

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Appendix 1

God's Own Fool

Lyrics by Michael Card

Seems I've imagined Him all of my life
As the wisest of all of mankind
But if God's Holy wisdom is foolish to men
He must have seemed out of His mind

For even His family said He was mad
And the priests said a demon's to blame
But God in the form of this angry young man
Could not have seemed perfectly sane

Chorus:

When we in our foolishness thought we were wise
He played the fool and he opened our eyes
When we in our weakness believed we were strong
He became helpless to show we were wrong
And so we follow God's own fool
For only the foolish can tell –
Believe the unbelievable
And come be a fool as well

So come loose your life for a carpenter's son
For a madman who died for a dream
And you'll have the faith His first followers had
And you'll feel the weight of the beam

So surrender the hunger to say you must know
Have the courage to say I believe
For the power of paradox opens your eyes
And blinds those who say they can see

So we follow God's own Fool, for only the foolish can tell –believe the unbelievable
And come be a fool as well

Appendix 2

A speech by N. P. Stookey

(Taken from the televised version of)

Peter, Paul and Mary:
The 25th Anniversary Concert

"I think it must have started with magazines, we should have looked closely at magazines. In the 50's the magazine was called '*Life*' and that's what it was all about, how broad can you be, how accessible, life.

Then in the 60's a new magazine came out called '*People*'. People are a large part of life, it's true, but they are not everything there is in life, and then the next magazine that came out in the 70's, it surely should have told us, it was called; '*Us*'. Us is still people too, only you see, it's not 'them' it's only 'us'. Then about three years ago I saw a new magazine on the stand called '*Self*', I knew we were in trouble then.

Any day now, I expect to get a magazine subscription, an offer for a magazine called '*ME*' and then when you get it, it's just twenty pages of Reynold's Wrap."