

Ministry of Higher Education and Scientific Research
University of Algiers 02 Abou El Kacem Saadallah
Faculty of Foreign Languages
Department of English

From Remembrance in Fiction to Recreation in Film
Representations:

A Transmedial Approach to the ‘Hidden Adult’ in
Children’s Fantasy Narratives:

The Case of J. R. R. Tolkien’s *The Hobbit* (1937) & P.
Jackson’s *The Hobbit: An Unexpected Journey* (2012), D.
W. Jones’ *Howl’s Moving Castle* (1986) & H. Miyazaki’s
Howl’s Moving Castle (2004) and P. Ness’ *A Monster
Calls* (2011) & J. A Bayona’s *A Monster Calls* (2016)

A Thesis Submitted in Fulfilment of the Requirements
for the LMD Doctorate Degree in Anglo-Saxon Cultural Studies

Submitted by: Asma BELAZOUZ Supervised by: Prof. Amar GUENDOUZI

The Jury:

President: Prof. Brahim MANSOURI, University of Algiers 02

Supervisor: Prof. Amar GUENDOUZI, University of Tizi Ouzou

Member: Dr. Houria AIT AMMOUR MCA, University of Algiers 02

Member: Dr. Assia KACED MCA, University of Algiers 02

Member: Dr. Fethi HADDOUCHE MCA, University of Blida 02

Member: Dr. Yasmina DJAAFRI MCA, University of Mostaghanem

2019/2020

Table of Content

Declaration.....	I
Abstract.....	II
Dedication.....	III
Acknowledgement.....	IV
INTRODUCTION	1
CHAPTER ONE: Childhood, Children’s Fantasy Fiction and Transmedia Storytelling	16
I. Childhood and Children’s fiction.....	18
II. Children’s Fantasy Fiction between Tradition and Innovation.....	32
III. Fantasy and Transmedia Storytelling.....	43
CHAPTER TWO: A Transmedial Interaction with the Shadow Text and Revision of the Hidden Adult in Early 20 th Century Children’s Fantasy Literature; The Case of: J. R. R. Tolkien’s <i>The Hobbit</i> (1937) & P. Jackson’s <i>The Hobbit: An Unexpected Journey</i> (2012)	69
I. Bilbo’s Conscious and Unconscious Quests in J. R. R. Tolkien’s <i>The Hobbit</i> ’s Fantasy Narrative.....	71
1. Textual Consciousness: Bilbo’s Heroic Quest for the Treasure...77	
2. Textual Unconsciousness: Bilbo’s Individuation Quest for the Self	84
II. A Transmedial Interaction: Revising the Hidden Adult in Peter Jackson’s Version <i>The Hobbit: An Unexpected Journey</i> (2012)	88

1. Textual Interaction: Bilbo; A Child's Ambivalent Quest.....	97
2. Textual Revision: Gandalf; An Adult's Quest for Revelation.....	104
 CHAPTER THREE: A Transmedial Negotiation and Revision of the Inherited Hidden Adult in Late 20th Century Children's Fantasy Literature; The Case of: D. W. Jones' <i>Howl's Moving Castle</i> (1986) & H. Miyazaki's <i>Howl's Moving Castle</i> (2004)	
I. Negotiating the Inherited Shadow Text and Hidden Ault in Diana Wynne Jones' <i>Howl's Moving Castle</i> (1986)	114
1. Textual Liberation: 'In Which the Chapter Title Reveals the Shadow Text'	116
2. Textual Empowerment: 'In Which Sophie Chooses her Destiny and Accepts her Appearance'	123
II. A Transmedial Interaction: Recreating the Shadow Text and Reinventing Adulthood in Hayao Miyazaki's Version <i>Howl's Moving Castle</i> (2004)	133
1. Textual Interaction: Howl; Creating a Character's Multi-Dimensionality.....	140
2. Textual Revision: Howl; Re-inventing Adulthood.....	144
 CHPATER FOUR: A Transmedial Remembrance of the Hidden Adult as Transgenerational Trauma and its Retrospective Reconstruction in 21st Century Children's Fantasy Narratives; The Case of: P. Ness' <i>A Monster Calls</i> (2011) & J. A Bayona's <i>A Monster Calls</i> (2016).....	
I. Adulthood in Patrick Ness' <i>A Monster Calls</i> (2011).....	159

1. From Hidden Adult to Adulthood: The Truth Telling Monster.....	164
2. From Adulthood to Otherness: The Other Voice in Conor's Mind	176
II. A Transmedial Retrospective Reconstruction of the Hidden Adult's Traumatic Memory in J. A. Bayona's Version <i>A Monster Calls</i> (2016).....	184
1. Textual Interaction: Conor's Transgenerational Trauma of the Hidden Adult.....	188
2. Textual Revision: Conor's Retrospective Reconstruction of the Hidden Adult Narratives.....	200
CONCLUSION	208
BIBLIOGRAPHY	217

Declaration

I hereby declare that this dissertation is my own work. I confirm that I am the sole author of the written work here enclosed and that I have not sought or used inadmissible help of third parties to produce it. The information derived from the literature has been duly acknowledged.

Asma Belazouz

Algiers

November 18th, 2020

Abstract

This thesis identifies the ‘hidden adult’ as a dominant speaking subject in children’s fantasy narratives. It argues that the adult’s voice present in the shadow text constructs in a double layered narrative inconsistent images of childhood with moralising associations. The narrative duality in children’s literature in particular causes textual ambivalence that can, however, be subverted to liberate its language. The remaining surface text voices the child’s polyphonic self in its I-other dimension to express an inherited cultural memory of the hidden adult. With its dialogical implications and structural otherness, the inherited memory can travel in two axes: vertically for a transtextual return to medievalism and horizontally for a transmedial revision of the hidden adult while maintaining a textual identity for each narrative version. The vertical horizontal travelling of narrative memory in transmedial adaptations continually remembers and reuses medieval emblems in order to recreate the hidden adult into adulthood meaning the new textual identity of consistent and truth telling adult voice. It does so by subverting traumatic implications of the authoritative hidden adult to retrospectively reconstruct childhood images written in children’s fantasy fiction positioned in an associative relation with fairy tales.

This thesis investigates British fantasy writing for children and their cross cultural adaptive revisions to identify the structural developments and transformations the hidden adult takes diachronically and transmedially. Building on the theories of John Bryant, Collin B. Harvey, Mikhail Bakhtin and Julia Kristeva, this study demonstrates how transmedial fantasy narratives in 21st century produce a new adult voice and argues that it builds on traditional source material to retrospectively reconstruct the memory of the hidden adult and its narrative structure. It suggests that a transmedial narrative technique can dialogically revise narratives to retell them to children expanding their experiences with the fantastic storyworld.

Dedication

... To my loving husband, Sofiane Merakchi

Who makes the impossible possible

And the fantastic our real

Acknowledgement

I would like to acknowledge my indebtedness to my supervisor, Professor Amar Guendouzi, who made this work possible. His friendly guidance and expert advice have been invaluable throughout all stages of the work.

I greatly thank the jury members Prof. Brahim Mansouri, Dr. Houria Ait Ammour, Dr. Assia Kaced, Dr. Fethi Haddouche and Dr. Yasmina Djaafri who, despite the pandemic restrictions, made it possible for me to defend my work.

I would also wish to express my gratitude to Professor Brahim Mansouri for the valuable insights he always offered about media studies. His continuous guidance has contributed greatly to the improvement of the thesis.

I have also greatly benefited from the seminars delivered by Dr. Ait Ammour Houria, Prof. Djamila Hanifi, and (may they rest in peace) Prof. Foued Djemai and Dr. Tazrouti. I take this opportunity to render my warmest thanks to their valuable teachings and encouragement.

The person with the greatest indirect contribution to this work is my husband, Sofiane Merakchi, who has always believed in me, showed me how to appreciate cinema and fantasy, read all my manuscripts, and with his continuous support and immense love, gave sense to this work.

I am grateful to my friends, Amina Sellam, Houamdi Djamila, Kenza Tegaoua, Selma Djaballah, Meriem Chergui, Iméne Chaiblaine and Meriem Louzani who always believed in my ability to complete this work and saw in me throughout the way what I still dream to become.

My thanks are extended to my mother, sisters, brothers, nieces and nephews who, knowingly and unknowingly, led me to work on the subject of children's literature.

INTRODUCTION

This thesis explores the presence of the ‘hidden adult’ in children’s fantasy literature and its transmedial representations. It is a diachronic study that examines the development and transformations of the subject in a number of children’s fantasy fiction and their film adaptations belonging to the period between 1937 and 2016. The studied corpus includes the three novels: J. R. R. Tolkien’s *The Hobbit* (1937), Diana Wynne Jones’ *Howl’s Moving Castle* (1986), and Patrick Ness’ *A Monster calls* (2011) and respectively their film adaptations: Peter Jackson’s *The Hobbit: An Unexpected Journey* (2012) Hayao Miyazaki’s *Howl’s Moving Castle* (2004) and J. A. Bayona’s *A Monster Calls* (2016). The thesis shows that the voice of the adult dominates the narratives for instructive purposes imposing on young readers subjective images of how to perform their childhood. The directors, the thesis argues, recreate the ‘hidden adult’ into what the study names ‘adulthood’ to negotiate the ambivalent implications of adulthood in the transmedial retelling of children’s fantasy narratives. In doing so, they dialogically interact with the original text to revise and retrospectively reconstruct inconsistent narrative elements.

Children’s fantasy storytelling, with its roots originating in 16th century folklore, manifests itself presently with psychological, ideological and cultural dimensions when representing the child. The conception of childhood has thus been bound to the context of its literary and cinematic productions. In England, the complex relationship between the adult who writes and the child who reads has shaped the production of transmedial fantasy narratives. Over the course of the last century, children’s literature and childhood critics have argued that a literature for children is impossible as it follows didactic agendas to establish an adult conception of what a child is. Authors write about ideas that “are inherently ambivalent; therefore, the literature is ambivalent. It offers children both what adults think children will like and what adults want them to need, but it does so always in order to satisfy adults’ needs

in regard to children” (Nodelman 242). Adults are present in texts written for children to ensure they are the main source to teach them how to “perform childhood” (Cecire “Re-enchanted” 04). Children’s film adaptations on the other hand are creating ‘storyworlds’ with elements represented differently from the original texts. They follow the transformations that shift the narrative’s cultural focus and respond to the inherited hidden adult employing contemporary themes of childhood.

Adult writers of children’s narratives are ambivalent about childhood. In trying to construct childhood from their own past experiences, adults build inconsistent subjective images of childhood making the nature of the child divided. Stephen Johnson, in *Everything Bad is Good for You* (2005), compares his own childhood experiences to today’s children and notices a boredom that results from lack of cognitive stimulation because “the culture is getting more intellectually demanding, not less” (Johnson 09). That is, 20th century fantasy narratives retold in the 21st century cannot duplicate the same instructive purposes and similar childhood images. Fantastic storytelling must recreate stories that entice the readers mind to find what is hidden in their deeper layer and listen to the other narrative voice.

The development of fantasy literature was influenced by two major generic traditions in 20th century, medievalism and the Oxford School authors. M. S. Cecire identifies in *Re-enchanted: The Rise of children’s Fantasy Literature in the Twentieth Century* (2019) the first generation authors of children’s fantasy literature to belong to Oxford. Fantasy was born at Oxford University where lecturer authors Tolkien and Lewis reused medieval sources to write fantasy for children. The medieval landscape they created in their writings influenced their teaching curriculum. Cecire argues that Oxford fantasy authors established syllabus based guides for fantastic writing to successive authors graduating from Oxford. This phase was however characterised by imbalances between children and adults. As medieval literature favoured instruction over entertainment, Oxford authors produced a literature that inherited this authority adults possess.

Resonant adult images originating from medievalism create the unfamiliar that embraces the familiar in the real world. Children's fantasy reacts to real conflicts, shares knowledge, and evokes important cultural ideas of instructive nature. When attempting to define 'fantasy', it is unlikely to drift away from a definition that focuses on the strangeness of the created other worlds where unfamiliar characters dramatize events likely to happen in the real one. Rosemary Jackson states that fantasy "is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting the elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and apparently 'new', absolutely 'other' and different" (Jackson 8). That is, no matter how unfamiliar, new and other fantasy is it is rooted in reality. It reflects truth through uncommon but recognisable medieval themes and settings. Tzvetan Todorov defines its environment "in relation to those of the real and the imaginary" (Todorov 25) that when looked at appears to construct the impossible (James & Mendelson). To construct what previously seemed impossible, this research recognises the power of transmedial storytelling of children's fantasy narrative in revealing what is inherently hidden in such texts. Using textual strategies, authors and film makers could subvert the implications of the 'hidden adult' and the 'shadow text' in children's literature of late 20th and early 21st centuries.

The concept of 'shadow text' provides the narrative space that enables us to explore adult's ambivalent views about childhood in children's fantasy narratives. It is a concept and not a textual element because it is what causes thematic imbalances when representing childhood. It is also where the 'hidden adult' can be looked for. It is recognised as the unconscious of the text giving a psychological dimension to both the text and its study when attempting to reveal what adults hide in fantasy narratives for children. Children's literature criticism recognises this inherent characteristic of the genre and the ambivalence it creates. Nodelman argues that adults take it as a "duty to teach children what they don't know" (Nodelma, 157) through simple stories.

This, however, creates an inherent imbalance between the child who reads and the adult who writes. Adults' desire to preserve children's innocence within targeted narratives shapes the literature and defines its main elements.

The adult knowledge and narrative strategies of how childhood is idealised are conceptualised in Perry Nodelman's concept of the 'hidden adult.' His study, *The Hidden Adult: Defining Children's Literature* (2008), covers extensively 20th century, mostly pre-war, literature showing the authority exercised upon children and their innocence. He argues that a 'shadow layer', residing under the simple surface storyline, hides adults and their knowledge in texts for children. To access it, readers require knowledge that would allow them to recognise it through the employed imagery:

These simple, straightforward texts tend to "resonate"—to imply more subtle complexities than they actually say. They do so by implying a more complex shadow text—one readers can access by reading the actual simple text in the context of the repertoire of previously existing knowledge about life and literature it seems to demand and invite readers to engage with. (Nodelman 77)

The ability to sense this complexity requires experience and knowledge in reading, two qualities children lack but are not completely deprived of. That is, "children's literature is like adult literature but simpler" (Nodelman, 142). Rebecca Lukens explains that children's literature derives from literature for adults because "children are not little adults" (qtd in Nodelman, 142) or a different species, they are readers different in degree and not in kind. In this sense, adult authors hide knowledge for two main reasons: to dominate and/or to protect children. Views about childhood and children's narratives tend to express an authority over children holding back knowledge because young readers are not ready to know about it.

Be it to protect or control, the style of storytelling for children is characterised with holding back knowledge, hiding truth, and concealing reality. It is constructed and understood in relation to its parent literature, adult's literature. The two are bound

in a dichotomy inextricably binary identifying what is child as not only what is non-childlike but as not adult (Nodelman 206). A slippage¹ is thus inevitable and constant between the two literatures, and within the complex double layered narrative. In fact, that “slippage allows the hidden adult. What texts of children’s literature might be understood to sublimate or keep present but leave unsaid is a variety of forms of knowledge—sexual, cultural, historical—theoretically only available to and only understandable by adults” (Nodelman, 206). The hidden adult is what is expressed in a surface narrative to imply to what it repressed in an unconscious shadow text giving the latter a psychological dimension.

Fantasy became the dominant genre to contribute to this storytelling technique for its generic characteristics that can cross media boundaries (Harvey 01). ‘Transmedia storytelling’ refers to a complex arrangement of different media representations of one narrative often originally deriving from fiction and expanding to comics, television, cinema, and videogames. Henry Jenkins introduced ‘transmedia story’ to combine theories discussing the interconnectedness of media, narrative, participation and engagement. He states:

A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best – so that a story might be introduced in a film, expanded through television, novels and comics (Jenkins “Convergence” 95).

Storytellers of fantasy fiction produce new transmedial experiences to contribute in expanding a narrative, its storyworld and the further development of the genre through new media representations. They do so preserving the same narrative elements of the unfamiliar fantasy worlds but recreating their images and negotiating their meanings to fit into the cultural context of the time.

¹ Nodelman relies on David Rudd’s arguments who draws on Derrida’s concept of “différance” to explain how this dichotomy affects children’s literature.

Caroline Webb, in *Fantasy and the Real World in British Children's Literature: The Power of Story* (2015), examines J. K. Rowling's the *Harry Potter* series and Diana Wynne Jones' *Howl's Moving Castle* to demonstrate how authors deploy fantasy as a manifestation of ethical power through imagination. She argues that "engagement with fiction can be immensely powerful, as readers of story can not only learn about the world but can imagine new ways in which to grapple with that world, new possibilities" (03). Her study explores the phenomenal *Harry Potter* books (1997-2007) bridging between 20th century fantasy narratives and 21st century contemporary ones. Also known as modern fantasy, contemporary fantasy is a sub-genre set in present day urban environment with elements of the fantastic and the supernatural to create an immersive experience in a magical reality. Fusing magic with the real confirms both childhood and medievalism are important elements in understanding the genre and its development (Cecire). However, although she studies texts that were successfully adapted to the screen, her focus is on fiction overlooking the transmedial representations of new narrative motifs she expertly discusses in her study.

Second generation fantasy authors empowered children and refashioned the narrative to allow them to move towards an understanding of the knowledge carrying layer. Influenced by Oxford school authors, writers such as Diana Wynne Jones and Philip Pullman reproduced themes and medieval settings they learnt from Tolkien and Lewis at Oxford. They, however, refashioned medieval sources to change the depiction of adult characters (Cecire). In *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership* (2009), Falconer focuses on children's texts of this second generation and argues that a small child looks at the world with a "restricted gaze" (98). This look is more intense than that of an adult opening a debate on how relevant it is to maintain knowledge hidden in a shadow layer. The author focuses on a selection of crossover favourites, such as the *Harry Potter* series, suggesting adults enjoy lazy reading that nostalgically reminds them of lost childhood

innocence. He puts forward a reader oriented perspective to explore why children's fantasy is still dominated by adults who enjoy a literary personal experience of growing up they are more familiar with.

In 'What is magical realism, really?' Rogers explains that magical realism bridges between reality and fantasy to show readers the world's objective reality through other eyes. Third generation fantasy authors and film makers are still, in the 21st century, inspired by medievalism and the Oxford school to write fantasies that echo fairy tales but present them with real experiences young readers can recognise and identify with. Zipes argues in 'Why fantasy matters too much' (2008) that authors retelling fairy tales are reshaping the fantastic landscape for both adults and children. In *Fairy tales and the art of subversion* (2012) he claims readers believe fairy tales because they are tied to reality, our experience, and the truth about our world. Filled with optimism, fairy tales tell more truth than we wish to know. However, they also tell stories that construct subjective childhood images not to be emulated in 21st narratives or transmedial representations.

Contemporary authors, such as Patrick Ness, use fairy tales in present day settings to tell or retrospectively retell truth about our world and allow young readers "to experiment with different ways of seeing the world. It takes a hypothetical situation and invites readers to make connections between [a] fictive scenario and their own social reality" (Roslan & al. 5). That is, traditional storytelling can fail to reveal truth about childhood for children. Transmedial narrative strategies revise the traditional ones connecting the imaginary to the real, subverting the false, and recreating the misconceived. In *Adulthood in Children's Literature: Toward the Awareness of Adults' Presence In Children's Literature* (2013), Semizu investigates the concept of the hidden adult exploring the different responses of readers on the basis of adulthood in children's literary fiction. The study focuses on intertextual narratological elements that identify two types of adulthood, direct and indirect, referring to narrative elements used by authors to keep children's texts safe for

reading. So far, this study is the only one that uses the hidden adult as its conceptual framework to explore the presence of adults in children's texts. However, it overlooks the transmedial representations of the hidden adult and the ways in which the concept has been recreated in 21st fantasy narrative adaptations.

In *Alice in Transmedia Wonderland: Curiouser and Curiouser New Forms of a Children's Classic* (2016), author A. S. Kérchy analyses different transmedial extensions of the popular narrative focusing on how each elicits enchantment interacting with the original source to explore Lewis Carroll's novel's ambiguity. This contribution, unlike others that focus on the visual impact of adaptations on viewers, offers a transmedial reading that explores the textual constructions of childhood and children's reading experiences. However, it only looks at enchantment themes and how "intermedial² transitions elicit different modes of enchantment, disenchantment, and re-enchantment" (3). That is, she neither identifies, subverts the hidden adult in the original narrative nor does she show whether other transmedial extensions were able to do so; she rather shows the role of how both text and image help in accepting the absurd Wonderland environment. C. E. Bell, in *Transmedia Harry Potter: Essays on Storytelling across Platforms* (2019), explains how the *Harry Potter* series were transmediated from novels to films to videogames to provide different audience experiences of the same storyworld. He, however, points at the challenges of transmedial experiences for children. Bell suggests that the complexity of a text is what determines its transmediation possibilities for adults and claims that "[a] text for children must necessarily be less complicated" or else children will not be able to understand and participate in the transmedial experiences like adults can (3). He illustrates his assumptions investigating the *Harry Potter* series that "[sit] at a sweet spot between children's media and adult media" (4) confirming that children's

² The terms transmedial and intermedial are often used interchangeably. The author also uses transmedia in her book.

fantastic storytelling appeals to children and adults alike from fiction to films and in all its transmedial forms.

However, the cultural capital of children's fantasy is presently always attributed to the *Harry Potter* series, *Alice's Adventures in Wonderland*, *Percy Jackson*, *His Dark Materials*, and *the Chronicles of Narnia*. Earlier studies are hence bound to focusing on adults' need to write texts that appeal to adult readers using an otherising discourse and a double layered narrative. When transmedially adapted, these crossover texts maintain their adultness to continue appealing to the older audience and, in doing so, fail to subvert ambivalence. This research offers a reading of different children's fantasy narratives, namely J. R. R. Tolkien's *The Hobbit* (1937), D. W. Jones' *Howl's Moving Castle* (1986) and P. Ness' *A Monster Calls* (2011), that have also crossed medial boundaries and renewed medieval sources. It is a diachronic study that deals with the subject of the 'hidden adult' borrowed from Perry Nodelman and meaning the presence of adult voice in children's narratives. The hidden nature of the adult in some narratives, *The Hobbit*, gives a psychological dimension to the study and hence it requires reading narrative doubleness using C. G. Jung's psychological theories of the unconscious. The adult's voice, on the other hand, creates a cultural dimension in other texts, *A Monster Calls*, calling for a dialogical reading. Dialogism is best explained through Bakhtin therefore we will recourse to his theories of self as I-other and polyphony.

Through exploring the texts' film adaptations as a selected transmedial extension, P. Jackson's *The Hobbit: An Unexpected Journey* (2012), H. Miyazaki's *Howl's Moving Castle* (2004) and J. A. Bayona's *A Monster Calls* (2016), this research reassesses the role of transmedia storytelling in providing revised narratives that challenge ambivalence to reconstruct childhood images, revise the shadow text, and subvert the 21st traumatic hidden adult memory. I argue that directors retell the original fantasy creating revised narrative experiences for children. The textual interaction of films shows in the dynamic strategies of revision and subversion best

theorised in J. Bryant's 'Textual identity and adaptive revision: Editing adaptation as a fluid text' (2013). The revision first remembers narrative elements rooted in fairy tales and early 20th century fantasy fiction relying on C. B. Harvey's *Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds* (2015) and then subverts its traumatic implications in 21st century fantasy narratives. This requires using memory and trauma theory to identify the traumatic adult images in children's fantasy and retrospectively reconstruct narrative memory inherited transgenerationally.

The fast growing fantasy storytelling genre, that has been dominating cinematic productions in the recent years, calls for academic interest in the subject. Fantasy provides opportunities for readers and viewers to interact with imaginary worlds to share cathartic experiences of self-discovery and personal growth. It is often children's fantasy that attracts children and adults alike making authors and directors write narratives for both categories. Thus research into the adult voice in children's fantasy narratives is important today because of its transmedial nature. This research attempts to contribute to a growing interest in the field of fantastic transmedia storytelling in order to reassess the narrative techniques carrying the adult's voice throughout time and across media. This study proposes the term 'adulthood' to refer to the new, truth telling and knowledge revealing adult's voice or any of its textual manifestations that replaces the hidden adult in transmedial children's fantasy narratives. My research draws substantially on Perry Nodelman's concept of the 'hidden adult' to explore children's fantasy storytelling. The hidden adult serves as a thread running throughout the study to trace a path of its development and its transmedial representations from being a dominant power to transforming into a knowledge revealing source in children's fantasy storytelling. One of the most important developments in the genre is the use of different sign systems to build these narrative experiences for young audiences. Children's fantasy fiction gained such

popularity amongst readers of all ages that it became a suitable genre to represent in all media.

The diachronicity that gives purpose to this study calls for a transmedial reading as narratives across media also participate in the shift and transformations of a specific genre. Transmedial adaptations remember narrative elements of the original text to revise them in new representations. In ‘Textual identity and adaptive revision: Editing adaptation as a fluid text’ (2013), J. Bryant identifies adaptation as “any work that exists in multiple versions in which the primary cause of these versions is some form of revision” (48). This definition follows Jenkin’s insisting on the importance of making a contribution to “reshape the originating work to reflect [the director’s] own desires for the text, themselves, their culture” (Bryant 48). Bryant explains that narratives are re-authored to intersect with the original text’s ethical, political and cultural contexts and revise them to fit the one in which they are retold. For C. B. Harvey in *Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds* (2015), every transmedial retelling accesses the memory of the narratives told before it. This occurs in a process that “relies on horizontal memory between elements of a transmedia network. In transmedia storytelling memories can travel back and forth along the horizontal axis” (Harvey 91). This builds rich and complex narratives and storyworlds creating a dialogical relation between the original text and its transmedial adaptation. It is in fact this “back and forth” travelling that indicates an interaction between the versions is inevitable.

However, transmedia narratives lack the structural core to apply the synthesised theories on the hidden adult’s issue. Bastiaens and Bouwknegt in ‘Transmedia and Semiotics, a Structural Model for Transmedia Dynamics’ in *New Semiotics between Tradition and Innovation* (2017) and Alzamora, Tárcea, and Gambarato in *Theory, Development, and Strategy in Transmedia Storytelling* (2020) propose a semiotic model that respectively draws from De Saussure’s and Peirce’s semiotics to fit the digital based transmedia storytelling. The semiotic approach to

transmedia storytelling recreates heterogeneous memories built on the reviser's own transtextual experiences and interpretive habits. The dialogical dimension this research takes to investigate the hidden adult calls for Julia Kristeva's 'semanalysis' theory that focuses on exploring texts "from within" revealing what is said in "hidden scenes." She adds to the linguistically designed semiotic theories historical and psychological perspectives relying on Bakhtin's dialogism.

It is at this point that transmedia dynamics can be identified through semiotics with both dialogical and psychological dimensions. I propose a model of semiotic transmedia³ that focuses on the narrative memory of the hidden adult in transmedia storytelling of children's fantasy narratives. I borrow from Kristeva's terminology to identify the adult in children's literature as the 'speaking subject'. Its voice constitutes an identity created of 'habit' (Peirce) with 'associative relations' (De Saussure) when speaking in children's fantasy narratives. But the adult's voice present in the shadow text (Nodelman) constructs in a double layered narrative an inconsistent image of childhood to unconsciously imply the process of individuation (Jung) children should follow but cannot know of. The narrative duality in children's literature in particular causes textual ambivalence that can, however, be subverted to liberate its language (Bakhtin). What remains is a surface text voicing the polyphonic self in its I-other dimension (Bakhtin) to express an inherited cultural memory of the hidden adult. With its dialogical implications and structural otherness, the inherited memory can travel in two axes: vertically (Kristeva) for a transtextual return to medievalism and horizontally (Harvey) for a transmedial revision of the hidden adult while maintaining a textual identity for each narrative version (Bryant). Whether intentional or unintentional, this vertical horizontal travelling of narrative memory in transmedial adaptations continually remembers and reuses medieval emblems, recreates the

³ See Figure 1 page 67

hidden adult, and subverts its traumatic implication to retrospectively reconstruct childhood images written in children's fantasy fiction and fairy tales⁴.

The opening chapter, 'Childhood, Children's Fantasy Fiction and Transmedia Storytelling,' explains the conceptual and theoretical frameworks applied to the study. It provides insights into the notion of childhood, the birth of children's fantasy literature and the adult's conception of the two to control children's narratives. The chapter also presents the theoretical framework as applied in the study. It demonstrates how semiotics provides a structural approach to transmedia storytelling. In order to illustrate how this research develops a structuralised critique of the hidden adult, I propose through the chapter a model of transmedial narrative memory travelling and its retrospective reconstruction.

Chapter Two, 'A Transmedial Interaction with the Shadow Text and Revision of the Hidden Adult in Early 20th Century Children's Fantasy Literature; Case Study: J. R. R. Tolkien's *The Hobbit* (1937) & P. Jackson's *The Hobbit: An Unexpected Journey* (2012)', examines 20th century innovation in fantasy storytelling influenced by the tradition of fairy tales and medievalism. Starting with J. R. R. Tolkien who theorised the genre as portrayed in *The Hobbit* (1937), the first section reads the novel to explore the textual ambivalence the hidden adult causes in children's fantasy texts. Tolkien creates a double layered narrative in which the protagonist's journey is heroic, according to Joseph Campbell's monomyth, and psychological, following C. G. Jung's process of individuation. The dominant speaking subject in the text creates an inconsistent maturation quest that, in the second section, Peter Jackson revises through his narrative version *The Hobbit: An Unexpected Journey* (2012). Through a textual interaction with the original text, the adaptive revision recreates the instances of ambivalence to reveal what was previously hidden. Peter Jackson's transmedial

⁴ See page 56 to 67 for a more comprehensive explanation of Semiotic Transmedia

contribution addresses an older audience to encourage adults subvert their misconception about childhood.

Chapter Three, 'A Transmedial Negotiation and Revision of the Inherited Hidden Adult in Late 20th Century Children's Fantasy Literature; Case Study: D. W. Jones *Howl's Moving Castle* (1986) & H. Miyazaki *Howl's Moving Castle* (2004)', demonstrates the influence fantasy, as written by Tolkien, has on late 20th century literary narratives. Contrarily to Tolkien, Diana Wayne Jones chose to write a children's fantasy that encourages readers to access the shadow layer subverting ambivalence and reinventing the narrative's complexity. It first negotiates the inherited hidden adult images of girl's representations and gender roles empowering the protagonist Sophie with an empowering voice. In doing so, Jones silences the adult speaking subject and replaces it with a child's voice creating a new form of the hidden adult: adulthood. Miyazaki's adaptive revision confirms the hidden adult's transformations Jones introduces in her original narrative. He, however, recreates the shadow text to grant Howl a multi-dimensionality that operates as a critique to the inherited adult's inconsistent knowledge about childhood.

Chapter Four, 'A Transmedial Remembrance of the Hidden Adult as Transgenerational Trauma and its Retrospective Reconstruction in 21st Century Children's Fantasy Narratives; Case Study: P. Ness' *A Monster Calls* (2011) & J. A Bayona's *A Monster Calls* (2016)', highlights 21st century hidden adult transformations and representations in contemporary fantasy. It discusses that the adult's voice and the child's voice in respectively early and late 20th century fantasy fiction are both reintroduced in *A Monster Calls* (2011) to restructure the narrative replacing the double layered text with a dialogical dimension. The novel vertically remembers the travelling memory of the hidden adult transgenerationally as both a traumatic memory and a healing voice communicating in an I-other relationship. It also illustrates how the narrative continues its travelling to horizontally represent the text's dialogical otherness in J. A Bayona's adaptive revision *A Monster Calls* (2016).

It confirms that the hidden adult becomes a transmedial travelling narrative memory that can be retrospectively reconstructed into adulthood.

CHAPTER ONE:

Childhood, Children's Fantasy Fiction and Transmedia Storytelling

Childhood, as a separate phase in human life, is a state of being that we grow away from. As adults, our conception of childhood depends on our memories and a phenomenological understanding of its nature. This creates not only a subjective construction of the nature of the child but a curious one as well. The study of childhood, and of children's literature eventually, is complex because it involves adult scholars who disagree on a range of concepts in the field. Searching for a definition of childhood and children's literature still depends on historians' views about specific periods. However, most agree that both childhood studies and children's literature are inherently dominated by adults as scholars, critics, editors, publishers, illustrators, adaptors, interpreters, and readers of children's literature, films and criticism (Nodelman).

The adult has not only written for children but also orally told them stories before the development of writing systems. The stories featured fantastic realms with magical inhabitants that required only a vivid imagination to create. Also known to us today as fairy tales, these stories were collected by Grimm brothers to give a shape to what would become books for children later. The collected texts were stories told to adult listeners as well but were appropriated to children. The adult, as a reader or a listener, travelled through time and genre to implicitly inhabit fantasy for children. This genre, having more roots in fantastic fairy tales than in tales for children, features narratives similar to fairy stories with their magical creatures and imaginary worlds. Adults developed these multi-layered worlds to tell stories for children but not of them (Mendlesohn).

Storyworlds in fantasy literature are subcreated to hold adult knowledge away from children hidden within a double narrative. Most fantasy narratives would support a surface layer and a shadow one. According to Perry Nodelman, these layers are for two readers. The first surface one is for children while the second is for adults. Thus, the simplicity of these texts is a narrative strategy employed to hold the complexity of narrative doubleness creating thematic ambivalence. It is after investigating both

narrative doubleness and thematic ambivalence that the hidden adult would appear. One way through which the shadow layer can be revealed is illustration. Books of fantasy fiction often illustrate characters, maps, settings, scenes, and other narrative or storyworld elements. According to Nodelman, visualizations in children's literature help revealing the hidden adult. In this age of cross media narratives, visualizations, such as film adaptations, reveal what is hidden in the shadow layer of children's fantasy literature.

The hidden adult is understood as both a concept and a theory. As a concept, it denotes the existence of a double layered narrative, one intended for children and the other –whether intentionally or unintentionally– is implied for adults. As a theory, it allows for a reading of children's fantasy narrative strategies Nodelman indicated as guides to explore texts. In this study, the theory of the hidden adult is used to approach the selected texts and their adaptations. Because the text and its adaptation are considered dialogically, the study uses the transmedial approach in investigating narratives across media. It is the process of crossing itself from the textual medium to a visual one that reveals the hidden adult. Revealing it is only a first step towards a process of interacting with and revising the adaptations following John Bryant's conceptualisation of adaptation as revision.

The following sections introduce the conceptual framework necessary for the contextualisation and understanding of the study. It investigates the creation of childhood as a concept and as a phase separate from adulthood. It also describes the inherent existence of the adult that characterises the study of both childhood and children's literature identified later to be due to the hidden adult. That is, it is a diachronic study that explains how the hidden adult developed in children's fantasy literature influenced by fairy tales and medievalism.

I. Childhood and Children's Fiction

Prior to 1960, the notion of childhood was basically non-existent⁵. The idea was 'invented' sometime between the sixteenth and twentieth century (Ariès). According to Phillipe Ariès, the absence of the particular idea of childhood in medieval societies was due to the undefined nature of children. Regarded as no more than miniature creatures or "reduced adults" (Ariès), children's definition was linked to biological immaturity and physical incompleteness. However, illustrating the image of the child as such is in itself incomplete. Childhood describes "a status of a person which is comprised through a series of, often heterogeneous, images, representations, codes and constructs" (Jenks Qtd from James & Prout, xii). As a status, the child is then "an artefact of modernity" (Ariès), a "social artefact, not a biological category" (Postman). The adult constructs the image of the child as a cultural product of their time and place.

This poses one major problem when attempting to understand and represent childhood. It is fundamentally challenging to imagine one "... 'natural' and/or 'universalistic' conceptualisation of childhood" (Goldson 35). Childhood scholars agree that defining the concept of the "Child" depends on economic systems, historical contexts, particular ideologies, or media access. That is, the notion of the child is culturally and historically constructed (Ariès). It varies from one culture to another conditioned by specific times and places (Prout; James).

People could not distinguish young from old by age in the past but by size. Children were regarded as miniature adults with artists depicting them as "reduced to a smaller scale (...) without any other differences in expression or features." (Ariès 33). The most common portrayal Ariès argued about was that of Jesus the child in which his face has grown features and his body elongated as that of an adult. Ariès

⁵ For a history of childhood as an invention see, Philippe Ariès, *Centuries of Childhood: A Social History of Family Life* (1962)

thoroughly studied the diary of Herod in which he documented the daily life of the young Louis XIII. Such detailed description of the child's world gave insight on the medieval properties attributed to these miniature adults. Ariès investigated this non literate routine in which a social learning was imposed on children teaching them adult matters. Discussions such as on sexuality, for instance, were not kept secret from the young Louis XIII. "Everything was permitted in their presence, coarse language, scabrous actions and situations; they had heard everything and seen everything" (Aries Qtd from Mook: 138-139).

Children integrated society as reduced versions of themselves from the age of seven (De Mause). They lived within traditional families as 'little adults' sharing the world with adults around them (Mook). The discourse of childhood also defines the child as a 'not yet' adult invoking the image of immaturity as the main feature of growing up. The adult, on the other end, is identified as a mature identity that has 'left behind' childishness. (Cornelissen). Defined by lacks and what one is 'not yet' suggests that the child is a subordinate to the adult. The child "has generally been portrayed as irrational, uncultivated, incompetent, [immature] and dependent," (Cornelissen 15) whereas the adult as a mature complete and independent identity, the two must be seen as standing in a relation of power towards each other. The subordinate child is dominated by the adult reinforcing the existence of the immaturity – maturity dichotomy. In other words, the dichotomy of the 'not yet' of the child and the 'left behind' of the adult determines an intrinsic relationship of binary opposition exists between two images of childhood and adulthood. Each stands in opposition to the other, yet, both interconnect in order to constitute the reality of their 'being'. The mature identity sets a target for the immature one conceptualising the end result process as 'becoming' (Cornelissen).

From the seventeenth century onward, the image of the child started being portrayed with sentiments. Parents before this age kept no sentimental attachment or relationships towards their young ones. Ariès considers this century as "a very

important point in the history of feelings.” (Ariés 352). Children were finally given the emotional care and attention they require as fragile beings, providing in return, pleasure for their parents from watching them. This period, essentially, raised the pillars supporting the modern views on the notion on childhood. The shift in how people felt about children granted an emotional meaning to the idea of the child. Anderson called it the ‘sentiment approach’ discussing that the focus of the family was given to their youngsters.

John Locke’s idea that children are born as ‘tabula rasa’ came to cancel the tradition of the Middle Ages. The implications of his philosophy urged society to train and educate children instead of leaving them in the adult sphere as if they were innately socially skilled. Nevertheless, it is when Jean-Jacques Rousseau’s conceptualisation of childhood as important and distinctive in its way of thinking and feeling was put in minds that a revolution and an invention of the modern image of the child could be perceived (Mook). Rousseau portrayed the features of this image as a blooming flower that favours a natural environment. Characterised by their innate goodness, spontaneity, strength and joy, children’s innocence was stressed as natural and as their nature.

The philosopher argued that they must be educated to be aware of themselves and their world influencing and shaping the modern concept of childhood (Mook). Concepts such as, innocence, were nurtured in children and preserved in order not to allow society to corrupt them. Adult life became completely separate from childhood in the Victorian era as being the “golden age of childhood.” (Mook). Ellen Key coined “the Century of the Child” an era spanning from 1850 to 1950 expressing the hope that it would be the golden age of childhood. In contrast, the idealisation of childhood that arose simultaneously as industrialisation amongst the upper classes founded the campaigning notion to abolish child labour. The upper classes romanticised children teaching them the attitudes they require for their adult social status (Sandin). While the aristocracy and middle class distanced their youth from responsibility and the real

world, the working class made of its children apprentices training to reach adulthood ahead of time. The first social class saw the second as an alien menacing the genuineness they desire indestructible in childhood and, hence, rejecting what they considered a subculture threatening the existence of childhood (Sandin). Thus, more than one kind of childhood is thought to have existed at this time. “It is different for boys and girls; a rural childhood is not the same as an urban one, childhood differs from class to class” (Sandin 9)

In *Childhood and Society: Growing up in an Age of Uncertainty*, Nick Lee outlines the process through which the distinction between a being and a becoming could be carried through. According to him, children were inferior to adults. The adult’s existential beingness eroded in an age characterised by uncertainty. That is, “adulthood can no longer be understood as the state of stable completion and self-possession on which ‘being-hood’ once rested and that childhood is increasingly open to ambiguity”(2). Lee questions the conditions becoming requires in such unstable and unpredictable era. He considers that both adults and children should be simultaneously regarded in a dichotomy of being and becoming. In fact, “both children and adults should be seen through a multiplicity of becomings in which all are incomplete and dependent” (Prout 67). This cancels the very notion of childhood that disappeared in an age of uncertainty.

Neil Postman theorised on the disappearance of the child in modernity. The adult is no longer considered an omniscient but in a complementary and dynamic relationship with children. This interrelatedness conveys that both meet at a certain point in the social arrow of time within which the intrinsic features of both their temporality is shared. What seems for adults to cherish most in a child is their innocence and the purity of their existence. Children’s ignorance about the miseries of the world had been a utopic fantasy in art since the Middle Ages (Sorin). Lee considers the time in which children were trapped in this uncertainty of being and scepticism of becoming as an ambiguous one. The line that separated the two concepts

into a dichotomy defined by opposition became blurred and nearly non-existent. He argues “childhood has not ‘disappeared’, it has rather become more complex and ambiguous” (Lee 76). What have disappeared in fact are the two distant worlds that divided the human into two conceptualised notions, childhood and adulthood as distinguished during the century of the child. In his book, *The Disappearance of Childhood*, Neil Postman defends the hypothesis that childhood had been the outcome of the age of literacy, thus disappeared with the advent of the age of media. The latter bridged the distanced spheres of the adult and the child allowing for equal access and sharing of information for both.

Prior to 20th century electronic media revolution, adults monitored the amount and quality of information presented to children (Brinke 8). However, “the television shattered the secrecy and privacy of the home, thereby destroying ‘childhood’” (Lee 75). Childhood’s innocence was lost as a consequence to this unlimited access to information. The characteristic and most important phase of “becoming”, innocence, has not in fact disappeared but can be said to have intermingled with the social experiences of aging. The child moved closer to the adult and the adult closer to the child. They interact within each other’s worlds approaching their differences as their undefined references (Lee). Thus, instead of living in a disordered world, they both interact in alignment when shifting between orders (Lee). Both adult and child are in constant communication within their communities to participate in the building up of each other’s image, self-image, and narrative of life.

The self-image of the identity of the adult rests within the image of the child. Self and identity formation is a continuous process that begins as early as infancy. In fact childhood is regarded as an essential component of the self, fitting into what is known as our ‘narrative of life’. From as early as the beginning of twentieth century, theories about the correlation between childhood memories and adulthood experiences have been developed and accepted by psychologists. Freud’s dream narratives, Jung’s universal life myths, and others’ accounts on memories and

autobiographical stories all opened a door to the ‘narrative’ theories of personality. McAdams formulated in 1985 the ‘life-story model of identity’ theory in which it is understood a person begins in adolescence and early adulthood “to construe their lives as evolving stories that integrate the reconstructed past and the anticipated future in order to provide life with some semblance of unity and purpose.” (McAdams 243). Identity is, thus, conceived throughout a process of continuous interactions between adulthood experiences and childhood memories.

The self-defining memories set childhood as a reference phase to the adult emphasising on the theory that life is like a plot narrating one’s identity. William James distinguished the storyteller ‘I’ from the storied ‘me’ asserting that the self is both the storyteller and the stories being told throughout a narrative of life. The self is hence storied from early childhood connecting this age to older ones moving into adolescence and adulthood. The self-image of the identity of the adult rests within the image of the child. Self and identity formation is a continuous process that begins as early as infancy. In fact, childhood is regarded as an essential component of the self, fitting into what is known as our ‘narrative of life’.

Children’s literature, if it exists as a distinct genre from that of adults, emerged only after childhood was acknowledged as a separate phase preceding adulthood. Philip Ariès’ *Centuries of Childhood: A Social History of Family Life*, published in 1962, set the foundations that initiated critical studies about childhood, children, and children’s literature. He viewed childhood as non-existent in the medieval ages and as a social construct afterwards. Stories that children were told then were rooted in fantastic folklore and fairy tales. Medievalists agree that the tradition of fantastic storytelling is related to these tales. Also known as wonder tales, fairy tales were primarily orally told to both adults and children. Children’s literature and fantasy sprang from the same soil, that of fantastic storytelling inspired by medieval folklore.

With the advancement of reading, and considering the formative implications the phase of childhood is associated with, authors almost exclusively produced educational works in the Enlightenment. Though instructive reading remained a primary concern, Romanticism later on explored the imaginative to demonstrate the innocent nature of the child. The imaginary in fairytales and folklore prompted the idea that these stories are for children as they combine informative storytelling to draw morals from and images of uncorrupted childhood innocence in nature. The cult of childhood, varying between educational treatises and imaginary narratives, gave a purpose for a literature for children. Zipes (2008), however, states that “it has generally been assumed that fairy tales were first created for children and are largely the domain of children, but nothing could be further from the truth” (p.17). Fairytales and fantasy are shared between children and adults because “the transformative and utopian qualities of the fairy tale appeal to young and older audiences and make it both stable and flexible as a literary form” (Zipes, 100). Arguing that children’s fantasy literature is only for children has been central to scholarly research for the last few decades. Imaginary worlds and their fantastic stories draw children and adults alike within them. The narratives were for children, but not of them (Mendhlson). Scholarly research on childhood and children’s literature define adult child relationship as inherently binary (Nodelman & Reimer, Nodelman). The oppositional associations portray the child as savage compared to the adult (Lakoff & Johnson, Gubar, and Wesseling), as parent-child or teacher-child (Wesseling) and as child-other (Nodelman & Reimer, Nodelman).

When attempting to understand children’s literature, its numerous definitions take different directions which at times are placed on opposite standpoints. In *Defining Children’s Literature*, Peter Hunt begins by insisting on the impossibility of accepting one single definition. In children’s literary criticism, many scholars disagree on the various issues surrounding the literature imposing contradictions over its most basic notions. Jaqueline Rose affirms that throughout history literature has set the

child “as an outsider to its own process and then aims, unashamedly, to take the child in” (Rose 2). She believes that a literature for children is impossible to exist due to adults’ reflections of their own ideas within it. However, Rebecca Lukens argues, for instance, that

literature for children differs from literature for adults in degree not in kind (...) and writing for children should be judged by the same standard as writing for adults (...) to fail to apply the same critical standard to children’s literature is to say in effect that children’s literature is inferior to adult’s literature. (Lukens 7)

Nodelman argues against this equalisation of the two literatures affirming that a text complicated in its language, characterisation, themes, and subject matter addresses an adult audience. He believes children, as separate as they are from adults, require a distinct literature.

Children’s literature can evolve and in doing so become more sophisticated; but if it becomes *too* sophisticated, then it is in danger of losing exactly that which distinguishes it as a type of literature: its lack of sophistication. (Nodelman 286)

Peter Hunt, in *Literature for Contemporary Criticism*, redefines children’s literature in an attempt to demonstrate its continuous ambiguity. He wrote, “[it is] an amorphous, ambiguous creature; its relationship to its audience is difficult; its relationship to the rest of literature, problematic” (Hunt 1). Accordingly, children’s literature is as problematic in its nature as childhood. Hunt’s efforts to create a middle point between the two dichotomous understandings of this literature urge him further to redefine it once more according to its purpose “as books read by, especially suitable for, or especially satisfying for, members of the group currently defined as children” (qtd in Hafiz 159). Similarly, critic Paul Heins claims that “the term *children’s* [in children’s literature] remains a specifying term” (qtd in Harrison 243). Misconceptions characterising the notions of childhood and the definitions of children’s literature indicate the endurance of the “myth of childhood” being an “idyllic state free from burdens, to be prolonged and to be patronized” (Harrison 244).

Literature inherited the tenants of this myth allowing adults to continuously dictate what childhood and children's literature are ought to be like. David Russell, in *Literature for Children: A Short Introduction*, suggests that literature for young readers is as old as adult's literature. No separation between adult and child readers existed then because "literature was rich with a childlike imagination, full of wonders, mystery, and excitement" (Russell 5). Children's delight in adventure and fantasy books affirms their similar enjoyment in oral literature that was nourished by stories on fantastic beasts and unexpected journeys.

For long, children read books for two main reasons, "docere et delectare" or to teach and to entertain (Lerer 20). In ancient Greece and Rome, authors' texts such as those of Homer and his contemporaries were recited for educational purposes as well as for pleasure. Greek and Roman children learnt about the numerous socio-cultural matters from these texts that presented them with an imitated version of adult life. Consequently, one can understand that literature for children and literature for adults in early times had been one and the same consisting of texts for one whole body of readership. Child's literary tradition goes also back to

rituals and to incantations and to drawings on walls of caves and to the human being taking the precious breath of life as Enkidu does on a steppe near Urub or as Adam does in Eden. It is a heritage which includes the ancient Sumerian epic *Gilgamesh*, the Bible, the *Iliad*, the *Odyssey*, the fables of Aesop, medieval legends and romances, and tales of folk and fairies (Harrison 248).

The history of children's literature lies within the general one. Humanness had been imagined and perceived through art and literature. It has always allowed us to draw patterns of any conception, notion, or abstraction. Ambiguities are, thus understood throughout a built up knowledge of human consciousness and unconsciousness.

Children's literature, in its turn, attempts at knowing the child through texts that would require continuous contextual studies in order to measure to what extent adults have. Reducing them to minimised versions of adults and viewing them as part

of a certain image rather than constituting a distinctive one themselves has pervaded the history of the child and childhood across cultures. Until today, folktales, such as those revived by Grimm Brothers, Hans Christian Anderson, and others are still immensely appreciated and reproduced in books and television. Originally, these stories were never meant for children. Containing adults' issues evolving around sexuality, darkness, evil, and heroism, such tales enculturated children for the purpose of becoming what the world aspires from them. Girls were often portrayed as fragile beautiful princesses endangered by beasts, witches, or evil step-mothers; whereas boys were expected to adventure into rescuing them no matter how life threatening the process is.

It is also believed that folktales created a certain culture and tradition of nationalism (Kathofer). Social constructs moulded the child reader into whatever desired form throughout storytelling. Therefore, no matter who or what the child was, they were often understood in terms of their growth. Adults projected in them, throughout becoming ones themselves, their own consciousness and unconsciousness, ideas, norms, beliefs, fears and desires. Nevertheless, what is believed to have laid the foundations for children's writings is John Locke's philosophy. His *Thoughts Concerning Education* advanced the idea that adults are responsible for the education of the redefined child. "[The child requires] some easy pleasant book suited to his capacity" (Qtd in Russell). Locke believed children were born 'tabula rasa' and that society could teach them about its culture, morals, and conceptions in any way it sees proper. The philosopher disagreed though with Janeway's beliefs that children are born from the evil of the original sin hence should be punished and taught faith. He urged parents to replace governors and be the ones accountable for the education of their children. The need to teach moral codes after the emergence of Lockian Philosophy, thus, favoured publishing books with the intention of teaching children.

Children's distinct learning needs and capacities urged authors to write children's texts drifting away from reading adult's literature for educational purposes.

The gap separate adults' concerns and children's ignorance widened further when the French philosopher Jean-Jacque Rousseau wrote *Emile ou De L'éducation* emphasising that children were fundamentally different and need proper care. He attempted at eradicating the issue of moral education from society transforming the way the child is viewed into a Romantic one. Seen as innocent, pure and close to God destroyed the idea that children needed to be cleansed from their original sin. Rousseau rejected all inappropriate adult educational readings except for *Robinson Crusoe*.

John Newbery was a contemporary to Locke's and Rousseau's ideals and had equally been preoccupied by the educational means and measures provided for children at that time. *A Little Pocket Book* was written for both children and parents in order to instruct and entertain. Grenby commented on it as being "the encasement of the instructive material that adults thought their children would need within an entertaining format that children might be supposed to want" (Grenby 4). The alteration in children's educational needs thanks to the philosophy of the time influenced the upcoming centuries even further. Authors were urged to write differently for the two separate stages of life, childhood and adulthood.

Late eighteenth century philosophy promoted Reason over all virtues with a rather optimistic and brightened view on the future. The child symbolised Rousseau's vision of innate natural goodness, innocence and purity celebrating the high virtues and morals of the time. Thus, the theme of childhood rose as central to Romanticism. In Blake's *Songs of Innocence* and Wordsworth's *Ode on Intimations of Immortality from collections of Early Childhood*, the child possessed a significant innocence, natural piety and wisdom (Georgieva 3). Cunningham affirms that "it is difficult to exaggerate the influence of Wordsworth's Ode" (Cunningham 69). The poets altered the misconceptions adults attributed to childhood making of it their reference to innate goodness, moral virtues, and beauty.

Romanticism granted childhood more importance for adults who considered it at first only a starting point in becoming a man or a woman later. Perceptions changed into viewing it as “the spring which should nourish the whole life” (Cunningham 68). Wordsworth went even further into believing that “The Child is father of the Man” (Georgieva 3) assuming that childhood was the representation of the uncorrupted naturally good humanity in its infancy. This new image laid grounds for a literature devoted to criticism and social reforms. Characterisation of children in mid-century Charles Dickens’ novels transformed the conceptions of childhood. Most of his works were named after children characters, such as, *Oliver Twist*, *David Copperfield*, *Little Dorrit*, and *Nicholas Nickleby* reversing reality into adults seeing life through children lenses instead of the opposite. The natural innocence they possess allowed for the dreadful industrialised England to appear as inundating this purity in the smoke and darkness of the factories and slums.

Other authors, such as the Bronte sisters and Mrs Gaskell, illustrated the innocent child’s transformation into an isolated, lonely, orphaned, poor victim trying to survive the antagonising streets and schools of industrialised England. They were often portrayed as such in order to demonstrate what atrocious effects a hostile childhood would have on the future adult. The deteriorating social system treated children as hands increasing rates of illiteracy and mortality. However, with the enactment of new laws prohibiting child labour, and with the passing of school reform laws as well, the child gained the status of non-useful dependent agent. Cunningham considers these achievements for children’s rights as the “triumph of the view that childhood was not only a separate stage in life, but the best of those stages” (Cunningham 58). Unlike the first half of the nineteenth century authors, who wrote for the family rather than the child or the adult as separate readers, the second half witnessed the emergence of writing exclusively for children. Lewis Carroll’s *Alice’s Adventures in Wonderland*, J. M. Barrie’s *Peter Pan*, Francis Hodgson Burnett’s *The Secret Garden*, Mark Twain’s *Tom Sawyer* and *Huckleberry Finn* and many notable

others were stories about and for children that appear to escape society into adventurous almost adult-free journeys. Society seemed to have imposed restraints over childhood against which many novelists reacted developing themes of freedom, liberty and escape, mainly back to nature. Thus, the innate natural goodness and innocence of the child is still cherished in what is considered as The Golden Age of the Child.

Tatar considers the Golden Age of the child authors to have “looked to the mind of the child rather than the agendas of adults for inspiration.” They not only wrote books for children, but invented worlds for them. This reveals that childhood and children’s literature has its own perceptions and conceptions of the different socio-cultural constructs and notions adults used to impose on children in earlier times. The direct alliance of the child with nature embedded in their implicit knowledge of language, morals, feelings, fears and expectations that began to influence the adult’s understanding of them. Authors in late nineteenth and early twentieth century regarded the child as omniscient in their own world emphasising on their self-consciousness and complexity. Children’s literature continued to drift away from adults’ not in form but in carefully chosen child-oriented subject matters.

The notions of childhood and innocence were shaken by the devastating atrocities of the two world wars. Children’s literature witnessed a slowing down in its evolution as separate from the general one (Gubar 7). The twentieth century society lost a number of its moral values and lived in a state of fear away from nature. Although there seems to be a return in viewing the child as needy of parental care and teaching, many authors still distinguished the child as a complex being. P. L. Travers’ *Mary Poppins*, for instance, evolve around past century pre-war family life with an all knowing magical adult character Mary Poppins who enculturates, educates and entertains children.

Authors avoided writing about children at war because, as Hunt claims writing about the child during wartime “involves facing the loss of adult order” (Hunt 129). Contrarily to adult’s literature, which documented the war quite realistically, children’s one kept developing a fantastic genre widening the breach between the two literatures. That is, as discussed earlier, if both began originally as general literature but later separated, twentieth century writing for children took a new considerable path. Authors wrote simple fantasy fiction for children that hides in its deeper layer the truth of the world.

In the modern era, many authors avoided writing realistic children’s fiction in order to escape war horrors and never affect innocence with war crimes, destructions, and deaths. Many broke away from reality into fantasy. The fantastic was considered “the antithesis of realism” and childish, thus, the genre became a children’s genre (Hughes). Authors recognised their young readers to be intelligent moving “simultaneously from innocence to experience and from naturalism to fantasy” (Hunt 138). So, they could freely parallel their own realities of war, sex, politics, and religion as main themes in what is regarded today as outstanding texts of fantasy fiction. Other critics agree that there are two main stages determining literature for children (Cenkova et al. 2006). First, intentional children’s literature is written and published for an audience of child readers, whereas the second is an unintentional one originally written for adults but read by both child and adult readers. This dual audience of unintentional texts for both adults and children is characteristic of medieval stories and fairy tales. They were told to an undivided audience.

II. Children's Fantasy Fiction between Tradition and Innovation

Lewis' *Narnia* books, Tolkien's *The Hobbit*, E. B. White's *Charlotte's Web*, Madeleine L'Engle's *A Wrinkle in Time* and others have all established the unquestionable and remarkable complexity of the genre that built up well elaborated worlds, time dimensions, spatial spheres, and complex characterisations. They craftily employed myths, allegories, and symbols providing the child reader with a cultivated and a sophisticated imagination from which they could extract understandings and conceptions about the different contemporary social, cultural, and religious notions. Their main sources of inspiration, medievalism and fairy tales, continued to influence authors of late twentieth and early 21st centuries.

Every story is the product of the culture in which it is produced. It reveals the history of an ideology, as well as, any hidden or shadowed knowledge within its layers. Fairy tales in particular have interested many scholars for the essential part they play in the formation of one's social and cultural lives alike. Importantly, fairy tales are a sub-genre of folklore that also includes fables, myths and legends. Also known as magic tale or wonder tale, 'folktale' is the general term given to the different varieties of traditional narrative (Chishom 191). Jack Zipes has studied the elements of folk and fairy tales deducing that both terms "[encapsulate] all folktales and fairy tales under one hood." (Zipes 14) Ashliman affirms that fairy tale should be regarded as a "subcategory of folktale, not a separate genre" (Ashliman 34). The inability to distinct one from the other could be due to the uncertainty of the origins of each. Critics of folktales, such as Zipes, claim that it is difficult to exactly identify where and when these stories began stating that:

In fact, the literary tale has evolved from the stories of oral tradition, piece in a process of incremental adaptation, generation by generation in the different cultures of the people who cross-fertilized the oral tales and disseminated them. (Zipes 6)

Over time, across cultures, generations, and borders societies have passed on traditional narratives influencing more recent literary genres and forms. *In Fairy Lore: A Handbook*, D. L. Ashliman defines the term stating that

Folklore is a collective noun encompassing all information that humans preserve and transmit by personal (as opposed to institutional) demonstration and oral communication. Subcategories of folklore include customs, folk art, folksongs, folktales, legends, proverbs, riddles, games, ceremonies, folk remedies, and superstitions. (Ashliman 202)

As such, elements of fairytales are social products mirroring and transmitting ideals and ideologies during the course of the past centuries. The tales are also labeled in German “marchen” or “wonder tale” which is defined as a “tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite creatures and is filled with the marvelous. In this never-never land, humble heroes kill adversaries, succeed to kingdoms and marry princesses” (Thompson 8). Stories about fairies, strange creatures, other lands, fantastical powers and sorcerers with magical abilities are folk or fairy tales. Legends -considered realistic narratives of human actions-, myths -typically telling stories about heroes and demigods-, and fables -identified as brief prose or verse fiction that shares a moral lesson through personified animals and inanimate objects- are also regarded as fairy tales.

Fantastic children’s tales of innocence, adventure, growing up, and happy ever afters use enchantment, heroes, dragons, wizards and monsters to entertain and instruct young readers. Their plots, often evolving around heroic deeds, chivalric battles, and adventurous quests, echo tales from the Medieval time implying the significant moral impulses of telling stories of childhood to children. Owing to the conventional morality fundamental in medieval literature, children’s fantasy authors and film makers of 20th and 21st centuries fused these old medieval emblems with new modern motifs in a narrative that has set its own transmedial patterns. Protagonists often journey in time and to supernatural places to discover the world the adult

storyteller has set for them. Authors turn these journeys into psychologically empowering quests but maintain their power over children in inherently ambivalent texts. Film directors, on the other hand, challenge this ambivalence recreating the double layered or the dual voiced narrative to reconstruct the experiences of adulthood and dialogical otherness originally used as textual strategies to dominate children's stories.

J. R. R. Tolkien and C. S. Lewis are the two celebrated authors behind the genesis of children's fantasy literature influenced by medievalism. They chose the downplayed children's fantasy literature to convey modern issues. Their approach to participate in building the cultural image of childhood in a disenchanted world relied on the bringing back of enchantment. Modernist splitting of the intellectual world and the cultural one to convey meaning upgraded fantasy writing from an escapist dimension to a vehicle that transmits the essence of good and evil, innocence and experience, and peace and war under the cloak of children's stories. The power of this fusion between medieval images and modern concerns created a place for children where truth exists alongside magic, the real is clothed in the strange and where the child is represented but the adult is no less present.

Adults who reproduce the same earlier narratives "view their own current childhoods nostalgically as something to value for its relative innocence and simplicity. In a sense, the text invites child readers to develop a double consciousness—to be both delightfully childlike and separate from that childlikeness, viewing and understanding it from an adult perspective" (Nodelman 46). The overlapping of nostalgic memories and cultural demands can create, in children's fantasy narratives, an ambivalent child who is innocent but also experienced, desires to grow yet wants to remain young, confronts problems but longs for happy endings (Nodelman). This ambivalence requires narrative doubleness where the adult, hidden, celebrates the desired side of the child -innocence- expressed in a surface conscious

layer, while repressing the undesired opposite -experience- in a shadow unconscious layer implied for adult readers.

In his essay 'The Other: Orientalism, Colonialism, and Children's Literature' (1992), Nodelman discusses the power relation between adults and children as 'otherness' with adults dominating children as the white man does with the other. His focus is, however, on the discourse that distinguishes adults' dominance over children but overlooks the narrative aspects involved in its making. Jacqueline Rose in *The Case of Peter Pan, or, The Impossibility of Children's Fiction* (1994) elaborates on this dominant relationship that benefits the adult world. She expresses her conviction that a literature for children is impossible as long as the adult colonises the child. However, Rose's arguments build on J. M. Barrie's *Peter Pan* published as a novel in 1911. Its colonial discourse reflects 19th century narratives of childhood misconceptions. Nodelman and Rose both established the pattern of child adult dichotomy based on power relationship but limited its assumption to colonial otherness. Other studies also view the relationship from a postcolonial perspective as that of otherness and not as a dialogical one (Nodelman). Although some conceptions differ across time and space (Cunningham), many regard the need to maintain authority as primary.

The tension between the adult and the child expresses the impossibility of children's literature (Rose). Adults create subworlds for childhood to hide knowledge. Fantasy harbours this doubleness as it shows through ambivalence in narratives manipulated by adults. Thus, children's fantasy stands in the shadow of adult's literature as childhood stands in the shadow of adulthood (Rose, Nodelman). This is, however, a view that covers 20th century fiction overlooking 21st century texts and transmedial adaptations. In *The Hidden Adult: Defining Children's Literature* (2008), Nodelman recognises that the shadow layer allows for a possibility of a hybrid literature for children and of children but is still written, edited, published, read by adults. A text intended for children is possible when identified as simple with motifs such as innocence, home, and growing up in which didactic intentions become

implicit. But authors in the second half of 21st century reconsidered the instructive nature of this literature and replaced its purpose with ethical rather than moral implications.

Writing to teach gives the text a second point of view, that of the adult. Wall's *The Narrator's Voice: The Dilemma of Children's Literature* (1991) observes that children's narratives are identified by the presence of an adult narrator who narrates for children. The author identifies the adult voice speaking to adults who choose to read children's texts first before allowing children to because they are inexperienced. However, she offers a reading of 20th century fiction talking to children and adults as both valid readers of a child-cantered narrative. In 'Has Children's Literature Come of Age?' (2005) Watson argues that authors manage to "find ways of making the complexity of the human experience manageable to young readers who are inexperienced both as readers and as people" (121). The author is concerned with whether children's literature can be independent from adult's one offering a reading of crossover books to show the overlap between the two. He concludes that there is a possibility for a children's fiction if adults find ways to fashion it for inexperienced young readers. He, however, does not distinguish any particular narrative strategies to do so.

Adults write and read texts that are not designed for them so they attempt to express this complexity through simpler stories and characters under which a more complex and unconscious storyline hides. Nodelman does not exclude the possibility that some children might, intuitively rather than through experience, sense the existence of this concealed narrative layer and voice duality. He encourages young readers to reach this knowledge hidden in the shadow text. He, however, elaborates very little on this point as the focus is on adults reading and writing pre-war texts mostly. Critics overlook the ways in which adults can write for children what children would write for themselves. That is, the above mentioned studies focus on the adult's

voice and representation in children's narrative instead of finding textual strategies to subvert the adult and empower the child.

The Hobbit, or There and Back Again is a fantasy children's novel by J. R. R. Tolkien published in 1937. The novel follows the quest of hobbit Bilbo Baggins to reclaim the kingdom of the dwarves and the treasure guarded for long by dragon Smaug. The stories of Bilbo's adventures are each told in a chapter forming together an episodic quest which introduces each time a specific creature, myth, or mission. The journey leads him from the comfort of his rural environment into unexpectedly gloomier lands. His adventurous Tookish side helped him react wittily to threats that endangered his life and the lives of his dwarf companions. Bilbo's common sense develops into wisdom throughout the narrative demonstrating the increasing level of his maturity in dealing with crises. When the tale reaches its climax in the Battle of the Five Armies, a conflict gathers all creatures met earlier into a battle over the treasures of the dwarves kept under the Lonely Mountain. It is at this battleground that Bilbo's personal growth and wisdom are put to test and drive him to act with heroism to put an end to the conflict.

The story begins when Gandalf, a wandering wizard, introduces Bilbo to a party of thirteen dwarves who are determined to reclaim the homeland of their kingdom, the Lonely Mountain, and its treasure from the dragon Smaug. To the astonishment of Bilbo, the wizard reveals he has selected him to serve as a 'burglar' and lead the expedition into the Mountain through a secret door. Despite the hobbit's home loving nature and the dwarves ridiculing the idea of him leading them, he joins the company to journey into the unexpected. The companionship, travelling into the wilderness, is for a first hardship caught by trolls but saved by Gandalf and then led to Rivendell where king of elves Elrond could read the secret writings of the map to the Lonely Mountain's secret door. When passing over the Misty Mountains, they are also caught by goblins that detain them underground. In the depth of the mountain, Bilbo gets separated from the party and escapes into the tunnels. Although he is used

to living in holes in the grounds, he feels lost and starts wandering around until he finds a mysterious ring and puts it in his pocket. He then encounters Gollum, a strange creature that inhabits the tunnels and wants to eat Bilbo. Gollum suggests they play a game of riddle to show him the path out if he wins or else he becomes the creature's meal. With his wits and the help of the ring that turns the one who wears it invisible, Bilbo escapes the mischiefs of Gollum. He re-joins the dwarves who see in him an unexpected bravery.

The journey continues and more hardships and creatures are met along the way. The party is chased then by the goblins and Wargs, who seek revenge after the killing of their king. Giant speaking eagles save Bilbo, Gandalf and the dwarves. Because rest was needed, they found the house of welcoming Beorn, an animal loving-man who can assume the appearance of a bear. The company later enters the black forest of Mirkwood without Gandalf who often disappears for mysterious missions to reappear when most needed. This forest is home to gigantic speaking spiders that attack the travelling group. It is with the help of the ring that Bilbo is again able to escape and save his friends from becoming a feast to the spiders. He also rescues them from the dungeons of the Wood-elves to continue their journey towards the Lonely Mountain. They near their destination once they arrive to Lake-town, a neighbouring human inhabited land. The people of the town begin chanting the prophecies of slaying the dragon Smaug when the dwarves appear and reveal that their king Thorin Oakenshield is amongst them. The dwarves and Bilbo continue their marching towards the Lonely Mountain and find the secret door when they reach it. Bilbo enters and scouts the surroundings and the dragon and finds a weakness in Smaug's armour. Smaug, infuriated by the intrusion, attacks Lake-town and destroys it. The town's archer, Bard the Bowman, slays the dragon after hearing of its vulnerability reported earlier by Bilbo.

When finally the dragon is slayed and the dwarves regain possession of their mountain, the final conflict arises. The Wood-elves and the Lake-town men surround

the Lonely Mountain requesting recompense for the aid they provided to the dwarves and a compensation for the destruction of the town. The dwarves, following the proud Thorin, refuse to share their treasure and summon reinforcement from their kin in neighbouring mountains. Bilbo finds the Arkenstone, a heritage of the Oakenshield's dynasty, and steals it. Attempting to terminate a war before it starts; the hobbit uses his invisibility ring to reach to the other side and tries to ransom the Arkenstone. The war seems to be inevitable until Gandalf reappears to warn of the marching of an army of goblins and Wargs. The dwarves, men and elves band their forces only to find that the giant eagles and Beorn have also joined to fight against the goblins and Wargs. The Battle of the Five Armies puts an end to the threat of the evil leaving Thorin fatally wounded. Before he dies, he reconciles with Bilbo who returns home with a small share of the treasure yet a wealthier, wiser and more experienced hobbit.

Bilbo's experiences, his personal growth, and heroic conflict solving echo Tolkien's own experiences when he fought in World War I. The author's life influences had been instrumental in shaping his writing. John Ronald Reuel Tolkien, a writer and philologist, was born in 1892 in Bloemfontein, South Africa where his father managed the branch of the Bank of Africa. When he returned to England with his mother and younger brother in 1895, his father passed away shortly afterwards. Tolkien's mother also died of diabetes leaving the orphaned boys in the care of distant relatives spending most their time at school. His special aptitude for languages and literary scholarship won him an Exhibition to Exeter College, Oxford in 1910. In 1911 Tolkien began his first term at Oxford University to take Honour Moderations in Classics and was awarded Second Class in 1913. He continued with the same enthusiasm right afterward to read for the Honours School of English Language and Literature and was awarded First Class Honours in the final examination in 1915. Despite the outbreak of WWI, Tolkien married his beloved Edith on March 1916 and on June that year he was sent to France as a signals officer. In October, he succumbed to trench fever and was returned to England. Although he suffered of no fatal wound,

Tolkien never participated in battles again. His suffering had in fact been psychological, for he lost some of his closest friends to battles in France.

In 1919, Tolkien's professional success pervaded his life. He began as a freelance tutor and was appointed Reader in English Language at Leeds University one year later. He became professor there in 1924 and was elected the following year to the Rawlinson and Bosworth chair of Anglo-Saxon at Oxford. Tolkien's academic career produced ground breaking works of fiction and nonfiction. His most significant published works include: *Sir Gawain and the Green Knight* (1925), "The Oxford English School" (1930), "Beowulf: the Monsters and the Critics" (1937), *Beowulf Criticism* (1937), *The Hobbit: or There and Back Again* (1937), "On Fairy-Stories" (1945), *The Fellowship of the Ring: being the first part of The Lord of the Rings* (1954), *The Two Towers: being the second part of The Lord of the Rings* (1954), *The Return of the King: being the third part of The Lord of the Rings* (1955), *The Adventures of Tom Bombadil and other verses from the Red Book* (1962), "English and Welsh" (1963), *Tree and Leaf* (1964), "Tolkien on Tolkien" (1966). Other works were published posthumously, for example, *The Father Christmas Letters* (1976), *The Silmarilion* (1977), *Unfinished Tales* (1980), *The Monsters and the Critics & Other Essays* (1983), *Roverandom* (1998) and *The Children of Húrin* (2007). On 2 September 1973, Tolkien died of a chest infection associated with a gastric ulcer.

Cecire argues that when the first syllabus was composed to teach English at Oxford in early twentieth century, all it covered came from the medieval period⁶. Tolkien and Lewis insured their students had enough contact with mythology, medieval texts they considered as literature, and philology. Tolkien institutionalised the study of these texts as an identity of the English culture and its literary tradition. With reflective consideration to Tolkien's academic and fiction works, one assumes his own conviction that literature and language are indivisible themes. He believed

⁶ For a comprehensive understanding of how Fantasy was born at Oxford as an antimodernist genre see, Maria Sachiko Cecire *Re-enchanted: The Rise of children's Fantasy Literature in the Twentieth Century* (2019)

that works of literature enlightened the study of the history of language, whereas language was an indispensable part of literature. This inextricable intertwining of the two existed even in the mind of the author when he wrote his novel. He constructed stories with different creatures and for that imagined languages to allow them to speak in his texts. The races inhabiting his worlds often originated from early Germanic Mythology, such as werewolves, dragons, dwarves, and elves. Their history, on the other hand, was the fruit of the imagination of Tolkien elevating the elves above human kind. The superiority of the elvish race appears in their complex languages, Quenya and Sindarin. Through the complementary philological relationship between the imagined tale and language, Tolkien created a most complex setting for his first published work of fiction, *The Hobbit*.

In his first novel, Tolkien invented an entirely new race, the ‘hobbit’. Although the hobbit is of mythological seeming, Bilbo, who is representative of his kind, typically embodies humans. There are many parallels between the imaginary hobbit and Tolkien himself; “I am in fact a hobbit, in all but size” (Tolkien qtd. In Carpenter 179). The comment suggests that the author finds inspiration in his own experiences. Other striking similarities between *The Hobbit* and the real world could be linked to where Tolkien spent four years of his childhood (1896 – 1900), his Aunt Jane’s Worcestershire farm “Bag End”. This was the name of Bilbo’s residence “Mr Baggins of Bag-End” (Tolkien 29).

Personal influences to write children’s fiction had, however, not always been instrumental around the time of *The Hobbit*. Authors’ interests in the late 19th and early 20th centuries followed artistic, literary, and pedagogical reform movements that altered perceptions on childhood almost all around Europe. Jean-Jacque Rousseau’s Enlightenment philosophy on childhood saw a revival that had fundamentally differentiated adults from children. Children have their own reality perceptions that were to be acknowledged as separate from those of adults. Rousseau suggested that

childhood is in its essence innocent and untouched by civilisation. This idea provided fertile minds authors could intentionally write and publish the first fantasy stories to.

Following the theory that children were differentiated from adults for their innocence and uncorrupted nature, there was a renewed interest in the idea that children think primitively. To a child's mind, natural phenomena were animate and balanced between the rulings of either good or evil. Authors, then, reconsidered everything that is wonderful and magical to return to in their texts (Cecire). The return to such Romantic notions from earlier also revived 'folk poetry'. One of the first to readapt folk poetry to be understandable to children was Wilhelm Matthiessen in *The Old House: A Fairy Tale Book for Reading Aloud to Children* (1923). Another significant folk inspired author was E. T. Hoffmann (1776-1822) who, through *The Nutcracker and the Mouse King* (1816), inspired many European writers. English authors, in their turn, recreated fantastic modes of writing to adopt folkloric influences. The significance of English fantasy for children is often attributed to Lewis Carroll (1832-1898) through his novel *Alice in Wonderland* (1865), L. F. Baum's (1856-1919) *The Wonderful Wizard of Oz* (1900), J. M. Barrie's (1859-1932) *Peter Pan* (1911), and P. Travers' (1899-1996) *Mary Poppins* series (1934-1988). The protagonists of the works, Alice, Dorothy, Wendy, and the Banks children, are transported from their real world to a fantastic one. The transportation often requires a portal framed by dreams where they experienced magical adventures impossible to happen in a state of wakefulness. These children's fantastic writings have inspired generations of authors from C. S. Lewis, J. R. R. Tolkien to Diana Wayne Jones and J. K. Rowling.

III. Fantasy and Transmedia Storytelling

Revivals marked the turn of the 20th century rendering it one of the most productive periods for children's fantasy literature. Thanks to Tolkien and contemporary C. S. Lewis, fantasy fiction was born at Oxford in their lecture on medievalism, fairy stories, myths, and legends that had been of particular interest to the authors (Cecire). Besides such influences, Tolkien imagined in his first fantasy fiction (1937) races: their appearance, culture, language, and history. *The Hobbit* marked the emergence of the modern fantasy genre (James 76). His greatest achievement is believed to be the normalisation of the idea of secondary world as the only real world in a work of fiction. Contrarily to Carroll, Baum, Barrie, and Travers, Tolkien and authors after 1955 no longer had to create two parallel worlds and imaginary portals to transport characters from one to the other (James 78). In *The Hobbit*, the setting is an unnamed fantasy world created in a totality and ruled by elemental norms that a reader's mind could effortlessly accept. The normalisation of secondary worlds is only one of Tolkien's achievements.

In his genre founding essay "On Fairy-Stories", Tolkien examines the essence of 'fairy-stories' questioning their nature, origins, and functions. He begins by clarifying that the definition of the term fairy should not overlap with the diminutive fantastic creature. Instead, the understanding of "fairy-stories" should depend on the term 'Faerie':

Fairy-stories are not in normal English usage stories about fairies or elves, but stories about Fairy, that is Faerie, the realm or state in which fairies have their being. Faerie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted (Tolkien "OFS" 299).

He continues to clarify it as a sub-creation, often magical, that consists on constructing a secondary world which obeys to its own rules of "inner consistency of reality"

(Tolkien "OFS" 337). Tolkien names the making of sub-realms a "fantasy", for authors imagine details that derive "from reality, or are flowing into it" (Tolkien "OFS" 360). 'Fantasy' is such an indispensable quality of the fairy-story that it has given the genre its name.

One of the first conditions to consider when writing a fantasy fiction is to take the magic seriously; "if there is any satire present in the tale, one thing that must not be made fun of, is the magic itself" (Tolkien "OFS" 301). The magic that is essential to the nature of Faerie should be taken seriously: neither laughed at nor justified. This leads to the understanding of the second fantasy writing condition: that authors must not frame their secondary world as a dream or a traveller's tale. The story maker who assumes he needs to explain his creation by paralleling it to the real world cheats the reader. Fantasy must independently be realised by the mind that accepts its magic and wonders.

Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside (OFS 327).

Tolkien also reveals his discontent with relegating fantasy fiction to the 'nursery' denying its restriction to children's texts. He also refutes the regarding of children as a "special kind of creature, almost a different race" for their lack of experience and childishness (OFS 324). This matter of children audience being thoroughly examined in "On Fairy-Stories" suggests that believing in the complexity and marvels of fantastic universes could enchant adults as well. In fact, fantasy nowadays needs no defence, for it fascinates readers of all ages.

Fantasy surmounts any artistic simplicity. The art of creating fantasy derives from a mind that merely imagines its own primary world reality differently. To Tolkien, the art of imagining is founded upon logic to display reason; "Fantasy is a

natural human activity. It certainly does not destroy or even insult Reason; and it does not either blunt the appetite for, nor obscure the perception of, scientific verity. On the contrary. The keener and the clearer is the reason, the better fantasy will it make” (Tolkien “OFS” 343). The genre is able to present a clearer view of the primary world to readers of secondary worlds because it is able to “clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity-from possessiveness” (Tolkien “OFS” 346). Fantasy offers, and functions as, a profound escapism from grim realities: noise, engines, hunger, poverty, pain, sorrow, injustice and death. (Tolkien “OFS” 355). The functions of fantasy according to Tolkien are summarised in the heading: Recovery, Escape, and Consolation.

A story maker recovers primary world concerns and desires in their sub-creation only to free them in unchaining fantastic settings. This allows readers of fantasy to regain clearer views of what became familiar. De-familiarisation in fantasy offers escape and consolation as well. These two functions of the genre are closely connected because while the first harbours the desire to flee the primary world, the second brings the joy of the happy ending of all catastrophes. Fantasy is hence the imagining of a secondary world that functions with such “inner consistency of reality” of no less significance than the primary world.

Medievalism was understood as a space where the fantastic is the real. Folktales, epics, legends, and stories were unintentionally enjoyed by children and adults equally. They reflect their concerns and project their cultural identity. Medievalism contributed to the production of fantastic stories at first named fairy stories. C.S. Lewis and J. R. R. Tolkien borrowed from medievalism to reproduce it in their twentieth century writings. They were inspired by mythologies, epics, and fairy tales. Such tales known throughout Europe were a folk heritage authors still employ in contemporary fantasy writing. Zipes studies the influence folk tales and fairy tales had on the European culture. Although they were mostly written by Grimm brothers to educate, Europeans fostered them as their cultural pride (Zipes).

This return to not only reusing and medieval emblems in their texts but also teaching them to the younger generation is a pronounced rejection of the disenchanted modern world. Fantasy writings were instrumental denunciations of modernism and a literally resistance to what is Ezra Pound called “make it new” literature. “Tolkien and Lewis refuted the notion that their own preferred motives of literature were “bad”: that the social hierarchies, triumphant narratives, and moral guidance they found in medieval literature and fairy stories no longer had a place in adult discourse” (Cecire). The mundane reality modern writings emphasised drove them into looking for the enchantment medieval literature provided. They stood against the cult of modernity and modernism which explains their Oxford English School syllabus that focused on the study of medieval literature. Tolkien and Lewis became the fathers of fantasy narrative and emulated the medieval moralising implications of fairy tales in their literature. Children’s fantasy literature was inherently didactic as it recreated the educative experience of a text for young readers.

Tolkien’s essay ‘On Fairie Stories’ established a pattern of fantasy writing inspired from fairy tales. He insisted that an imagined story world and its invented inhabitants constitute a tale for both adults and children. Both authors were antimodernists whose desire to escape from modernist literature urged them to promote their medieval academic background when teaching at Oxford. This literary return to the old allowed both authors to show “the role of the medieval past in present experience, the possibility of using books to find enchantment in the modern world, and fiction’s ability to reveal truth where facts alone cannot suffice” (Cecire). Unlike modernist works, fantastic texts with Medieval-like realms enabled authors to convey contemporary issues across a disenchanted modern world. Modernism considered disenchantment, ambiguity and relativism to effectively describe the real world while fantasy authors were retreating towards medievalism.

Children’s fantasy bridged between what little belief still existed in a nostalgically enchanted world for children and that of a disenchanted modern one. In

Re-enchanted: The Rise of children's Fantasy Literature in the Twentieth Century (2019), Cecire claims that

with the rise of professionalization, bureaucratization, and mechanization in the late nineteenth and early twentieth-century West, and the spread of secularism following the acceptance of Darwin and Freud's theories in intellectual and academic culture, there was less and less room for supernatural belief in official discourse. It was in this landscape of thinking that Tolkien and Lewis took to writing fiction—and flexed their administrative powers at Oxford—to resist the rapidly ossifying distinction between modernity / adulthood / rationalism on the one hand, and the abjected premodern other / childhood / enchantment on the other. (...)

Authors reached back to medieval enchanted stories and folktales to recreate a literature fit for the time bringing back the magic to a world of disenchanted, cruel, mechanised modernity. In doing so, they hid all the knowledge of this cruelty within a shadow layer imbedded in a double narrative and implied for adult readers. According to Perry Nodelman, a children's text is simple but carries within “an unconscious - a more complex and more complete understanding of the world and people that remains unspoken beyond the simple surface but provides that simple surface with its comprehensibility. The simple surface sublimates—hides but still manages to imply the presence of—something less simple” (206). He argues that children's texts represent different qualities of adult literature. They do not hold back knowledge but hide it in deeper layers.

The double function of the genre, with moralising and entertaining implications, makes the narrative a double one. A fantastic world, named secondary world, created by an author and populated with imaginary characters is a subcreation in Tolkien's terms. His significant contribution to world building and imaginary storytelling is enduring (Wolf, Harvey). Tolkien theorised the art of creating secondary worlds and their fantastic inhabitants before media studies as a field of scholarly research focused on it (wolf). It was in his seminal essay “On Fairy-stories” (1947) that the term subcreation was coined to denote the authorial imagining of

fantastic worlds. He conceptualised the process authors follow to achieve a secondary creation with enough inner consistency to allude to a sense of completeness and relation to primary reality. It is because of this narrative secondariness that an unconscious layer and a dialogical otherness are possible. Fantasy allows authors to imply to adults what children should not discover thanks to its 'shadow text'. It, however, causes ambivalence and confirms the binary relation between adults and children.

The rules Tolkien established for fantasy writing in his pre-genre essay "On Fairy-Stories" are inextricably depicted in his works *The Hobbit* and *The Lord of the Rings* trilogy. He created a secondary world, Middle Earth, with such inner consistency to appear as if real in itself and for itself. The real in the novels is also characteristic of the complexity of the creation of races. Either imagined or subverted, the histories, languages, and mythical features of the hobbits, elves, dwarves, goblins and mankind provide a space of wonder to adult readers. The wonders are of such psychological depths that the genre can hence never be restricted to children only. Fantasy began assembling its devices for all audiences in Tolkien's era setting the foundations, definitions and criticism of the genre.

In *The Complete English Language Companion*, fantasy is defined as "imagination; a product of the imagination, especially an extravagant or bizarre notion or creation; an imaginative poem, play or novel." The term indicates, as does the genre, that an imaginative creation is its primary requirement. In *The Evolution of Modern Fantasy*, Jamie Williamson regards Tolkien's fantasy as one that "vacillates between a power of the human mind often evident in fairy-stories and a literary quality discernable in work in various forms" (Williamson 7). He believes that the literary quality of a Tolkien fantastic writing overshadowed any other studies or texts. He quotes C. N. Manlove's definition of fantasy which is closest in content to Tolkien's description:

fantasy is: A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms (qtd from Williamson. Italics original).

Imagining the impossible creations is hence what most definitions agree on as essential for the genre. Besides imagining beings and lands, marvels, wonders and magic occupy an indisputable position in this fiction. Through his creation of Middle Earth, Tolkien has significantly contributed to the formation and popularisation of modern fantasy as a distinct genre. The starting point is often attributed to *The Hobbit*; therefore, this chapter focuses on illustrating some of the key elements of the genre as depicted by Tolkien himself.

The omniscient narrator and several characters in *The Hobbit* follow models of children's literature. Children can identify with food-loving and morally undetermined characters such as Bilbo and some of the dwarves. They experience an episodic progress of the narrative directly relating it to the process of physical and personal growths. Most critics and studies accept Tolkien's *The Hobbit* into mainstream children's fiction. It is a novel that is intended as a fairy-story, or fantasy, suitable to be read aloud for younger audiences. However, Bilbo is far from being the usual fairy tale protagonist type. He is neither a handsome prince defeating an evil for his beloved nor a beautiful feeble damsel in distress requiring the help of that same prince. Bilbo Baggins of the Shire is a middle-aged creature of the race of the hobbit that enjoys the comfort of his hole home thanks to his well-to-do state. Tolkien's main contribution to the literary world through *The Hobbit* is the creation of this race. The hobbit's home is the starting point of the novel marking the beginning of the journey: "IN A HOLE in the ground lived a hobbit" (Tolkien "Hobbit" 11)

Tolkien's straightforward and down to earth style introduces the new fantastic world in a casual manner. The detailed description of his imaginary sub-creations allows readers to accept the fictional world convinced of its inner consistency. The

simplicity of the description is enriched by the unique voices of the characters readers can also identify as originating from different parts of England. The change in dialect often brings humour to the narrative as well. Dangerous lands or situations are also interspersed with humour and songs. When the dwarves were captured by the giant spiders in the shadowy forest of Mirkwood, Bilbo cleverly angered the evil creatures sending them away so he could save his company:

Old fat spider spinning in a tree!
Old fat spider can't see me!
Attercop! Attercop!
Won't you stop,
Stop your spinning and look for me!
Old Tomnoddy, all big body,
Old Tomnoddy can't spy me!
Attercop! Attercop!
Down you drop!
You'll never catch me up your tree! (Tolkien "Hobbit" 5)

Tolkien achieves balance by cutting dangerous scenes with a sense of humour. He emphasises on the difference between what is 'safe' and what is 'dangerous' in the narrative. He distinguishes between the two states because the text is intended for children; a common trait in children's literature is to clearly differentiate between the two.

The light-hearted mood of the narrative seems to ease the impact of such a strange journey on characters and readers. The strangeness of fantasy often reflects the undergoing of a psychological process; as Ursula K. Le Guin wrote in 'The Child and the Shadow', "[f]antasy is the language of the inner self" (qtd from Butler). Employing archetypal images and psychological depth transforms it from children's stories to a vehicle of world truths. Reading what is implied in the narrative points to the specificities of its context be them known to the author or not. The next section explores Tolkien's *The Hobbit* with focus on both conscious and unconscious quests of the protagonist Bilbo Baggins.

J. R. R. Tolkien's fantasy inspired authors to imagine storyworlds where magic is consistent with reality. The Oxford School education gave birth to the second generation of fantasy authors. Writing in the second half of the twentieth century, these authors created fantasy texts that changed the political, social, and cultural views inherited from traditional storytelling rooted in fairy tales (Cecire). Authors in this phase continued to reuse magic, wizards, and monsters, but negotiated their role and representation in children's fantasy narratives. The process artists follow to construct an imaginary world is necessary to subvert or reinvent the hidden adult inherited from first generation fantasy authors.

Diana Wynne Jones' Oxford University education exposed her to Tolkien's ideas and influences. She is a second generation fantasy author who, like her predecessors, replicated fairy tale environments and characters to build her fantastic storyworlds. The author, however, employed fantasy sources Oxford school authors hailed in their teachings for different ends. She created not only a female hero in most of her stories instead of male ones, but also the place where her girl hero could evolve. Sophie Hatter emerged between the traditional domestic sphere and an enchanted one to create a narrative structure of female power instead of the medieval norm of perilous femininity.

Children stories such as those of Grimm Brothers and Charles Perrault could be set as examples of what is termed a fairy tale. Often, the appellation denotes what evolves around fairies, fantasy, magic and all that is ideal, fictitious or untrue (Ashliman). These stories are also often characterised with their "happy endings." Nevertheless, since several names can be given to such tales, "the magic tale" seems to denote best children's fantasy narratives written in the second half of the 20th century and to describe the story of Howl's Moving Castle, which mostly evolves around magic and enchantment.

Thompson proposes the naming ‘wonder’ or ‘magic’ tale as alternative to ‘fairy tale’ and specifies four major elements constituting the narrative. He defines this magic tale as “a tale of some length involving a succession of motifs or episodes. It moves in unreal world, without definite locality or definite characters and is filled with the marvelous. In this never-never land humble heroes kill adversaries, succeed to kingdoms, and marry princesses” (Thompson 8). In *Howl’s Moving Castle*, Dianna Wynne Jones structured the narrative following the magic tale elements Thompson identifies.

First, *Howl’s Moving Castle* is a novel of ‘some length’ and not a short story answering to the requirements of the magic tale. Second, it must involve a “succession of motifs and episodes.” Although the novel might appear chaotic, the twenty one chapters can be taken as separate episodes or individual tales forming a main one. Jones chose to structure her work as do most fairy tales books, that of a story within a story, as is the case, for instance, with *Arabian Nights*. Third, the genre must be fictional moving in an “unreal world” with elements of the fantastic and the supernatural. The land of Ingary, where *Howl’s* castle roams is but one of the narrative’s supernatural elements, such as the fire demon Calcifer, flying boots, and disguising cloaks. Finally, the tale’s heroes must overcome hostilities while adventuring towards a new state of their being leaving behind the weakness or the flaw they began their journey with. Indeed, Sophie’s journey after her transfiguration allows her to leave her social fears and expectations behind.

Howl’s Moving Castle is a tale full of magic, bewitchment and enchantment within fantastic places. Its mysterious narration suspends natural laws at times making castles move, humans metamorphose, and fire speak. Sophie and *Howl*, the heroine and hero of the tale, need to overcome difficult challenges so good can win over evil. Finally, happy endings are achieved for several characters. After all, a tale is a place “where wishing still does some good” (Ashliman) In fact, wishing is Sophie’s magical power. In this novel, the traditional narrative style allows to reflect

on social and historical conditions. Social values are highlighted and stand out when such texts are read in context. The relationship between reality and literature becomes so close and inevitable; “literary texts are not merely cultural by virtue of reference to the world beyond themselves; they are cultural by virtue of social values and contexts that they have themselves successfully absorbed” (Greenblatt 229). Through tales, storytellers often offer readers socially acceptable worlds of fantasy in which fears and taboos are openly and literally exposed and expressed. This acceptable outlet of usually unspoken issues in the real world also holds ‘didactical’ functions adults often attempt at transmitting to children. Problems are rendered real when young readers are able to identify themselves with the hero or heroine. In the matter, Maria Tatar writes,

Fairy tales are still arguably the most powerfully formative tales of childhood and permeate mass media for children and adults. ... The staying power of these stories, their widespread and enduring popularity, suggests that they must be addressing issues that have a significant social function—whether critical, conservative, compensatory, or therapeutic... ... Fairy tales register an effort on the part of both women and men to develop maps for coping with personal anxieties, family conflicts, social fictions, and the myriad frustrations of everyday life. (Tatar 56)

This suggests that traditional narratives are powerful tools adults may employ in order to express their matters, perceptions and expectations to children. Historicists identify these narratives as reflections of socio-cultural conditions of the time in which they were produced. That is, fairy tales have ideological grounds with its origins often rooted in politics. Zipes considers tales are able to “preserve traces of vanished forms of social life even forms of social life even though tales are progressively modified ideologically” (Zipes 105). He makes use of Marxist paradigms in order to link between the different ideologies and literary texts. He sees the traditional tales as formative stories with socialising functions. Thus,

literary genres that adapt fairy tales elements are inherently regulatory of social conduct, cultural understanding and conceptual convictions.

Traditional tales can also serve as outlets of criticism of some ideologies. Jones' conception of writing for children combines elements of the traditional narratives and the structure of fantasy literature as a genre. One definition of this genre describes it as a "fantasy text in a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it; when set in an other world, that other world will be impossible, though stories set there may be possible in its terms." Writing fantasy literature is locating the real within the unreal with events impossible to occur in ordinary world. Jones also said about fantasy that "there are no rules, only principles and natural laws." The author shook the foundations of fantasy writing (Mendlesohn 13) being "one of the most thoroughly transgressive writers around" (Butler). Her ability to shake and reinvent the storytelling of the magic tale combined with the fantasy genre is the reflection of her criticism of the content of fairy tales as an outlet of ideological conceptions for children.

Jones employed the 'ideal hero' figure in her novel *Howl's Moving Castle*. As do most traditional tales, she makes of Sophie a hero who journeys towards a sense of self accomplishment. But Sophie is not a typical hero of children's fantasy fiction. The girl who is the eldest of the Hatter's family is bound to fail according to the understanding of fortune seeking at her time: "it is quite a misfortune to be born the eldest of three. Everyone knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes." She is not only a girl but one whose fortune is predetermined for her. She finds no Gandalf to assure her she can journey to the unknown with his help. Her determination after she is cursed with all age releases her from adult authority. In fact, she is unaware of the magical voice she possesses and the ability to "talk life into things."

When considering fairy tales, often it is the usage of a male hero that dominates the genre. Sophie was supposed to remain at home waiting passively for a male hero to save her from her misfortunes. In *Howl's Moving Castle*, she is the one to redefine this element. One of the rare heroines in traditional narratives known to western readers is Arabian Nights' Shahrazad who was an elder sister just like Sophie. One other common trait between the two is that both used language to save people. While Shahrazad told stories to save herself, and eventually any other maiden from being executed by the king after only one night of marriage, Sophie also held a magical power in the words she utters. Combining the two elements, Jones tells her readers stories, as Shahrazad did, using magic through magic tale elements. By doing so, she questions old norms and negotiates the tradition of children's fantasy storytelling. Jones redefines the narrative structure that divides its knowledge to surface and shadow layers. The author re-establishes the structure in a subtle way by reusing the same fairy tale emblems but reversing them to reconstruct ambivalent images instead of teaching children how to perform childhood.

Thus, Medieval stories constructed images of childhood based on the notion that children were 'miniature adults' (Ariès), that they were useful to adults who benefit from them in various ways. Stories that continue to reuse medievalism tend to emulate the control adults have over children in fantasy texts. The authors of this fiction not only construct subjective images of childhood but their "[a]dult power likewise dictates nearly every aspect of how we understand and encourage children to perform childhood" (4). In doing so, authors also create opposing narrative layers to dictate to children what is to be child-like and keep adults entertained with embedded narratives. The separation of these opposing elements often present in the layers of the text is as well the adult's attempt to protect children from the dangers of the world.

Nodelman confirms that the adults' presence in an unconscious shadow layer while children remain in a surface one is their "effort to keep children statically and safely childlike by working to preserve their ignorance of the knowledge the adults possess" (54). The intersection between the two layers produces the final ambivalent text which teaches children to "accept [their] dependence on wiser and more careful adults and their right to control [their] environment and manipulate [their] thinking for [their] own good" (Nodelman 35). It seems to Nodelman that the desire to control the environment of children is overwhelmingly present in a text that it transcends its generation moving through successive ones.

The complex relationship that exists between children's fantasy fiction, its medieval sources, and its modern adaptations invokes the need to explore the hidden adult cross medially. To further examine the implications of a shadow text in children's fantasy narratives, this thesis follows a transmedial approach. The concept of transmedia storytelling was first proposed by Henry Jenkins. It is a technique of telling stories across multiple platforms, such as, cinema, television, video games, novels, radio and any other medium where a narrative could extend.

The transmedia retelling creates many entries to the narrative through which audiences could be immersed in extended stories. Be them fictional or non-fictional, transmedia storytellers open creative paths to change narrative experiences according to medium specific strategies. Jenkins explains it as "a process where integral elements of fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience". His conception of transmedia entails the interactions between media types to remodel audience's experience with medium specific narrative representations. The process of transposing narrative elements across media types makes consumption a participatory act instead of a passive reception. Thus, each specific representation interacts with the original text in a dialogical relationship (Harvey). That is, fantasy creates interactive and participatory experiences when represented cross medially.

In *Textual Poachers: Television Fans & Participatory Culture* (1992), Jenkins identified the culture by which individuals unofficially participate in creating characters and storylines to redirect narratives as “textual poaching.” Directors of film adaptations selected fantasy narratives they desired to subvert in order to transform specific motifs and themes. That is, film makers are first readers who wanted to participate in refashioning hidden adult representations in children’s fantasy and contribute to the cultural construction of childhood through their transmedial modern narrative reproductions of older fiction. In doing so, a 21st century textual refashioning of a twentieth century fantasy narrative through transmedial adaptation participates in a broad transhistorical interaction.

The transmedial reading recognises the dynamic and dialogical nature of an adaptation in relation to the original work. Adaptors revise and recreate the hidden adult to subvert ambivalence and reconstruct childhood images in children’s fantasy narratives. To do so, a transmedial extension adapts both narrative layers, simple and shadow text. Mark J. P. Wolf, in *Building Imaginary Worlds: The Theory and History of Subcreation* (2012), explains how invented worlds and narratives are “dynamic entities” with not only transmedial narrative features but transformative and transauthorial storyworlds (Wolf, Thon). That is, the narrative not only changes its media delivery channel but its authorship as well. Adaptors are primarily adult readers who participate to expand narratives and storyworld representations through a number of delivery channels (Jenkins, Wolf, Freeman). Every new narrative representation features a distinct contribution to the narrative (Jenkins).

Following a narratological perspective, textual strategies in a narrative depend on the medial representation itself with a distinction between what is told and how the telling is delivered. A story is told in the way in which it is represented (Thon). In *Transmedial Narratology and Contemporary Media Culture* (2016), Thon argues throughout the study that “there usually is more to the world of a narrative representation than can unproblematically be said to be part of its story” (36-37). In

fact, adaptations highlight the ‘different narrative conventions’ revealed through different representations suggesting that content is media dependent (Herman). The nature of the medium through which a narrative is represented influences the relationship between story and its representation strategies. According to Herman, “every retelling alters the story told, with every re-presentation of a narrative changing what is presented” (53). Transmedial and narrative theories are combined to provide useful tools to explore narrative representation expressing each time specific textual elements to reveal particular narrative details. That is, revealing the hidden adult depends on the textual strategies employed to repress it in fiction and to express it in film adaptations.

Critics in adaptation studies emphasise the dialogical relations a literary text and a cinematic adaptations enjoy (Hutcheon, Bryant, Harvey). Every text is in dialogue with its other versions in any media form. Adaptation discourse uses pejorative terms that indicate the process of retelling is deformation, betrayal, and a desecration of the original text. However, Linda Hutcheon, in *A Theory of Adaptation* (2006), focuses on new narrative representations as versions of the original text rather than second-rate derivative. The intertextual and dialogical nature of adaptations in the transmedial approach allows for new representations to be viewed as re-interpretive re-creative revisions (Hutcheon, Bryant). They are in fact regarded in terms of the attitude with which they consider the original text with. They either revise, transform, interact, criticise, or rewrite narrative elements (Hutcheon, Bryant). In fact, every retelling of the story or representation of the imaginary world is a remembering of narrative elements and structure (Harvey).

Though Jenkins suggests that adaptations while being a transmedial phenomenon cannot be transmedial storytelling (Jenkins), Harvey views that adaptation is a process of storytelling cross medially. He understands it as a travelling memory. While in adaptation it moves vertically from original to version, in transmedia storytelling memories travel horizontally in a dialogical interactive

process. A transmedial extension could both be an adaptation and storytelling. While the adaptation vertically remembers structure and narrative elements of the represented world, the horizontal axis allows memories to travel back and forth to interact, react, criticize, and revise narrative elements (Harvey)

In *Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds* (2015), Harvey also argues that a “set of creative and consumptive processes” involve the retelling of a story in a different medium that make the distinction between transmedia storytelling and adaptation difficult to make. Making a story work in another medium also involves the dramatization of narrative elements and a change in structural features. This involves the contributions Jenkins refers to as a condition in transmedia storytelling. An adaptation is hence an expansion of the storyworld (Harvey).

Different adaptations are versions that utilise similar narrative and structural elements as in the original text creating a relationship of memory and intertextuality (Hutcheon, Harvey). An adaptation is thus a transmedial process of selective remembering and contributing to the storyworld. The narrative expansion of the storyworld also reduces elements “focusing on specific elements of the source material” necessary to the creation of the version (Harvey: 73). This allows for each version to carry its own textual identity (Bryant).

New Textualist studies have shifted their focus from an author’s work as an end project to its genetic aspects witnessed through different texts. A work, for New Textualist scholars, is highlighted as dynamically fluid. The creation of these aesthetic texts is the sum total of a sociohistorical production that socially influences and interacts with other processes of text composition. They criticised old concepts of individual authorship over a text as it is endorsed by F. P. Wilson in *New Bibliography*. Text is then a product of a collaborative and socially interactive process that circulates as a “social energy”. New Textualist method demonstrates how one

narrative survives ages via its social interactions as well as individual literary creations through new versions.

One of narrative versions according to Bryant is a film adaptation. In his essay 'Textual identity and adaptive revision: Editing adaptation as a fluid text' (2013), Bryant writes, "[a]daptation is creativity's stepchild, always vying for validation, never catching up to its originating source" (47). He proposes that an adaptation is in itself a revision of a conceptual immaterial narrative criticising that these forms of revisions lack creativity. Adaptations can be seen as a fluid text since the concept is

... any work that exists in multiple versions in which the primary cause of these versions is some form of revision. Revisions may be performed by originating writers, by their editors or publishers, or by readers and audiences, who reshape the originating work to reflect their own desires for the text, themselves, their culture (48).

A film adaptation of a literary text is the adaptor's critical engagement to a dynamic cultural identity that is constantly evolving. The adaptor, primarily a reader of the original work, possesses a power "to visualize, narrativize and critically reproduce the otherwise invisible energy fields that constitute the cultural revisions" embedded in the different versions of a work (Bryant 65)

One other conceptualisation of a text is as being "fluid". Fluidity theory is concerned with how to distinguish one narrative version and distance it from another. In John Bryant's theoretical study *The Fluid Text* (2002), two approaches to textual variations are distinguished: analytical and interpretive. Bryant elaborates on the notions of "critical *editions imaginaires*" and "heuristic" ones that he believes betray the conceptual immateriality of a text. He regards the author's supremacy over ideas within one text as none representative of the textual variations one work might extend to in a transmedial context. He further insists that all variations of a text represent the conceptual immateriality of its versions. It thus seems that New Textual scholars

construct an ideal text through inference based on contextual information prior to any authorial documentary evidence... [they] cannot work without historically embedded, heuristic assumptions about authors, their text, their writing processes, and subsequent changes in the publishing processes. New Textualist editors make open conjectures and speculations on the reasons for text variants in their “version narratives” about the individual writing process and the social interference with it” (Meyer 599).

Defining the concept of adaptation in the context of literature and film encounters several challenges. The term, according to critics, “assumes that sameness forms its operative lens.” However, post-structural theory views that “the making of texts as well as their reception are both destabilizing processes” (Albrecht-Crane & Cutchins 17). That is, the aspect of interaction between the making of a text and its reception are key elements in the process of adaptation. Jorgen Bruhn suggests that this process “[focuses] on both the change of the content and form from novel to film and the changes being inferred on the originating text” (Bruhn p.73). In *A Theory of Adaptation* (2013), Linda Hutcheon identifies the terms as a process rather than a product, precisely, “as a process of creation.” She argues that “the act of adaptation always involves both (re-)interpretation and then (re-)creation” of the original work into a final product (Hutcheon 8). Rachel Carroll suggests that “[a]ll adaptations express or address a desire to return to an ‘original’ textual encounter; as such, adaptations are perhaps symptomatic of a cultural compulsion to repeat ... adaptation of a prior cultural text – no matter how ‘faithful’ in intention or aesthetic – is inevitably an *interpretation* of that text” (01). That is, adaptations always reproduce the original text and its meaning. In the case of fantasy narrative, adaptors would then recreate the doubleness of the text in order to visualise the secondary world while implying the primary one.

John Bryant proposes the fluid-text approach in studying the versions of a work in a transmedial context that extend beyond the author’s original text. He regards it as a progressive production that stretches back and forth in time to other cultural sources and inspirations. The progression of this work is considered through another version

for another medium or genre. It reincarnates from a novel, for instance, to a film allowing for revisions and alterations to be made to the original narrative. It hence becomes a fluid-text: an appellation identifying “any work that exists in multiple versions in which the primary cause of those versions is some form of revision” (Bryant 48). Bryant called the arena of adaptation ‘cultural revision’ since the new making of the work transforms its form and content in order to target “different audiences, and address new conditions and problems in culture.” That is, adaptors re-author a work in and for a new context that often highlights what was hidden in the original one. It is when exploring the ‘adaptive revision’ intersecting it with the original work that a retelling of its textual, political, ethical, and cultural contexts is possible. In other words, versions of a work, be that the original text or the adaptation, interconnect at several layers yet possess each a particular ‘textual identity’.

Because it is a retelling, a transmedial adaptation evolves into a new context forging for itself an identity that does not neglect the originating text. The fluid-text approach studies in fact the textual identity of both the original text and the adaptation without detaching one from the other. It focuses on sharpening the “differences between the identities and how one textual identity maybe seen to evolve into the other” (Bryant 55). The importance in defining the cultural textual boundaries of both the originating work and the adaptation is crucial to the understanding of the evolving identity of a narrative.

An author’s rewriting of a narrative through adapting it transmedially is in itself a separate textual event that revises an original one. It hence creates for itself an original textual identity that the fluid-text approach recognises as another version of one original work. Versions are each created in the reviser’s time in history which allows for a distinct identity to stand out each time. Each version is then identified through its strategy of revision. Often a revision is defined as “a set of textual changes designed to have a rhetorical effect that is meaningfully distinct, or distant, from its original...[that] must create a theorisable distance from its predecessor” (Bryant 63).

The shifting of hidden elements from their implied nature to an explicit one when transmedially adapting a literary text to film involves specific textual strategies. The fluid-text approach defines adaptation as an interaction involving revisions when two texts of one narrative interact. Bryant identifies such adaptations as adaptive revisions. They are announced retellings of a narrative stressing that any concern with being true to the original is false and unnecessary. He argues that an “adaptation has an entirely different agenda of revising the original, for whatever social or aesthetic end, through a re-performance or re-writing of it, in a new order to reposition the originating text in a new cultural context” (Bryant 54-55).

Fluidity narrative is characteristic of transmedia storytelling that can also be identified as a dynamic and dialogical remembering of narrative elements. For Bryant it denotes the existence of a cross media version with a primary purpose of revising the text. The version is not considered second rate derivative. It contributes to the narrative with its revision of specific elements in the narrative. For children’s fantasy literature, the version’s contribution is a revision of the memory of ambivalent textual strategies that represent the hidden adult. The revision is also argued as a criticism of an ongoing existence of the hidden adult, specifically in twentieth century children’s fantasy literature.

Lars Elleström, in *Transmediations: Communication Across Media Borders* (2020), identifies transmedia storytelling within the broader concept ‘transmedial narration’ that should be understood in the variety of its medial representation. He explains that “the characteristics of narratives can be represented again by different media types and yet be perceived to be the same despite the transfer” (Elleström 6-7). He understands transmedia storytelling in the light of Henry Jenkin’s definition but questions the possibility to represent the wide range of narratives without facing limitations. Despite the success of Jenkins definition of transmedia storytelling, popularised in 2006, a structural core that explains how transmedia works seems to

be missing. Jenkin's definition lacks structural approach because earlier transmedial adaptations developed incidentally whereas presently they are intentional.

Bastiaens' and Bouwknecht's article 'Transmedia and Semiotics, a Structural Model for Transmedia Dynamics' in *New Semiotics between Tradition and Innovation* (2017) claim that "Jenkins' explanation of transmedia worlds seems to lack a structural core and it has, therefore, been difficult to clearly define the structure of transmedia" (1280). The authors clarify the need to comprehend transmedia as a narrative technique in terms of semiotics to transform old theories "into the current situation of transmedia dynamics" (1280). It is thanks to semiotics that a step can be taken forward in finding transmedia structure. The use of a semiotic approach to understand this transforms transmedia storytelling from a narrative technique to a dynamic model of transtextual narratives with each version possessing a textual identity to recreate narratives that revise ambivalence, contribute with new elements, or subvert already existing ones.

Bastiaens and Bouwknecht understand transmedia dynamics in terms of semiotics proposing to structure new narrative extensions on 'migratory cues' to create tension or excitement. They depend on narrative or storyworld gaps in one transmedia representation to be filled in another. This model explains how Jenkin's definition of transmedia depending on contributions can be achieved. It improves the intertextual connections audiences have between the different transmedia representations. They framed the lack of transmedia structure following Ferdinand de Saussure's "associative relations." Their paradigm, related to associative relations identified as "a set of signs linked by partial resemblances, either in form or in meaning" (1284) focuses on the "memory" of the narrative items that travel transmedially. This associative paradigm emphasises the shifts in signs offering the creator of a new transmedial experience "the ability to change signs and provide his or her own interpretation" (1284). This model is developed to design a semiotic transmedia and is translated to fit the digital based transmedia storytelling.

In *Theory, Development, and Strategy in Transmedia Storytelling* (2020), authors Alzamora, Tárzia, and Gambarato understand the approach to transmedia in terms of semiotic principles. They consider transmedia at the level of semiosis and identify it to be “related to the intersection between two or more media platforms, through transtextual association (the domain of representation) built on the experience of the sign user” (5). The semiotic transmedial logic allows for new representation of one text building on the new author’s or film maker’s own experiences. As fantasy is the genre that is most represented transmedially, studying it depends on a semiotic structure to explore how and why specific narrative elements with transtextual medieval emblems are reintroduced transmedially.

Like Bastiaens and Bouwknecht, Alzamora, Tárzia, and Gambarato develop an explanation of semiotic transmedia to fit new representations of digital form. They follow instead Peircean model suggesting that media materialises sign to represent, with associative relations, narrative elements as they transform transmedially. C. S. Peirce used in his later works the word ‘medium’ instead of ‘sign’ and states, “all my notions are very narrow. Instead of ‘sign’, ought I not say Medium?” He explained that sign acquires meaning “through extra-systemic movement” or “collateral experiences” (Alzamora & al. 07). Represented signs “[act] on the course of transmedia semiosis in a heterogeneous and creative way (dynamic interpretant) with different kinds of sign associations (collateral experience)” (Alzamora & al. 07). Peirce’s semiotics places the sign in relation with interpretation. It identifies the logical interpreter in terms of changing habits. An idea that comes from the mind of the issuer, (intentional interpreter) is fused in the mind of interpretant (effectual interpreter) through some form of agreement: inherited cultural memory. Transmedia representations recreate narratives with inherited cultural memory building on the interpretant’s experiences and heterogeneous transtextual associations.

Julia Kristeva, in *Desire in Language: A Semiotic Approach to Literature and Art* ([1969] 1980), identifies heterogeneity as being the unconscious that intersects

transtextual experiences with creative interpretations. In a criticism to semiotics, she clarifies the need to shift the focus from purely linguistic to psychoanalytical to understand the function of heterogeneity unconsciously imbedded in narratives stating that “[i]t is of course Freud’s theory of the unconscious that allows the apprehension of such a subject (...) for heterogeneity, which, known as the unconscious, shapes the signifying function” (135). Kristeva draws heavily from Freud’s psychoanalysis to explain how semiotics shapes the function of the cultural unconscious and the voice within it. Heterogeneity constitutes a socio-historical reality that structuralises the means to reform narrative conceptions. In this sense, the narrative tradition is repeated in a modern text to allow a narrator to respond to it and transform its implications. Textual surfaces then intersect and a form of dialogue emerges with current or past cultural contexts (1486). Kristeva uses Bakhtin’s carnivalesque discourse as the ultimate form dialogism that fundamentally builds on the interaction of voices in a narrative to open to other genres and other cultural influences.

For Bakhtin, sign is a polyphonic self that attempts to be dialogic and heterogeneous in narratives. To achieve this, language, which also carries subversive implications, needs to be liberated of all constraints, such as social hierarchies and ambivalence, and thus confirms self exists in an ‘I-other’ relation (Carroll 91). Following both Peirce’s and Bakhtin’s theories, dialogical otherness becomes a working model that structures narratives traveling transmedially and transhistorically. Kristeva found in Bakhtin’s theories the historical reflection missing from semiotics. While De Saussure and Peirce focused on structuring models and searching for codes to decipher the meanings of a sign, Kristeva was interested in the implications of an unconscious hidden text and its ‘speaking subject’. She advanced in 1969 her textual signifying theory ‘semanalysis’ that focuses on exploring texts “from within” what is said in “hidden scenes”. In “L’engendrement de la formule”, Kristeva formulates how unconscious texts develop from an originating point to a new articulation through a

signifying process. While a text that can be read only by vertically going back to its origin is a *phenotext*, she calls *genotext* that original text we go back to when reading.

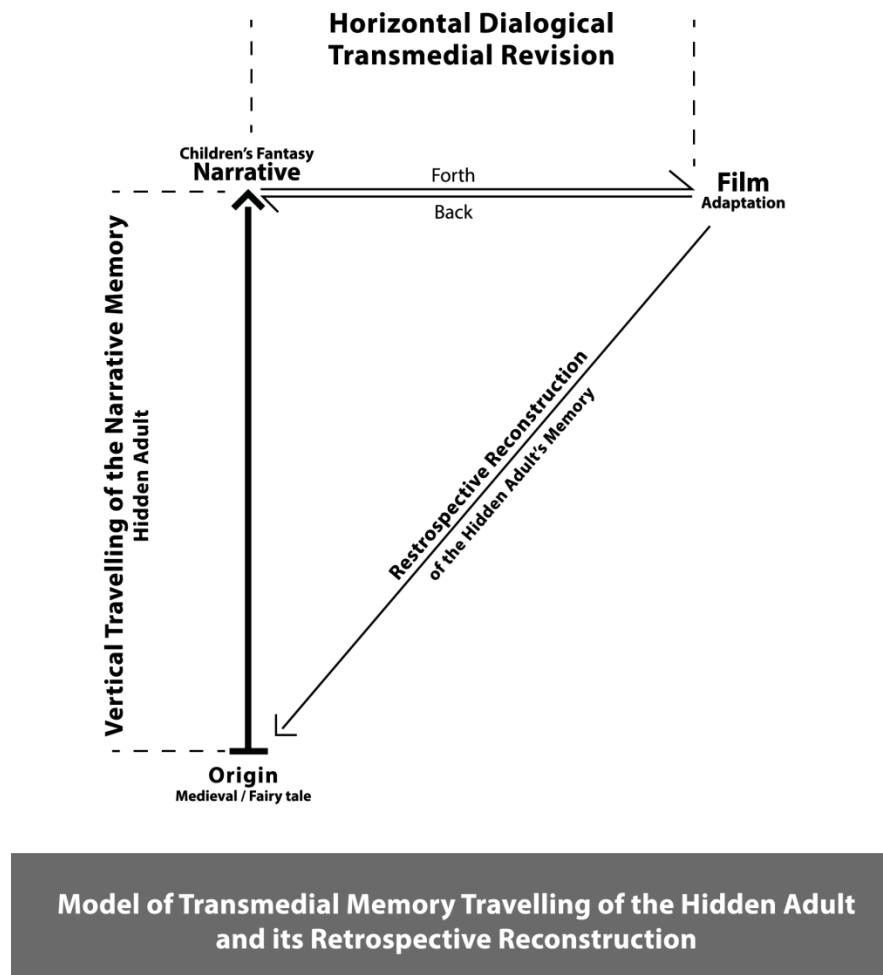


Figure 1: Model of Transmedial Memory Travelling of the Hidden Adult and its Retrospective Reconstruction

A move away from thinking of children as miniature adults allowed for both childhood and children's literature to develop. While childhood studies created a range of specific subfields for children in particular in education, sociology, psychology and others, children's literature and criticism reflected how adults conceptualised the social, cultural, and historical understanding of this phase. Because the conception of childhood is subjective and relies on the adult's own memories knowledge is hidden within a shadow layer of the narrative.

Children's fantasy narratives seem to have developed to allow for the creation of the necessary doubleness that supports the inherent binary opposition of the two phases in life. The following chapter discusses the inherent hidden adult in children's fantasy literature of early twentieth century. It also explores how textual doubleness allowed 21st century adaptors to transmedially interact with the original text's ambivalence and to revise the adults' existence in a text intended for young readers. In doing so, it demonstrates how transmedial storytelling of children's fantasy narratives remember and revise narrative elements and storyworlds cross medially revealing hidden adult aspects that children could grow away from.

CHAPTER TWO:

A Transmedial Interaction with the Shadow Text and Revision of the Hidden Adult in Early 20th Century Children's Fantasy Literature; The Case of: J. R. R. Tolkien's *The Hobbit* (1937) & P. Jackson's *The Hobbit: An Unexpected Journey* (2012)

Imaginary worlds existed mostly in literary forms at the beginning of the 20th century. J. R. R. Tolkien theorised how fantasy should be written to allow readers to immerse in an imaginary world that exists beyond the real one. His ideas on subcreating secondary worlds following the template of the primary one are still applied in imagining and creating not only literary storyworlds, but transmedial ones as well. In *The Hobbit* (1937), a novel by J. R. R. Tolkien, a sense of doubleness prevails in the narrative. Being a feature of fantasy fiction, double layered narratives are also indicators of the existence of the hidden adult within the text.

Bilbo's journey in *The Hobbit* is read as both a hero's quest for a treasure drawing on Joseph Campbell's *A Hero with A Thousand Faces* (1949) and a process for individuation as set by C. G. Jung. While the first is explicitly and simply narrated for children in a conscious surface layer, the second is implied for adults in an unconscious shadow text. The creation of such complex narrative, that teaches children how to perform childhood yet protects them from adult knowledge, is understood through Perry Nodelman's concept of the hidden adult that describes the narrative as double and necessarily ambivalent. The dominant speaking subject is the adult's voice that creates ideas about childhood based on habit and in associative relation to past experiences. In order to protect children from what the author himself endured when young, Tolkien borrows the medieval episodic structure where protagonist Bilbo evolves as a hero in *The Hobbit* but negotiates the idea of a typical dragon slaying hero and subverts danger.

The present chapter intends to study the features of children's fantasy texts in the first half of the 20th century. In doing so, the study compares narrative layers as present in J. R. R. Tolkien's *The Hobbit*. In the first section, 'Bilbo's Conscious and Unconscious Quests in J. R. R. Tolkien's *The Hobbit's* Fantasy Narrative', the two layers, surface and shadow, are examined and identified as entwined but ambivalent. The analysis draws on Joseph Campbell's monomyth theory for the first and C. G. Jung's process of individuation for the second. The doubleness that Nodelman

identifies as inherent in children's literature is confirmed. The second section, 'A Transmedial Interaction: Revising the Hidden Adult in Peter Jackson's Version *The Hobbit: An Unexpected Journey* (2012), identifies the film as an adaptive revision that remembers the dominant narrative elements of the original text. It relies on Harvey and Bryant's conceptualisation of transmedial adaptations considered as a travelling memory and a revision. *The Hobbit's* double layered narrative creates ambivalence that Peter Jackson's transmedial adaptation revises in *The Hobbit: An Unexpected Journey*.

I. Bilbo's Conscious and Unconscious Quests in J. R. R. Tolkien's *The Hobbit's* Fantasy Narrative

The simplicity of a children's text holds in its surface layer the structure of a fantasy world intended for young readers. Nodelman suggests that what children read in this first layer is merely half the truth. He identifies the second as a complex narrative one hinted at in the surface layer in which knowledge of the adult world hides. He believes that "simple surface sublimates—hides but still manages to imply the presence of—something less simple" (Nodelman). The implications of complexity present and develop a double pattern of narrative that features defining markers to distinguish its layers (Nodelman 266). He further argues that this doubleness "remained stable over the stretch of time in which [children's] literature has been produced" (Nodelman 242). He claims that since the 16th century, children classics censor and exclude knowledge they believe dangerous and arouses uncontrollable passions for children (Nodelman 152).

Because children's literature relies on adults' conception of childhood, it is defined as the literature that wants and needs to be read by children yet is produced by adults. These intentions of producing texts that have didactic purposes but remain simple and protective of children led Nodelman to the creation of his theory of the shadow text where "a variety of forms of knowledge – sexual, cultural, historical-theoretically only available to and only understandable by adults" can reside (Nodelman). This shadow layer in the narrative is built under a simple surface text. The simplicity of the first layer that children require for their learning about what adults design and the shadow layer that allows deeper knowledge to be buried within create a doubleness in narrative. Nodelman claims that both layers simultaneously address children and adults; the adult being the one that hides knowledge as well as the one that to whom knowledge is implied.

Nodelman does not explain how this doubleness is created nor gives strategies on how to investigate it. He, on the other hand, argues that children's literature is "inherently ambivalent-double and divided" (Nodelman 304). "Texts written by adults for children reaffirm and communicate the foundational idea that engendered them—the idea that children are different from and even opposite to adults" is an outcome of ambivalence (Nodelman 63). That is, the process of reading and exploring children texts requires an investigation that looks into its structures and themes to extract instances of ambivalence that illustrate doubleness.

In "Thematic Criticism", Farah Mendlesohn argues that thematic criticism is "a mode of reader response criticism and as such contributes an extra layer to the text" (Mendlesohn 126). She claims that this extra layer, the varied fantastic locations, and magical systems require thematic criticism to create a collectivity of the text (Mendlesohn 126). She also strongly links this criticism, which is not a theoretical approach, to psychoanalytical and political approaches. Interpreting fantasy is hence reading the unconscious themes in its shadow layer employing a psychoanalytical approach. This reading allows to venture in the realm of the hidden adult in order to understand what is hidden and why.

The first layer is what Tolkien recognised as the conscious telling of a simple children's text. In it, a hero's quest in a fantasy world can be recognised as the primary component of its narrative. In fact, Nodelman reveals that children's literature focuses on events rather than on descriptions or character revelation (214). In order to focus the analysis on the hero's quest in this fantasy setting, Bilbo's conscious journey is read through Campbell's theory of hero. Joseph Campbell identifies the archetypal hero's odyssey and named it 'monomyth' in his study *A Hero with A Thousand Faces*. It is the pattern that a hero of a narrative follows throughout a journey. According to Campbell's definition, someone who receives a call for an adventure and goes through the different stages of a quest then returns home is a hero. He demonstrates that stories of humankind share collective unconsciousness (Campbell 3) and offers the existing

knowledge a pattern that encompasses all humankind's history spreading back an identity that is manmade.

According to Campbell, "the standard path of the mythological adventure of the hero is the magnification of the formula represented in the rights of passage, separation – initiation-return, which might be named the unclear unit of the monomyth" (30). He also offers an explanation of the hero's journey stating that "a hero ventures forth from the world ... into a region of supernatural wonder, fabulous forces are there countered and in decisive victory one, the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man" (Campbell 30). Campbell borrowed the term Monomyth from James Joyce and builds on the concept of German anthropologist Adolf Bastian. The concept "elementary ideas" developed by Bastian is what Campbell calls archetypes (Davis 4). He explained that archetypes are understood unconsciously suggesting that the hero's journey has unconscious implications. Campbell drew from Jung's ideas on archetypes as well to argue that all stories and heroes are fundamentally the same (Campbell). The journey of a hero follows a three phase cycle: departure, initiation, and return. Each is composed of a number of stages a hero crosses for the fulfillment of a quest. First, departure follows the following stages: 1) the call to adventure, 2) the refusal of the call, 3) the supernatural aid, 4) the crossing of the first threshold, and 5) the belly of the whale. The second phase, initiation requires facing six trials: 1) the road of trials, 2) the meeting with the goddess, 3) the woman as the temptress, 4) atonement with the father, 5) apotheosis, and 6) the ultimate boon. Third, return is composed of four parts: 1) rescue from without, 2) the crossing of the return threshold, 3) master of the two worlds, and 4) freedom to live (Campbell).

Croft identifies the typical pattern fundamental to the monomyth quest and detects a hybrid pattern illustrated in the adaptation of *The Lord of the Rings* (217). She suggests that a hero could be "veiled in obscurity and loss" (Croft 217). She is in accordance with Lawrence and Jewett's study of monomyth patterns that finds a

community that is threatened by evil and failed to see the threat constructs selfless superheroes who carry out the redemptive task and retrieve back into obscurity (Croft 216). However, though the ambivalence is seen in shadow layer, it cannot be regarded as obscured knowledge. It is hidden in an unconscious layer and can be revealed. A reader should not dwell within its darkness but shed light on it.

In *The Archetypes and the Collective Unconscious*, Carl Jung explores the ideas of the collective unconsciousness, which contains the psyche and archetypes, and manifests itself in all human minds. The theory of the archetype universalises studied subjects, for they are placed in a collective knowledge pattern. This pattern of knowledge that resides in the unconscious mind could be paralleled with Nodelman's shadow text. A children's text that is split to two parts, surface and shadow, could respectively represent the conscious and unconscious parts of the mind. Discovering Bilbo's unconscious journey towards individuation is hence the discovering of what hides in the shadow layer of the text.

Every advance in culture is, psychologically, an extension of consciousness, a coming to consciousness that can take place only through discrimination. Therefore an advance always begins with individuation that is to say with the individual, conscious of his isolation, draws a new path through hitherto untrodden territory. To do this he must first return to the fundamental facts of his own being, irrespective of all authority and tradition, and allow himself to become conscious of his distinctiveness. If he succeeds in giving collective validity to his widened consciousness, he creates a tension of opposites that provides the stimulation which culture needs for its further progress (Jung 111).

Jung explains that the process of individuation is a familiar place that is revisited for a new understanding of the individual. It is by reviewing the fundamentals of a being that one achieves wholeness.

Jung also stresses on the importance of overlooking authority in order to progress. The process of individuation sometimes reviews the hidden wholeness and the renewal of inward man. Theoretical and analytical studies of quests sometimes

employ individuation process to comprehend the process of returning to the true self; a process of both integration and disintegration to reach fulfilment. That is, both the conscious and unconscious mind must become a whole. Individuation is the integration of this unconscious part into the conscious one in order to reach the self.

According to Jung the self is at the core of our existence. It lies within the inner part of the mind that is unconscious that is composed of archetypes that remain within it until understood. The archetypes are forms or images of a collective nature that constitutes reality (Jung 88). However the focus is on four main components that make the psyche and would eventually enable the individual to reach the self after the process of individuation. These are the ego, the persona, the animus anima, and the shadow. Jung contributes to the framework that constitutes the understanding of human mind and human individuation. McLennan argues that individuation is more than enhancement of the self or Ego inflation, “this structure underlies the desire, aspiration, striving, and symbolism of the ascent to The One, for the goal of individuation is submission of the ego to the Self” (21). Reaching the Self is a process of wholeness that gathers elements and supports no oppositions.

However, the duality of text and reader could be viewed as contradictory to the purpose of a quest. Nodelman argues that children read a text that urges them to achieve certain aspects ignoring their importance in the real world. He further stresses that inherent textual ambivalence demonstrates the main oppositions that are present in a text. He questions what adults know and how they represent the opposite of that knowledge in a narrative. It is this opposition that indicates the markers that define the two layers created in a text for children and potentially might threaten their overall understanding of the wholeness of the quest. This ambivalence could be identified through markers present in texts for children.

It will be inherently educational but inherently ambivalent. It will be binary oppositional; addressed to both children and the adults who select books for children; focalized through combinations of

adult and childlike points of view; addressed to divided child readers; both simple and complex, representing both innocence and sublimated experience; both a source of knowledge and a source of pleasure; both subversive and conservative; both utopian and confirmative of normal reality (Nodelman 249)

First marker of ambivalence is innocence as found within the simple layer as opposed to gaining wisdom and experience which in both layers are achieved through problem confrontation (Nodelman 62). The second marker is “privileging past values over future developments, [through which] the texts tend to an inherent conservatism” (Nodelman 79). Nodelman argues that texts allow children to see a path to growth yet bring them back home when the journey is over. Home symbolises space provided and limited by adults versus the outside world where adults are in less confined spaces than home (63).

In these terms “the texts tend to focus frequently on justifying the need for home and the desirability of staying there” (Nodelman 63) suggesting that the child is forever young although goes through a process of growing. The third inherent opposition is to double and divide. Nodelman states that “children are imagined as double and divided – as what they should be according to adults and what adults assume they already are and want them not to be” (Nodelman 63-64). That is, while the first layer addresses children and the second illustrates the hidden adult by producing knowledge that is only implied in the first one, both create ambivalence and stress on the concepts of childhood and adulthood as opposites. The following sections explore the ambivalence in early 20th century narratives. First, the diachronicity of the study calls for an overview of the author’s context and influences in order to understand the associative relations that connect his novel to past traditions. The second section reads the conscious and unconscious journeys Bilbo achieves. His quest to retrieve the treasure is what children read but his maturation process is implied for adult in a shadow text.

1. Textual Consciousness: Bilbo's Heroic Quest for the Treasure

A hero's journey according to Joseph Campbell starts with departure. It is the first stage of the hero's quest that he calls a 'call to adventure' (Campbell 42). Bilbo is summoned to help a group of dwarves achieve their goal of retrieving their treasure and reclaiming their kingdom and homeland. It is often an unknown journey that the hero would go through (Campbell 48). He must travel to an unknown world and challenge all the hardships on his way before achieving the journey's end. The decision to accept the challenge and be the party's burglar is Bilbo's first role as a hero. However, this calling responds to medieval expectations of the child as a 'miniature adult' (Ariès). Bilbo the hobbit is also known to be of the race of 'Halflings' meaning human but about half. Tolkien uses this figure to represent a child who is beneficial for adults. The dwarves never expected heroism from Bilbo; they only needed a burglar who can find a pathway to the mountain without being noticed by Dragon Smaug. The memory of the half child seems to continue travelling vertically from its medieval context to early 20th century fantasy.

Bilbo's refusal of the calling corresponds to Campbell's second part of the departure phase but carries within it authoritative implications of the hidden adult. Campbell states that every hero refuses the journey before the final acceptance. The hero often feels inferior when assigned an unfamiliar task but Bilbo wishes to remain in the comfort of his home because it is what a child is expected to do and also desires to go on an adventure because it is what an adult reader wants. This is one inconsistent image in children's literature Nodelman identifies as characteristic of the genre. But Bilbo only accepts to go on an unexpected journey when hearing Gandalf's assurance. As a dominating adult figure in the narrative, the wizard assures, rewards and guides Bilbo throughout the journey to maintain control over the actions rather than only help.

The wizard represents the supernatural aid that encourages Bilbo to venture into the unknown. This helper according to Campbell often takes the form of an old wise man (Campbell 57) and frequently is someone who represents “woods, a wizard, a hermit, a shepherd or smith” (Campbell 57). Bilbo is so far unaware of his heroic calling. He never went on any kind of journey to become the hero he is expected to be: come to rescue but stay out of danger. This idea is enhanced by the dwarves’ elevated expectations of his heroic attributes later in the narrative. When the trolls captured most dwarves and attempted to cook them, Bilbo hid behind trees because it is safe. The narrator then said that “Bilbo did his best” (Tolkien 56). His best was catching one of the troll’s leg “but he was sent spinning up into the top of some bushes” (Tolkien 56). The hero could in no physical manner fight and defeat the creatures but could convince them not to eat the dwarves until Gandalf arrived. It was his “wits and ordinary good sense that propel him into heroic deeds” (Petty 266) and not a brave fight and killing of the trolls.

As a child figure, the hobbit is given no narrative space to venture as adult heroes would do. The child is encouraged to stay safe and innocent waiting for adults to complete the killing of evil. This is Bilbo’s crossing of the first threshold in a narrative for children. The first hardship is characterised by fear and concern (Campbell 64). He still has no chance to explore his heroism. However, this first threshold allows him to finally leave his fear behind. In fact, it is after this confrontation that Bilbo transitions from the world of ordinary powers to the supernatural one; and from the known and familiar to the unknown and threatening. Gandalf rewards Bilbo with an Elvish blade discovered in the trolls’ cave. The dagger that shines when goblins are nearby is one of the first amulets that Bilbo as a hero collects throughout his journey (Campbell 81).

The fifth stage of departure is the hero’s fall in the belly of the whale. The party falls into the dark tunnels of goblins and Bilbo falls deeper than them and metaphorically into the belly of the mountain. This belly symbolises the womb from

which a reborn hero emerges (Campbell 74). Bilbo manages to slip off the grip of the evil creatures that take the dwarves to their goblin king. This fight where more killing takes place is no space for a child. Gandalf and the dwarves are the ones to complete this episode protecting the child from knowing more about evil and death. Bilbo gets lost and wanders in even deeper and darker passageways until he stumbles on a ring. It is a magic ring that makes the person who wears it invisible allowing Bilbo to escape most coming hardships.

However, before he understands the utility of the ring, he relies greatly on his wit. In those tunnels Bilbo meets Gollum, a hobbit-like creature that succumbed to some evil powers. He defeats Gollum in a riddle game set in order to help him leave the tunnels if he wins or else he would become the creature's dinner. It is later that Bilbo accidentally discovers the magic power of the ring. Although he wins the game, it is only when he becomes invisible that he is able to escape both Gollum and the dark tunnels. Bilbo leaves this brawl with two prizes: the ring and more confidence in his wit confirming once more his heroism is an intellectual one. The ring assists in reintroducing magic to children's fantasy literature. The adult gives a sword to Bilbo but never allows him to use it as a weapon. Like the ring, it is only an amulet that saves the child from danger without entering into one. As the dagger shines when goblins are nearby and the ring helps to become invisible; Bilbo will always be safe from kinds of danger typical heroes would face in their journeys.

Instead of crossing the first threshold and continuing towards the unknown world, Bilbo needs to pass by an inward situation that allows for his rebirth; Campbell calls this a "life-centering, life-renewing act" (Campbell 77). Bilbo's life renewing act identifies his heroic and moral nature. Golem is a threshold guardian who is juxtaposed with something familiar to Bilbo, a game of riddles. Both are familiar with this game and share its liking. The hero considers the essence of Gollum and chooses not to kill him. Sparing the life of this creature allows Bilbo to step into a world of morals. He is now equipped with another amulet, the invisibility ring that he has

already used for a morally accepted decision to help him with the upcoming trials. The moral implications of fantasy narratives are, like the miniature adult, traveling memories of medieval texts. Tolkien continued using children's stories as a space where children are taught how to perform their childhood. They ought to understand how morals help distinguish good from evil.

Bilbo faces after his escape from the belly of the whale a number of trials that allow him to go through the second part of his quest as a hero: 'initiation'. A hero who has been reborn and enacted the new life contract confronts a multitude of trials that he must overcome. These trials often take place in unfamiliar locations. Bilbo is however equipped with supernatural helpers that were collected in his earlier thresholds. Campbell calls a helper "advice, amulets, and secret agents (...) that help the heroes with their journeys" (81). The road of trials is a long one that Campbell identifies as ecstatic because it gives more momentary glimpses on certain wonderful lands (90). But the lands Bilbo travel into are of no wonders and full of dangers. The adult desires to see the child confront problems but long for happy endings confirms one more inconsistent image of childhood (Nodelman).

Bilbo emerges from under the dark and threatening hill a wiser hobbit than before, ready to go into darker lands and face more evil. The forest of Mirkwood symbolises the hero's meeting with a goddess (Campbell). The party disappears in the deep forest and wanders for days with no hope at finding a way out of there. When they find an enchanted river they need to cross, it is again Bilbo's wit that gets them to the other side. They carried on their journey in this almost dead forest where "nothing wholesome could they see growing in the wood" (Tolkien 182) and some of the "nastiest things they saw were the cobwebs: dark dense cobwebs with threads extraordinarily thick" (Tolkien 175) stretching between tree branches. These cobwebs belonged to giant speaking spiders that caught the dwarves but not Bilbo. With the help of his invisibility ring, he disappears only to think of a way to save his friends.

He manages to outsmart the spiders freeing the dwarves from the cobwebs using his wit and amulets.

The next step into the hero's quest is meeting the woman as the temptress. This representation does not have to be of a woman physically. It only aims to astray the hero from his quest. The hero must "surpass the temptation of her call, and soar to the immaculate ether beyond" (Campbell 102). In this case it is the Arkenstone that serves the purpose of a temptress. Bilbo's desire to take it raises an enmity between him and both dragon Smaug and Thorin. When the secret door to the Lonely Mountain is finally found, he goes on a first expedition to scout the inside of the mountain and steals a golden cup from the treasure that is guarded by the dragon. Smaug is enraged from Bilbo, the "Thief in the Shadows" (Tolkien 274), who dared steal from him. Inside the mountain, Bilbo fights his greatest enemy, fear; "he was trembling with fear, but his little face was set and grim (...) He fought the real battle in the tunnel alone, before he ever saw the vast danger that lay in wait" (Tolkien 259-260). Smaug symbolises the immensity of danger that could prevent a typical hero's quest from being fulfilled and should prevent a child from fulfilling it. Yet, this is not of the magnitude of an adult child rivalry.

The Arkenstone legitimises Thorin's ruling over the kingdom of Erabor. Bilbo is so fascinated by its beauty he wants it as his share of the treasure. This amplifies the revelry between Bilbo and the adult figure Thorin who in fact also represents the father. The hero is however able to overcome the temptation of the temptress Arkenstone when he realises he is able to use it as a bargain to gain peace and prevent a war between the armies of dwarves, men, elves, and goblins. Bilbo surpassed every form of temptation to stand once more on higher moral grounds. He also realises as a child character the Arkenstone cannot belong to him as it stands for an adult heritage of past ruling experiences and knowledge. The precious stone is what Bilbo cannot possess as a child. The hidden adult protects him from this Arkenstone, because like knowledge, it could be dangerous.

The adult figure can be a power that sanctions the hero. Therefore, Bilbo's atonement with the father and adult is necessary for the overcoming of ultimate controlling powers in the life of a child hero. He must resist the temptation to know and refuse possessing power "only to find, in the end, that the father and mother reflect each other and our innocence the same" (Campbell 110). Thus, it is a process of reconciliation with the forces of the adult rather than a war against them that allows him to abandon any temptation to access the adult world and ultimately perform childhood as is expected of him. The hero would eventually reconcile with Thorin on his deathbed while wishing "to part in friendship from [Bilbo]" (Tolkien 262). He tells Bilbo, "there is more in you of good than you know ... Some courage and some wisdom, blended in Measure" (Tolkien 263). Thorin confirms the hidden adult's expectation of Bilbo who still knows little about his childhood. In this text, the child still knows only some truth about the world from a dying adult who, even in a deathbed, reveals what is expected rather than what is hidden.

Reconciling opposite forces allows the hero to transcend to a blissful state. Before the end of the hero's journey, he must come to a realisation that there is a greater understanding of knowledge to be attained and strength to be acquired that goes beyond those opposite forces (Campbell 142). A hero who is aware of the opposite forces within and without him achieves an everlasting knowledge of life. This knowledge is one reward of the quest. It is the ultimate boon that comes at the end of the hero's trials and before the return home. Bilbo returns home to rather fulfil the hidden adult's desires. He carries home a small part of the treasure fit for a Halfling and only half the truth about his nature. Campbell describes this return to the known world "a transcendental bliss" (189). The hero becomes master of the two worlds, conscious and the unconscious. Campbell states that they are given

freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the casual deep and back-not contaminating the principles of the one with those of the

other, yet permitting the mind to know the one by virtue of the other
- is the talent of the master. (196)

The hero lives freely because he is neither changeless nor fearful of what is to come (Campbell 209).

However, Bilbo returns home because a child confronts problem but desires to go back home (Nodelman). Although Bilbo has already acquired the necessary experience to act upon it if he faces evils, Gandalf accompanies him in the return quest to maintain dominance over him. This last episode identifies the hidden adult implications to be of moralising and authoritative nature. A child in early 20th century narratives cannot complete heroic tasks full of danger, possess adult power and knowledge, or acquire experience after confronting problems. The author reuses inconsistent childhood images inherited from medieval texts with moralising implications to control the complex narrative. In *The Hobbit*, the complexity is in the psychological depth of the narrative. The pattern of the narrative in the novel is a monomyth read in the surface layer that simultaneously reveals the protagonist's own unconscious path towards personal growth found in the shadow text. Bilbo's unconscious process of individuation is examined in the next section through Carl Jung's theory of archetypes.

2. Textual Unconsciousness: Bilbo's Individuation Quest for the Self

Archetypes are the heritage of humankind. Through studying the different archetypes that inhabit the unconscious mind of an individual, we begin to understand the mind as organically as it appears to be. The psychological development of a person, or their individuation, relies on overcoming some archetypes for the fulfilment of others. The most important archetype is the Self, or what symbolises the fullness of the personality. Therefore, individuation is in fact integrating every other archetype within the self. The second important archetype is the ego. It is both conscious and unconscious related. It is divided into two sections depending on the nature of knowledge that the ego keeps, either known or unknown (Jung).

There are three other primary archetypes necessary to the fulfilment of the individuation process. First, the persona which is the 'mask' through which the hero is presented to others. Second, the shadow archetype possesses the negative undesirable components of the ego. It is what mostly affects the ego because it challenges the mind with moral dilemmas. Third, the anima and animus are the archetypes that represent the notions of femininity and masculinity. They portray features of the other sex that are unconsciously experienced. The following analysis focuses on rereading Bilbo's monomyth journey through C. G. Jung's theories.

Joseph Campbell emphasises the importance of the archetypes and in fact draws from Jung's psychology. The monomyth is itself a process of the self-fulfilment that Campbell regards as an important component to the accomplishment of the hero's quest. In Campbell's departure phase, the crossing of the threshold is a movement of the hero from a known land into an unknown one. It in fact represents a journey from the conscious to the unconscious parts of the mind. In this personal quest, the hero experiences events differently (Campbell 64). He overcomes his shadow, anima and animus, and ego before he can complete his process of individuation.

Bilbo's journey is a process of individuation. His quest from his known familiar home to an unknown world is a metaphor of his growth. He is taken from his ego to his Self after facing most of his archetypes. At the beginning Bilbo's personality is dependent on his Tookish mother who was a member of the Took clan and "who would go and have adventures" (Tolkien 13) and his father Bungo Baggins who "built the most luxurious hobbit hole for her" (Tolkien 13). His unbalanced personality stands in between the two. His longing to stay home and desire to go on an adventure indicate that he is still uncertain which part to follow. He believes his only potentials are to stay in his hobbit hole and live eternally in peace. This uncertainty rises from the hidden adults desire to see the child innocent but also experienced, desire to grow up yet want to remain young, and can confront problems but long for happy endings (Nodelman). When Gandalf the wizard arrives, who is himself a Jungian archetype of the healing wise old man, he helps Bilbo step into his quest of individuation. In Campbell's monomyth most of the quest is accomplished thanks to the help of a supernatural helper who is often presented as an old wise man. Bilbo's potentials are elevated when Gandalf assigns him the mission of being a burglar.

Bilbo's burglary mission is his persona. He does not join the party because he is a hero or because he wants to reach self-fulfilment, but to be the dwarves' burglar. Although he does not believe in that identity he adopts it and it becomes his persona. It is not until the end of the journey, when he realises his intellectual heroism, that this persona is dropped. When dragon Smaug calls him thief and liar and he acts like one (Tolkien 269), he faces his identity trial. The dragon asks him, "who are you and where do you come from, may I ask?" and Bilbo replies:

I come from under the hill, and under hills and over the hills my
paths led. And through the air, I am he that walks unseen..."

I am the clue-finder, the web-cutter, the stinging fly. I am chosen
for the lucky number..."

I am he that buries his friends alive and drowns them and draws them alive again from the water. I came from the end of a bag, but no bag went over me...”

I am the friend of bears and the guest of eagles. I am Ringwinner and Luckwearer; and I am Barrel-rider...” (Tolkien 269)

Bilbo identifies himself as a hero putting in riddles all his achievements. He faces one of the greatest calamities of the world, yet drops his persona and shows his true identity.

A similar riddle game saved him earlier in the narrative from vile creature Gollum. In the belly of the Misty Mountains, Bilbo faces his shadow archetype. He crosses the first threshold into the belly of the whale. The deep tunnels in which he falls and encounters the hobbit-like creature represent the unconscious part of his mind where the dark side of the psyche manifests itself. Tolkien introduces Gollum emphasising his darkness: “[d]eep down here by the dark water lived old Gollum, a slimy small creature. I don’t know where he came from, nor who or what he was. He was Gollum – as dark as darkness, except for two big round pale eyes in his thin face” (94). The dark cave dwelling creature is one of Bilbo’s most difficult encounters. The shadow, according to Jung, is often destructive, yet it is this encounter that boosts further the individuation process. The shadow, as part of the unconscious mind, must be integrated in the conscious one to achieve this process. Gollum mirrors what Bilbo could transform into if ever he succumbs to the same evil nature. The hobbit-like creature used the ring in the dark tunnels to trick others into his traps. Bilbo, however, uses it as an instrument to rescue friends, hide from enemies and fulfil his mission as burglar when facing the dragon.

The ring aids with Bilbo’s development and allows him to transform into the desired hero. Unlike Gollum, he succeeds to escape the darkness of the tunnel instead of remaining a slave to the ring. The integration of the shadow allowed Bilbo to see what kind of evil lies unspoken of in some of the darkest places in the mind when

knowledge is used destructively. When he left home with his child-like nature, he had no faith in his wits. Now that he accepted, outsmarted, and surmounted his shadow, this hobbit took a giant leap towards his maturation.

The Misty Mountains provide excellent terrain for Jungian analysis. The roots of the mountains (a symbol of the unconscious) run deep... The novel's heroes encounter monstrous representations of their own darker selves, their shadows, repositories of their darkest desires and evil thoughts. Bilbo faces and triumphs over Gollum, a hobbit-like creature twisted by the One Ring. Bilbo's success is more than a minor victory. The experience transforms him and initiates a spurt of psychic growth. Bilbo matures and emerges from the mountains wiser through his meeting with his shadow-self. (Drout 317)

According to Drout, when Bilbo emerged from under the hill of The Misty Mountain he is more mature, making of the first trial he faces by himself the exact transition time and place from being that naïve hobbit to a more heroic one.

Bilbo is then able to face another archetypal trial in the forest of Mirkwood. The hero then encounters the goddess that represents, in this narrative, the female side of the hero's self (Campbell 95). In Mirkwood, Bilbo symbolically returns to his mother. He rescues his companions from giant spiders as a final act of winning a struggle with his mother. Bilbo even dies symbolically and is reborn with less fear of his past. He "fell down and remembered nothing more for a long while" (Tolkien 144). Bilbo needed to get over the uncanny forest before he could complete his quest. However, not every woman is a goddess he needs to defeat. Drout argues that the existence of mythical monsters, male or female, is a recurrent pattern in Tolkien's fiction

Oversized spiders play repeated roles in [Tolkien's] literature ... All are violent and vicious; all trap and feed; all live within a deeper than natural darkness.... Still, within this tradition, violent and lustful female monsters are strongly evident: the Morrigan and other cave dwelling witches or female monsters in early Celtic tales; Grendel's mother in Beowulf; the troll-woman... (Drout 606)

This recurrent pattern often holds feminine attributes. Spiders and Mirkwood in *The Hobbit* symbolise the evil anima that is manifested as the mother archetype. It is dark and entangles who wanders in it in thick cobwebs. Bilbo manages to cut those cobwebs and escape what represents the repressive maternal possession. He separates his being from his original overwhelming dependency of his mother's nature. Escaping a force he used to submit to is a disintegration of his unconscious mind's constraints.

The final individuation episode is Bilbo's encounter with Smaug. The dragon is guardian of a treasure and represents a major threat to anybody who approaches what it is safely keeping. The treasure can be seen as Bilbo's most wanted self. His quest to retrieve the treasure is in fact his process to gain a self. Smaug represents on the other hand the ego that needs to be overcome to reach individuation. Smaug, as the unconscious ego and guardian of the treasure, granted Bilbo access to his own Self. The unconscious part of the ego is led out of this inner mind to the outside world. The dragon leaves the mountain and Bilbo is at the final stage of his individuation process. The hero integrates his unconscious part of the psyche to his conscious one reaching full maturation.

The confirmation of the success of his individuation follows when he faces a moral dilemma. Enchanted by the beauty of the Arkenstone, Bilbo steals it performing his last theft as a burglar. He interprets this theft as his share of the treasure the dwarves promised he would get as a payment for his services. However, he realises eventually that the Arkenstone is as instrumental as the ring and the sword are. He uses it to bargain with the dwarves against the war between Men, Elves, and Dwarves over the treasure. He again stands on firm moral grounds that enable him to save all the species from a certain bloodbath. Matthews also deduces that Bilbo's "maturity is demonstrated in the Arkenstone episode... [He] makes the decision independently, trusting his own judgment and being willing to face censure, and, if necessary, isolation" (Matthews 39). Bilbo's maturity is further shown as unmaterialistic when

he refuses to take his full share of the treasure. The real fully attained treasure is to fully achieve his individuation.

Although Bilbo seems to have fulfilled both a quest for a treasure and for the self, a few final questions arise at the end of this narrative. Why does the monomyth model confirm Bilbo's journey yet he could not become a dragon slaying hero? Why is Bilbo unconscious in the Battle of the Five Armies? Why is always there someone who seems more heroic than him when physical heroism is required? Is it a fault in the narrative structure? Liang attempts to answer these questions:

It stands to reason that Tolkien does not have Bilbo kill the dragon because that would be more the deed of a savior or culture hero, ... The significance of this tale lies in fact in the very obviously anti-heroic manner in which Tolkien chooses to bring Bilbo's adventures to a conclusion. As a result, Bilbo emerges as a symbol of a very average individual, not as a figure of epic proportion. Bilbo has not found eternal glory, but, rather, the self-knowledge that a willingness to meet challenge is not necessarily incompatible with a love of home. (326).

Liang observes that confronting problems yet desiring to return home can coexist. However, how much truth is there in this conclusion. While these answers are theoretically in accordance with the study of Bilbo's psychological growth, they remain insufficient when aware that the double narrative structure may offer more explanations. The ambivalence in the narrative still exists because Bilbo is allowed only a few trials that he was able to overcome with helpers and amulets. These questions can be answered through Nodelman's concept of the hidden adult. The hero in children's fantasy literature demonstrates a heroism that is preselected and allowed by adults. The passing away of Bilbo is limiting his ability. In a rather monomythical journey a hero would himself kill a dragon. However, other adults are the ones who killed the dragon. The next section explores the implications of doubleness and ambivalence in revealing hidden elements of children's texts. How would an adult retelling the story in a 21st century context remember the hidden adult in a narrative of early 20th century children's fantasy?

II. A Transmedial Interaction: Revising the Hidden Adult in Peter Jackson's Version *The Hobbit: An Unexpected Journey* (2012)

The Hobbit trilogy (2012-2014), directed by Peter Jackson, is presented through a different tone from the original novel (1937) by J. R. R. Tolkien. Jackson's intentions were to create a prequel to another widely successful film trilogy, *The Lord of the Rings* (2001-2003), adapted from an original text by the same novelist. The novels are all set in the complex storyworld of Middle Earth sharing some similar characterisation and other elements in the narrative. Sir Peter Jackson, born in 1961, is a New Zealand film director, screen writer and producer. He is best known for directing *The Lord of the Rings* Trilogy, an original text by J. R. R. Tolkien. Peter's adaptation of Tolkien's Middle Earth storyworld earned him three Oscars personally making him the desired director for other Tolkien's adaptations. However, due to a legal dispute between Jackson's production company, Wingnut Films, and New Line Cinema, the production company of *The Lord of the Rings* Trilogy, a further collaboration with the director was avoided. By 2007, the production company had reached an agreement with Peter Jackson as executive producer and writer, while Guillermo Del Toro Gomez as director, for the making of a two film prequel to *The Lord of the Rings* based on Tolkien's *The Hobbit*. In 2010, Del Toro stepped down from directing *The Hobbit* leaving the director's open position to be filled by Peter Jackson.

The first film in *The Hobbit*'s trilogy begins with Bilbo Baggins, an old hobbit who is celebrating his 111th birthday, writing the "truth" of his adventures to Frodo.⁷ He begins describing the city of Dale, that of dwarves, as "peaceful and prosperous" (02:29). The city, known for its wealth kept under the Lonely Mountain, lays just at the door "of the greatest kingdom in Middle Earth, Erebor." When the Arkenstone, the jewel of the king -also known as the heart of the mountain- was found, King Thror

⁷ In *The Lord of the Rings* trilogy it is Frodo who takes the ring to Mordor in order for it to be destroyed.

of the Oekenshield dynasty regarded it was a sign his ruling was divine. All the other kingdoms would pay homage to him. The king, in imposing so, became greedy and self-righteous and made more enemies than friends. The prosperous kingdom grew darker because of Thrór's love of gold that drove him to madness. He had buried under the Lonely Mountain more treasures than could possibly be imagined. The dragon Smaug, desiring to hoard that treasure, invaded the city of Dale spitting fire that killed almost the entire Dwarf race. Those who survived became homeless wanderers, for the dragon Smaug had made of their kingdom his own.

After that, Bilbo, a middle aged hobbit, meets wizard Gandalf the Grey who chooses his house to host a gathering of thirteen dwarves later that evening. The company of the dwarves: Balin, Dwalin, Fili, Kili, Dori, Nori, Ori, Oin, Gloin, Bifur, Bamf, and Thorin arrived along with Gandalf whose aim was to convince Bilbo to join them as their burglar in a quest to reclaim the kingdom under the Lonely Mountain back from dragon Smaug. Although he refused when was first asked, Bilbo eventually joined the company of the dwarves the next morning after they had already left his home. On their adventurous way, the dwarves got captured by three Trolls that intended to eat them. Bilbo wittily tricked the Trolls saving his companions. Gandalf arrived afterwards and rescued them from this hardship. The company finds then in the Trolls' cave Elven blades and Bilbo is given one. The magic of this dagger makes it light when Goblins are nearby it.

The travellers met afterwards wizard Radagast the Brown who told Gandalf about his encounter with the evil sorcerer, the Necromancer, who had been spreading darkness over Greenwood. Radagast handed the Morgul Blade to Gandalf as a proof of the existence of this evil wizard. Later on a pack of Orcs went after the dwarves who escaped through hidden routes that led them to Rivendell. In there, Gandalf showed a map of the Lonely Mountain to Lord Elrond who was able to read the invisible inscriptions on it. He indicated to the dwarves that the secret keyhole to a hidden door that would lead them inside the Lonely Mountain would only be visible

on Durin's Day. Then, the white council -Lord Elrond, Saruman the White, Galadriel and Gandalf- met to discuss the danger of the dwarves' quest pressuring Gandalf to put an end to it. He instead revealed the Morgul Blade that proves the return of the evil sorcerer Sauron.

The company of the dwarves and Bilbo arrived to the Misty Mountains where they hid in a cave escaping a battle between giant stone monsters. When asleep on the cave floor, the dwarves fell into the depth of the mountain where they were captured by Goblins. Bilbo fell deeper down into the caves where he saw Gollum dropping a golden ring that he eventually collected and hid in his pocket. Unaware his ring was gone, Gollum lost a riddle game Bilbo used as an escape plan from the hungry creature that wanted to feed on him. The hobbit discovers then the power of the ring that turns whoever is wearing it invisible. He was able to leave the mountain's dark caves with this magic ring in his finger sparing Gollum's life.

Meanwhile the dwarves learnt from the Great Goblin that Azog, the chief of orcs who killed Thror, had placed a bounty on Thorin's head for cutting his arm in battle. Thorin thought he had actually killed Azog who seem to have survived. Gandalf appeared in the caves then and helped the dwarves escape after killing the Goblins' king. Bilbo joined the party who thought he had left them and went back home. Overhearing their doubt in him, the hobbit decided not to inform them about his invisibility ring. Azog and the Orc pack attacked the dwarves who took refuge on top of trees. A warg severely injured Thorin who was then saved by Bilbo proving to him he deserves his respect. Everyone is then rescued by the Giant Eagles. In the final scene, the lonely Mountain appears in the distance where sleeping Smaug is awakened by a sound of knocking against the mountain's wall.

The Hobbit trilogy is a retrospective prequel to *The Lord of the Rings* films. It represents Middle Earth to an adult audience who is already familiar with this setting. Although *The Hobbit* (1937) was situated as an independent story when first written

by Tolkien, Jackson's alterations in the status of the narrative reinforce the idea of it being a prequel to the previous trilogy. Riga, Thum, and Kollman study responses to adaptations around an age target audience. They argue that the director's decision to make a prequel could itself be considered as an extension of Tolkien's revisions of *The Hobbit*. Midkiff confirms that the changes Tolkien made during his lifetime to his manuscript of *The Hobbit* intended to make it further appeal to adult readers stating that "this work was only completed in *The Hobbit* films" (Midkiff 395). Jackson was able to elaborate on the aspects Tolkien himself inserted for implied adult readers in the shadow layer of the narrative.

Maria Alberto studies fan film culture in a transmedial perspective and recognises audiences as considerable phenomenon that associates film productions to the viewers' engagement with Middle Earth. She argues that audience's interpretations that appear through their fanfiction combine thought-provoking implications and threats for the actual interpretation of Tolkien's fantasy world. She confirms that the complex growing critical awareness of fans appears considerably when making films. She shares Janet Croft's point who observes that the involvement of readers of the novel and viewers the films became a much considerable factor for textual complexity for any director to consider when adapting a Tolkien narrative. Readers' response to the Middle Earth narratives and to *The Lord of the Rings* films influenced Jackson's prequel that had to connect or borrow heavily from the first trilogy to direct the second one. The target audience of the narrative of *The Hobbit* has therefore changed from children, though also appealing to adults as Tolkien intended, to adults who expected a prequel to a previous trilogy already familiar with.

The narrative itself has made a journey from targeting children to adults. In fact, there is an indication that it tolerates young adolescent who have already read *The Hobbit* (Midkiff 397).

The movies may not have been marketed or rated in favor of very young children, but these results indicate that they were received

more positively by the younger end of the ‘teen’ age group. Considering *The Hobbit*’s status as exemplary children’s literature, it is fascinating that the 13-year-old participants, still within the contemporary professionally recommended reading age of 11-14, gave the movies the highest ratings—despite differences in tone and content between the book and the films, and regardless of their ratings of the book and LOTR films. (Midkiff 404).

This study confirms that 13 year old participants who have read the novel still rated the narrative high though the change in tone and textual structure. It has also shown that this movie adaptation is still appealing to both young and adult viewers for reasons the next sections elaborate on.

Alberto also concludes that Jackson and Tolkien found different solutions to one narrative arguing that “it may seem self-explanatory... that text and film should be judged differently since they are different media: film is dimensional and depictive where text is sequential and descriptive” (Alberto 3). That is, each medium carries its own textual identity following specific narrative strategies. When studying film adaptations based on the narratives, James Manako argues that films have no true language because they lack formal grammar and vocabulary. They have a signifier signified relationship that engages the observers in the process of meaning making arguing that the viewer is “not simply a consumer, but an active – or potentially active – participant in a process” (Monaco 175). Monaco believes that there are fundamental differences between text and films because they deliver different impressions and messages through their narrative strategies. That is, building on a sign-based system of textual narrative in film requires a specific reading strategy that will reveal its original textual identity. The film’s language is therefore representative of existing concepts of a narrative in its own filmic style. The differences between an original narrative and the film are then the textual elements within the narrative of each variation.

In “On Discovering One’s Ideal Interpretation”, Martin Barker states that “[t]he desire to interpret texts – the structured examination of their formal

organisation, patterned associations, intertextual constructions and, thence, organised cultural meanings – is a pretty ineluctable one. It is at its strongest when people sense that something is at stake, when the emergent meanings matter in some wider sense” (81). His study is based on Tolkien’s narrative of *The Lord of the Rings* and its adaptation to a trilogy. According to him, conceptual and contextual intentions are inevitable when directing adaptations. Implicit meanings in an original narrative emerge as dominant themes in a film version.

Barker identifies the concept of *Interpretive Community* through in which he suggests that interpretive strategies of 1960s readers of *The Lord of the Rings* are what make the books meaningful to themselves (86). The concept has widely defined the features used by readers, listeners, and viewers of the narrative. Participants in an interpretive community read in two directions. First, they understand themselves through engaging their senses in order to find a way to belong to the narrative. Second, they understand a text through threading “together elements within circulating cultural texts to form meaningful wholes, centering on some components, marginalising – or disputing – others” (Barker 87). This strategy provides criteria for judgement. A film is no longer a loyal to text adaptation but an interaction between narrative strategies that carry each a textual identity. These interactions are culturally bound employing textual elements suggestive of social alterations. One may suggest that if Peter Jackson is himself part of an interpretive community, then his adaptation of Tolkien’s narratives is an interaction that revises the original text.

The adaptation of J. R. R. Tolkien’s *The Hobbit* into a film is the embodiment of a revised original work. The double layered plot that harbours a surface and a shadow layer in which Bilbo journeys into both the Lonely Mountain and into his unconscious mind is emphasised in Jackson’s adaptation. Bryant argues that “[a]daptation is both a transgression of the originating work and liberation” (Bryant 48). Jackson liberated the shadow layer Tolkien buried under the primary one “[a]nd like any form of liberation, the adaptor’s sense of empowerment can infuriate or

delight” (Bryant 48). The director revised Tolkien’s text allowing for its identity to evolve into a different cultural context than the one at the moment of its writing.

In *The Hobbit: An Unexpected Journey*, Peter Jackson wrote extra scenes, created other atmospheres, and revised a number of characters and textual elements. The tone of the original text shifted to a darker mode in the film distancing the audience of children it was initially meant for. Jackson’s version reintroduced characters and subject matters through a more adult directed way. The director’s rewriting of Bilbo, Gandalf and Thorin is a strategic revision meant to first reveal a hidden adult and second bring into light the implicit truth about a primary world Tolkien meant to keep hidden in his secondary fantasy. In other words, Jackson recreated the hidden adult as he remembered it from the original narrative in order to revise its ambivalence. I argue in the following sections that the dominant presence of the hidden adult in Tolkien’s original narrative imposes a retelling that focuses on the shadow text as primary narrative. Jackson, however, recreates the hidden adult and introduces adulthood, a truth revealing narrative.

1. Textual Interaction: Bilbo; A Child's Ambivalent Quest

The Hobbit: an Unexpected Journey (2012) is the first film in the trilogy adaptation (2012-2014) of *The Hobbit* (1937). Although it is a generic fantasy novel, the film is distanced from the text by 75 years. In this period, Tolkien had written his novel *The Lord of the Rings* -often published in three volumes: *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955) -adapted to the screen, into three films as well, (2001-2003) by *The Hobbit's* director Peter Jackson. The success of Jackson's first Tolkien adaptation influenced how *The Hobbit* was adapted. One of the major changes brought to this children's fantasy narrative is at the level of its tone that addresses a wider audience: an adult one. Although the original text was intended for children, its adaptation is darker and more mature. This tone is not unfamiliar to Jackson's audience; it is in fact similar to the one of *The Lord of the Rings* trilogy. In an interview, Philippa Boyens, one of the screen writers for the films, stated that the same cinematic feeling present in the first trilogy needed to be adapted in the second so the two would be connected (warnerbroscanada.com, 7). Tolkien himself attempted to create a link between his novels by employing the same characters and creating the same storyworld.

In *The Hobbit*, Tolkien implied that Bilbo Baggins achieved maturity in a journey that primarily sought the retrieving of a long gone treasure. The surface and shadow layers of this text, as examined in the previous sections, carry meaning that respectively targets children and adults. The implied reader of the unconscious shadow layer within this children's fantasy novel requires an awareness often adults are the ones to be equipped with. They can read the speaking subject and identify associative relations with its voice. The adaptors of this text adapted the content of the hidden adult layer dominant in the narrative. The dominance of the layer is of such significance to the adaptors of *The Hobbit* that the alterations to its structure, tone, and characterisation were remarkable.

Adaptors pay particular attention to the creation of new story lines, tone, structure, and imagery, because their adaptations are representations of the psychological, social, and historical experiences of adulthood or the path towards children's texts. Every reconstruction in this light primarily intersects with the unconscious shadow layer rather than with the conscious surface one. Nodelman portrays the adult as 'hidden' while overwhelmingly controlling and possessing a capacity to manipulate children's narrative. He identifies this adult as being the author, illustrator, editor, publisher librarian and, for the purpose of this study, an adaptor. He claims that these adults produce ideas about the image of children influenced by their own expectations and adult knowledge of childhood stating that "[t]hose ideas are inherently *ambivalent*; therefore, the literature is ambivalent. It offers children both what adults think children will like and what adults want them to need, but it does so always in order to satisfy adults' needs in regard to children" (Nodelman 242). Nodelman argues that this inherent ambivalence present in literature for children occurs in a set of binary concepts that highlights the idea of the divided child.

The adaptor of *The Hobbit* recognised the ambivalence of the text and attempted to interact with it. In order to do so, he recreates the characters of Bilbo, Gandalf, and Thorin. Bilbo, as demonstrated in the previous section, is the protagonist in a story that involves a journey, hardships, a dragon, a treasure, and a war. Although he has no ambition, he accepts to go on this unexpected journey that results in him becoming more experienced, mature, and thanks to his problem confrontation skills, wise. The three elements are highlighted in *The Hobbit* trilogy, yet the focus remains on the first film entitled: *The Hobbit: An Unexpected Journey* (2012). In fact, it is the first film that I regard the most dialogical with the original narrative. It all begins with its title. Jackson takes audiences through an unexpected journey to rediscover the revised narrative. What is unexpected in his approach is his reconstruction of inconsistencies focusing on showing adults and not children the implications of being

a hidden adult. The adaptors of this unconscious journey interacted with the shadow layer presenting an adaptive revision of the text that subverts the hidden adult and introduces adulthood instead.

The adaptive revision of *The Hobbit* tells the story in a new cultural context giving this variation a distant textual identity from the original one. Bryant explains that

[a] fluid text approach detaches itself from the retrospective anxieties that derive from a false sense of originality and respects the textual identities of both adaptation and original, but does so primarily to sharpen the focus on the differences between the identities and how one textual identity may be seen to evolve into the other. (Bryant 55)

There is an evident evolution in *The Hobbit: An Unexpected Journey* that revises a number of textual and conceptual elements. Jackson distanced the narrative in the film from the one in the novel by celebrating Bilbo's hidden adulthood revealed throughout his adventurous travelling. The rereading of Bilbo's journey follows a rhetorical strategy that depends on the principles of revision to generate a version. The director revises this journey by attributing new traits to the protagonist Bilbo Baggins he extracted from the shadow layer of the narrative. These textual alterations are primarily concerned with reviewing the ambivalent nature of this narrative. Bilbo's innocence is validated by his experience, his aging is part of his growth, and how after every problem confrontation he finds satisfaction in his community rather than in happy solitary ending.

The experiences that the hobbit Bilbo Baggins go through to gain important elements that lead to his individuation are explicitly and primarily put forward in the film. However, this study focuses on how Jackson's adaptive revision relies on revealing what the text has either conventionally kept implicit or intentionally left behind. The director recreated that ambivalence as explained by Nodelman in order to demonstrate its limitations in the process of meaning making. It is in the shadow

text that the adult is addressed with attractive textual elements that represent the hidden knowledge in children's fantasy narrative. In order to readjust the excluded and offer an alternative to what is censored, Jackson recreates the hidden adult and corrects inconsistencies of ambivalent childhood knowledge.

Tolkien confirms in his children fantasy narrative that Bilbo returns home after a maturation quest. He focuses on the identifiable pattern in such texts: the hero must return home, remain innocent, and live happily ever after. Jackson revises this pattern very early in the adaptation. The first scene in the film is his first interactive criticism and revision of Tolkien's representation of Bilbo Baggins. He adaptively revises the representation of the protagonist after having completed his maturation quest. In *The Hobbit: An Unexpected Journey*, Bilbo, played by Martin Freeman, marks the primary shift in the meaning making process of this version of the narrative. The director recreated the notion of ambivalence when showing us an old Bilbo. In the original text, the hero in fact returns home after a maturation quest, yet, there is no mentioning that he has grown of age. Growing up is both a maturation process and an aging one that while adults are aware of, it is kept hidden in children's texts. Jackson reveals through showing this aged Bilbo that the physical growth takes a similar path as the maturation journey the protagonist went through. The director thus cancels the ambivalent dichotomy that suggests children desire to grow yet want to remain young.

This criticism of ambivalence is further illustrated when Bilbo begins by telling us he still has more to say; a truth that transcends the original narrative's limitations. The first utterance we hear in the film after Bilbo lights a candle in a prevailing darkness is "My dear Frodo" (01:07). This old Bilbo is unlike other adult narrators; he is about to bring to light a darkened truth to young Frodo. He then holds his candle and walks down a dark tunnel like corridor, opens and looks into a chest that contains most artefacts collected in his journey. The scene also shows that the chest looks back at Bilbo. He is in fact about to retell a story he has already told by returning to his safely kept memories locked in a chest. His walk through a dark corridor is a revisiting

of the shadow layer within his narrative to Frodo. Bilbo will only reread what his artefacts are able to tell. He writes into a book that is meant for Frodo to read: “You asked me once if I had told you everything there was to know about my adventures. And while I can honestly say I have told you the truth, I may not have told you all of it” (01:05-01:28). “I think it is time for you to know what really happened” (01:48). Unlike the Bilbo of the original narrative, the revised one attempts to reveal every part of the narrative for young Frodo. He explicitly identifies the purpose of this film as a retelling of the narrative to reveal a complete truth.

Jackson begins the retelling of the hobbit’s adventures from Tolkien’s exact starting point using similar opening words. Baggins writes in his book: “it began as you might expect in a hole in the ground there lived a Hobbit. Not a nasty, dirty, wet hole, full of worms and an oozy smells. This was a hobbit-hole, and that means good food, a warm hearth and all the comforts of a home” (09:14). Although the director could have used Tolkien’s exact wording, he only retold the beginning in the same style. This is also one of his early attempts in the film to indicate that the adaptation is a revised retelling based on an original narrative yet distances itself from it. He rewrites the opening scene in different words to give his narrative version its own textual identity.

The director has put to practice Tolkien’s ideas on how to mature. He brings credibility of this individuation process to the narrative by showing us first an old Bilbo. He gives an executable function to every achieved process in the original text. If *The Hobbit* was intended as a story for children then it seems that aging must not show or else Bilbo will lose his innocence while gaining individuation. Nodelman identifies the relationship between experience and innocence in growth as ambivalent. Therefore, either Bilbo’s growth or innocence is put to question because early 20th century children’s fantasy does not accept both elements in one narrative layer. The film shows that both should be explicitly illustrated for a complete understanding of the value of reaching individuation. In Tolkien’s text, both layers must intertwine for

Bilbo to conform to the typical hero model. While the Bilbo of the original text shows how he grew from a childlike character to a hero-like throughout a journey to retrieve a treasure from a dragon, the Bilbo of the adaptive revision represents heroism differently. Peter Jackson's choice to restructure the narrative is to present the changes that are necessary in an adaptive revision. The director does not focus as the author does in the original text on the personal growth of the protagonist, but on how this personal growth is validated in a social context.

Croft claims that this character has been changed by Jackson's narrative to adhere to the monomyth type of character. She argues that Jackson makes Bilbo perform physical heroism much earlier in the novel than in the original text. This level of physical heroism is the turning point in the narrative. Croft claims that this choice is to anticipate character traits and set clear relationships between Bilbo and other characters. But Jackson's choice is also to execute simultaneously that maturation the character has achieved. That is, Bilbo portrays in the revision that heroism is both intellectual and physical. His physically heroic deeds act to initiate a social integration process as well as his individuation one. It is when he helps the dwarves with both intellect and courageous acts that he is accepted as member of their community.

When Bilbo is left alone to save the ponies from the giant trolls he goes to inspect the surrounding. He is determined to immediately save them, and with no hesitation, takes action to rescue the animals. Because he has no blade or knife of his own to free the ponies, he approaches one of the trolls to steal his. He shows much courage and physical heroism acting on his own against giants. It is when he and the dwarves get caught that his wit is used. Bilbo manages to reason with these half-wit trolls not to cook the dwarves. Aware that dawn light would stone them, he persuades them not to eat any dwarf until Gandalf arrives and rescues them by making way for light to touch the trolls. This change of heroism leads Bilbo to begin integrating the group. Gandalf rewards him for his heroism and gives him a fine Elven blade found in the troll-hoard.

Gandalf's role in the narrative transcends rewarding Bilbo for his heroic deeds. The wizard can represent Peter Jackson himself. Both of them want to reveal hidden knowledge that could help participants achieve objectives. Gandalf is the first one to believe in Bilbo's readiness to confront the world. He knows too well what difficulties await the party before they start their quest to reclaim their treasure and retrieve their kingdom and yet persuades Bilbo to join them. Peter Jackson, through Gandalf, refuses to hold on to a past that no longer protects children by hiding knowledge from them. Both allow Bilbo to considerably participate in revising adult perceptions of the world.

2. Textual Revision: Gandalf; An Adult's Quest for Revelation

One major criticism within Jackson's revision of *The Hobbit* is the adults' reason to hide knowledge from young readers of fantasy. Nodelman argues that their attempt to protect justifies censoring knowledge by implying it in a shadow layer or excluding it completely from the narrative. There is a common belief in early childhood studies that gaining knowledge means the loss of innocence. A child who loses innocence is no longer a child (Nodelman). Gandalf, however, teaches Bilbo knowledge that does not corrupt his innocence. When he gives him the Elvish blade, he tells him that "true courage is about knowing not when to take a life but when to spare one" (1.11.40). Bilbo succeeds in sparing Gollum's life although the creature attempted to kill him and feed on his flesh. The foul creature's vulnerability at a moment of despair when it parted with its precious ring was the perfect opportunity for Bilbo to seize and kill it. Yet, he morally chose against that because, as Gandalf taught him, courage is a knowledge that allows you to decide when to spare a life. Jackson, in revising this, also subverts moral implications and replaces them with ethical ones. A typical medieval like narrative would have the hero kill foul creatures as they represent evil. But in 21st century narratives, evil and good seem to be questioned. Protagonists in contemporary fantasy narratives do not kill evil creatures and characters because of their evil nature. They attempt to know about this nature to change it to a better one.

Gandalf and Jackson not only reveal the significance of sharing hidden knowledge that is put to use but also criticise other adults' scepticism of its importance. Gandalf selects Bilbo's house to gather the dwarves and share some necessary knowledge crucial to the fulfilment of their quest. Bilbo was present all the time and learnt about a secret map and key that Gandalf kept for Thorin, the righteous heir to the kingdom of dwarves. The map to the Lonely Mountain and the key of a secret hidden door to it were passed on to Thorin, though Gandalf, from his father and grandfather. This scene suggests that the objects are not what will help the dwarves

reach their destination but Bilbo would. The dwarves doubted Bilbo when he refused to go with them at first because he too doubted himself. It seems it is common belief among them that “the Wild is no place for gentle folk who can neither fight nor fend themselves” (30:45). Gandalf insists that no amount of courage is small (30:10). He maintains that Bilbo Baggins would be the best burglar to add to the party. He tells Bilbo, “[t]he world is not in your books and maps. It’s out there” (33:50). Bilbo needs to look beyond narratives that teach children how to perform childhood. Gandalf offers him a chance to experience the world instead of reading about how it is. He subverts the hidden adult’s desire to see the child in a safe home with no knowledge of the world and no experience in it.

Ambivalence is once more shown here with Bilbo who wants to go on an adventure but wants assurance he would return home. When he asks Gandalf “do you promise I will come back?” (34:52) the wisard responds, “[n]o. And if you do, you will not be the same” (34:55). It is agreed from the beginning that Bilbo will never return the same after this quest, if he returns at all. Jackson subverts the necessity to return home as desired by adults. Contrarily to the ambivalent original text, this hobbit will confront problems that will reveal hidden knowledge to him and allow him to gain experience. Gandalf allows Bilbo to participate in another instance of knowledge revelation. When they reach Rivendell, Gandalf, Thorin, Balin, Bilbo, and Elrond Lord of elves gather in order to read the hidden inscriptions in the map to Middle Earth. Lord Elrond is the only one who could read and decipher the writings. This knowledge on how and when to find the secret door to the lonely Mountain is referred to as ‘hidden’ several times in the film. Gandalf convinces the dwarves on how important it is to allow the Lord of the elves to decipher their map being the only one able to read ancient Dwarvish stating that “this sort of artefact sometimes contains hidden texts” (1:29:40). He suggests that even adults do not possess all the knowledge there is to know. That is, if an adult is able to find a way to decipher ancient inscriptions or reread artefacts then it is a knowledge that must be shared with all.

Their self-proclaimed right to hold it from others is a primary subject of criticism in Jackson's revision.

Holding on to knowledge has also been associated to the holding on to the past in *The Hobbit: An Unexpected Journey*. Throughout this version, Thorin seems to be driven by his feelings of anger, hatred, and revenge. He refuses the help of the elves who failed to help his grandfather and father when first a dragon then orcs attacked and killed most of his kind. Gandalf reminds him he is neither of his predecessors and tells him "I did not give you the map and key for you to hold onto the past" (56:34). Thorin angrily replies that they were never his to keep. He refuses to recognise that he is not the only one adult to possess knowledge and experience. He also often reminds other dwarfs that they know nothing of the world representing the hidden adult who refuses to share knowledge though affirms it actually exists.

Jackson gives more space to Thorin in *The Hobbit: An Unexpected Journey* than is given to him in the original text. The first story Bilbo writes about in his book to Frodo is that of how the kingdom of Erebor, homeland to the dwarves, was lost after dragon Smaug's attack. The primary quest of this adaptive revision is that of Thorin and his party to regain their homeland. It is in fact Thorin who goes on an unexpected journey that allows him to accept Bilbo's integration into his world of knowledge and experience.

The revisions Jackson brought to the narrative have, however, been subject to much criticism. Oziewicz claims that Jackson's purpose was to increase drama and make a more epic space than found in the original text. They consider that the film offers episodes of interpretation of *The Hobbit* that adds to its absurdist twists. The visual style Jackson relies on conveys a cinematic message that the world of *The Hobbit* is very exaggerated making it more of a spectacle. Dick Tomasovich identifies Jackson as a top modern director "entirely devoted to the only pleasure of the shocking images" (309). The exaggeration in the number of shocking images is not irrelevant

to the story and narrative of the original text but it legitimises the shadow layer in which the hobbit matures. An implied reader of this layer differs in context and thus in manner from other attempts of interpretation. Jackson's disapproval with the ambivalent nature of the narrative could be met with acceptance from others. Nodelman argues that one "defining quality of children's literature is that, no matter how complex it is, it tends to be understood as simpler than adult texts of the equivalent kind." He declares that children's texts cease to exist when they become complex (Nodelman 258). The film's complexity is thus a confirmation it is directed for adults to reassess their perceptions of children's ambivalent narratives when completely transforming into adults' one.

Jackson attempt is to prove through his revision that a children's narrative grows into an adult one without excluding but through integrating hidden adult knowledge. Midkiff states in the conclusion of her study on readers' responses to both *The Hobbit* and its film adaptation that "it is fascinating that the 13-year-old participants, still within the contemporary professionally recommended reading age of 11-14, gave the movies the highest ratings—despite differences in tone and content between the book and the films" (404). This suggests that there are many elements appealing to children and adolescents that maintain the narrative between both categories of children and adult. In fact, Nodelman himself admits at the end of his study that boundaries between children's texts and other literature are less firm than suggested. Themes of complexity and depth are therefore emphasised in this revision.

Jackson's attempt to emphasise on themes of complexity and depth such as war, death, and revenge is a response to another hidden adult within the shadow layer. Nodelman explains that children's literature excludes knowledge in order to protect the innocence of readers from dangerously arousing uncontrollable passions (241) "but there is something else that adults commonly believe children need from the literature: protection both from knowledge and from experience ... to exclude things they ought not to know about" (239). Jackson revised that complexity imbedded

within the shadow layer and resurrected the evil Azog. This vile orc is Thorin's most voracious enemy. The choice to exclude knowledge of evil from the original narrative in order to protect would eventually widen the ambivalence between what such narrative teaches and what it hides. Azog is mentioned as the one who killed Thorin's father yet he himself is dead in the novel. Jackson seems to attempt to reveal the knowledge that evil is never entirely and eternally dead. Azog represents more than a threat to dwarves; he also embodies Thorin's obscurity. At the beginning of the final scene, Azog and Thorin finally meet face to face. Each one of them is driven by a self-destructive revenge to kill the other. Jackson draws a similar line between both of them. That is, both Azog and Thorin are blinded from their primary quest by revenge and hatred. They each feel unable to move forward unless they end the other's life first.

The corrective knowledge that is missing from the original text is present in the revision. Jackson emphasises that obscurity caused by feelings of revenge and hatred would be Thorin's downfall and threaten his life as much as Azog does. Thorin puts his life at risk when his desire to revenge leads him into an unbalanced fight, which seems impossible for him to win, against a pack of orcs and wargs. While he falls down from first strike, and the second leaves him almost unconscious, Bilbo saves him from a third that was meant to behead him. In an instance of immense courage, Bilbo heroically saves Thorin's life killing an orc many times his size with no hesitation. He is joined then by the other dwarves who fight the orcs until giant eagles come to rescue. Finally, Thorin, who was thought dead, metaphorically wakes up from his ignorance and accepts Bilbo as part and parcel of their party and community. He exclaims:

"You! What were you doing? You nearly got yourself killed! Did I not say that you would be a burden? That you would not survive in the wild? That you had no place amongst us? I have never been so wrong in my life. But I'm sorry I doubted you" (02:36:20)

Thorin admits how wrong he was about Bilbo and embraces him as a final sign of his complete integration within the world of adults commenting “I do believe the worst is behind us.” Jackson helps Thorin transcend his hidden adult identity by himself subverting the misconceptions he had made of Bilbo. The director recreates the hidden adult into one that teaches knowledge to children instead of holding it back and shows how when this knowledge is put to practice can save adults from great mischiefs.

The textual revision of the original narrative of *The Hobbit* reveals the inherent ambivalence of the text. Jackson’s revision is a criticism of this ambivalence that creates a structural doubleness. The adaptive revision demonstrates that instead of censoring knowledge, sharing it allows an individual to integrate their social context. Keeping knowledge, on the other hand, is arrogant and harbors self-destructive evils. Unlike the original narrative that describes how Bilbo’s intellect helps him become a hero and achieve individuation the adaptive revision demonstrates a more realistic approach to fulfilling tasks and gaining experience. Jackson uses Gandalf as an adult who teaches Bilbo important lessons instead of being a wizard who only helps with his magic.

Children's literature contains textual elements that appear best through an adaptive revision and hence appeals to adults. One of the textual elements the adaptors employ is the readjustment of the narrative process. The adaptor recreates the meaning that was primarily hidden through different representation of complex textual elements. Jackson's adaptation remembers many aspects differently. It reimagines adult knowledge about the world, such as evil, to introduce it as an existing part of life. The director also stresses that a child's innocence can exist while acquiring experience and that adult knowledge and courage can behold great evil. Knowledge, courage and experience that are corrupted by low moral values would not allow the individual to even fight their own self-destructive evil.

The control of the hidden adult in this text dominated the narrative telling a surface story to children while implying a deeper one in the shadow layer to adult audiences. Because much of the shadow layer's content is revealed, the adult was recreated in this retelling of the narrative. *The Hobbit*, though primarily intended for children, contained much implied knowledge for adult readers that an adaptation could be but for adults. Despite the dominance, the revision still attempted to target children revealing the ambivalent nature of the relation between adulthood and childhood. That is, ambivalence delivers the inconsistencies of knowledge kept hidden from children. Peter Jackson revised the narrative that instead of encouraging manipulating adults, he recreated a revealing Gandalf who shared knowledge with Bilbo and criticised Thorin for not doing so. The revision of the original text also questions the past that holds onto the old traditions of storytelling. This revision is directed to the adult viewers who themselves were once the children who read the novel.

The revision also implies to adults that hidden knowledge should be shared with children. Experience as undesired by adults in children's literature is specifically put forward in the film adaptation where Bilbo Baggins demonstrates more heroism than he does in the original narrative. Thus, it implicitly offers a way into transcending

the hidden adult within children's literary narratives. The adult started losing some of the control over fantasy fiction before the end of 20th century. The next chapter investigates the how much of the hidden adult is remembered in late 20th century narratives. It explores Dianna Wynne Jones' *Howl's Moving Castle* (1986) who seems to have inherited the tradition of children's fantasy writing from Tolkien but negotiates the persistent hidden adult and shadow texts.

CHAPTER THREE:

A Transmedial Negotiation and Revision of the Inherited Hidden Adult in Late 20th Century Children's Fantasy Literature; The Case of: D. W Jones' *Howl's Moving Castle* (1986) & H. Miyazaki's *Howl's Moving Castle* (2004)

In Perry Nodelman's *The Hidden Adult: Defining children's Literature* (2008), the process of identifying a text for children is outlined. Young readers require specific texts that are often characterised with simplicity in both style and content. This simplicity hides a complexity that seems more accessible to adult than children when reading. Nodelman calls this complexity a 'shadow text'. One way to access a shadow layer is by reading the complexity within simple children's texts. Implied adult readers imbed the literature with a range of adult knowledge referred to in the surface layer's textual features. Focusing on the elements of fairy tale, the present chapter reads the narrative closely to reveal the ways in which the hidden adult and the shadow text are represented in Diana Wayne Jones' *Howl's Moving Castle* (1986) and its adaptive revision by Hayao Miyazaki (2004). It explores how Jones negotiated the hidden adult's formative implications on how to perform childhood.

In *Howl's Moving Castle* (1986), Jones remembered narrative elements that are rooted in Tolkien's tradition. She built a fantastic world where magic exists with a sense of inner consistency to immerse readers. Her text also inherited fantasy elements that characterised literary works of early 20th century only to question much of those features. Jones in fact created a storyworld where the usually inherently dominant hidden adult starts losing control over children's fantasy literature. She subverts the ambivalence to liberate the textual conscious layer creating a form of child voicedness that replaces the adult's voice. Her female hero protagonist Sophie Hatter becomes the negotiating figure in reassessing the implications of the hidden adult in a child's mind. She not only empowers girls in fantasy stories, but also helps the usual boy hero in the narrative complete a process of maturation. Jones transforms and re-established new character norms in her fiction

In the mind, the presence of the hidden adult develops in different forms such as inherited assumptions, archetypal images, and conflicting social realities. The adaptive revision *Howl's Moving Castle* (2004) by director Hayao Miyazaki interacts with the original text to further subvert the shadow text and the hidden adult in the

narrative. Through Jung's psychological theory, Miyazaki portrays an individuation process that almost fails through Wizard Howl's character. The director revises the process because of the inherited ambivalence with which it is portrayed in earlier children's fantasy fiction, such as *The Hobbit*. Author Jones and director Miyazaki both write in criticism of early 20th century ambivalent knowledge. I argue in the chapter that while Jones subverts the adult's authority and empowers Sophie, Miyazaki's revision portrays Howl's rejection of the hidden adult and the process by which it transforms into adulthood. Miyazaki recreates narrative representations of the hidden adult in order to transcend its earlier forms and implication on the mind of a child when coming of age. Both versions, original and revision, reimagine characters that become independent of the instructive authority the adult presents.

I. Negotiating the Inherited Shadow Text and Hidden Ault in Diana Wynne Jones' *Howl's Moving Castle* (1986)

Howl's Moving Castle is a novel that rests on one main plot line yet develops other layers which are elaborated within the primary one. It tells the story of a girl named Sophie Hatter who is under a spell that transforms her into an old lady of about ninety years. In order to find a way to break this spell, she goes on a journey that leads her to wizard Howl's moving castle where she willingly becomes a cleaning lady. Sophie, then, discovers that Howl is under a mysterious contract that bounds him to a fire demon, Calcifer, who asks her to break it. In the process of understanding the main clause of this contract, we discover that unknowingly Sophie possesses her own magical powers that eventually save Howl, herself and several other characters from the hostile Witch of the Waste.

This summary of the main plot line leaves out many details that perform a significant role central in many ways to the story. These small events, or episodes, make the novel seem complex and, at times, even confusing. Nevertheless, the reader is able to discover a complex world inhabited by several characters that vary from animals, humans, witches and wizards to demons. All these narrative elements are altogether tightly linked to the main plot, yet creating several sub-ones. The bewitchment most characters are under is what seems to be able to connect them all to one another.

When reading such novel, one is almost at once reminded of the familiarity its plot has with fairy tales. Magic, bewitchment and ideal heroes coexisted quite naturally with real life characters. In *Diana Wynne Jones: Children's Literature and the Fantastic Tradition* (2005), Farah Mendlesohn writes about the author's employment of "myths, legends, folktales and fairytales, as well as recognising images from later nineteenth century and early twentieth century children's classics." Jones uses already established elements often identified with folktales in her novel.

She indeed borrows from children's tradition but redefining and reinventing children's fantasy fiction.

The author goes as well beyond fantasy fiction and folktales into the unexpected as she deals with ideas of childhood, adulthood, magic, and gender roles differently. Jones provides readers with complex texts that recreate through a renewed narrative structure ambivalent views and inconsistent childhood representations. According to Nodelman, a reader can access a complex shadow text by "reading the actual simple text in the context of the repertoire of previously existing knowledge about life and literature it seems to demand and invite readers to engage with." By identifying that Jones has combined different literary aspects in order to write for children, one might suggest that different traditional elements might unravel in order to uncover a hidden adult. She questions old norms and negotiates the tradition of children's fantasy storytelling. Jones redefines the narrative structure that divides its knowledge to surface and shadow layers. The author re-establishes the structure in a subtle way by reusing the same fairy tale emblems but reversing them to reconstruct ambivalent images instead of teaching children how to perform childhood.

1. Textual Liberation: 'In Which the Chapter Title Reveals the Shadow Text'

Howl's Moving Castle's structure does not replicate earlier narratives and fairy tales. It is, like *The Hobbit*, episodic with self-contained chapters but tells the main storyline in a different way. Jones structures her novel to deconstruct the fairy tale. She creates chaos but with magic everything seems to be in place. At the beginning, some chapters seem to have no importance to the overall structure but are instead episodes of a larger narrative that evolves in the storyworld of Ingrid. It is when the separate episodes are juxtaposed together that the novel unravels the whole of the story together. This is how Jones liberates the shadow text to encourage readers to appreciate the complexity of her fiction while negotiating traditional narrative structures.

Jones formulates her language to hint to what is hidden as one way to reveal what is usually implied in the shadow layer. She begins all her chapters' titles with the words "In Which" to indicate what the episode would essentially develop for the whole of the storyline. Jones associates narrative conventions of the old traditions of telling fairy tales to her chapter titles. She reused the tone and language known to traditional storytelling but established only a connection to the fairy tale. The titles are suggestive of what each chapter is telling revealing the shadow text implied only for adult readers. From as early as a chapter title, Jones redefines the tone in her text. Readers are encouraged to connect to the tradition of reading fairy tales but informed that an established standard of unspecific readership is characteristic of her text. Jones does not expect from children to remain in the surface simple layer but urges them to learn about the hidden implications of a complex narrative. Even though she does not tell the reader from the beginning that Sophie possesses magical powers, she allows unexperienced readers to move forward and discover what could be implied in fairy tales. She builds a narrative that continually works on giving hints about what motifs matter to characters.

In the first chapter entitled “In Which Sophie Talks to Hats” much is narrated about the protagonist with no specific focus on the importance of talking to hats. She instead confirms she writes a story that reuses a fairy tale like setting situating her story within the tradition:

In the land of Ingary, where such things as seven-league boots and cloaks of invisibility really exist, it is quite a misfortune to be born the eldest of three. Everyone knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes.
(Jones “Howl” 9)

Jones establishes her narrative as modern fairy tale to overturn its motifs and the usual character representation. In the chapter’s title, Jones tells readers very early in the narrative that though they are reading a story in a traditional setting, hers uses its space to reveal Sophie’s truth. The author empowers Sophie with a voice that is not only magical and talks life into things but also one that talks adulthood to other characters. From as early as the first chapter’s title, Jones identifies the knowledge of a voice as being a source of power and relocates it from the shadow text to the surface layer through hinting at it in a title.

Later in the chapter, Jones gives more textual indications to the importance of ‘talking’. The world around Sophie moves on but her focus is on her craft because it is the only space in the entire adult world she can talk freely. Later in the narrative the reader realises that this first chapter is important because it reveals Sophie’s magical ability of talking life into people and things. The first objects she talked life into were the hats to which she imagined what the customers buying them look like and how the hats will change their destiny:

Sophie talked to hats more and more as weeks went by. There was no one else much to talk to. Fanny was out bargaining, or trying to whip up custom, much of the day, and Bessie was busy serving and telling everyone her wedding plans. Sophie got into the habit of putting each hat on the stand as she finished it, where it sat almost looking like a head without a body, and pausing while she told the

hat what the body under it ought to be like. She flattered the hats a bit, because you should flatter customers. (Jones "Howl" 17)

As Sophie talks life into things, Jones encourages readers to take truth out of text. Like Sophie who is unaware of her empowering voice, the reader ignores the possibilities to actually read children's fantasy in its entirety. Jones liberates the text but does not simplify it. She instead offers textual guidance that unlocks children's reading potentials.

By empowering characters in her fiction and readers of her stories, Jones subverts childhood images in general and girlhood representations in particular. Before the author uses Sophie's character to negotiate the hidden adult, she identifies her as a child who read and inherited the ambivalent knowledge on how to perform childhood. In the narrative, "Sophie was the most studious. She read a great deal, and very soon realised how little chance she had of an interesting future. It was a disappointment to her, but she was still happy enough, looking after her sisters and grooming Martha to seek her fortune when the time came" (Jones "Howl" 10). Her knowledge about life was all acquired from her studies and reading. Sophie's destiny was bound to the world's expectations because the hidden adult wants children to remain innocent and in the safety of home. Unlike her younger prettier sisters, she has no chance to seek her fortune outside the domestic sphere.

Her story inherited a plotline similar to the fairy tale 'Cinderella' but remembers its elements differently defying the tradition. Cinderella's mother dies and her father remarries a woman who has her own two daughters. Sophie and Cinderella are alike because both are the eldest of three sisters whose step-mothers exploit their domestic skills. Jones, however, recreates narrative details to subvert the hidden adult's representation of girlhood. She writes when describing Sophie:

Sophie Hatter was the eldest of three sisters. She was not even the child of a poor woodcutter, which might have given her some chance of success. Her parents were well to do and kept a ladies' hat shop in the prosperous town of Market Chipping. True, her own mother died when Sophie was just two years old and her sister Lettie was one year old, and their father married his youngest shop assistant, a pretty blonde girl called Fanny. Fanny shortly gave birth to the third sister, Martha. This ought to have made Sophie and Lettie into Ugly Sisters, but in fact all three girls grew up very pretty indeed, though Lettie was the one everyone said was most beautiful. Fanny treated all three girls with the same kindness and did not favor Martha in the least. (Jones "Howl" 9)

Sophie is different from Cinderella because her step-mother, Fanny, treats her with the same kindness she treats her own daughter with. She is not persecuted by Fanny and her half-sister Martha. On the contrary, Sophie and her sister Lettie live in harmony with Fanny and Martha even after their father's death. Jones describes Sophie in such way to liberate Cinderella's characters from the restraints of misfortune as driving forces to meet a prince and live happily ever after. In fact, Sophie might have put up with more misfortune than Cinderella. But instead of passively waiting for a saviour, Sophie decides to take her own matters in hand.

When the Witch of the Waste inexplicably curses Sophie to transform from a very young lady to a very old woman, she also unknowingly empowers her to seek her fortune. Sophie, a female protagonist, leaves home in the usual journey tale common to fantasy narratives but unusually completes it. Hers is nothing like Bilbo's journey. A typical hero's journey according to Campbell starts with departure. It is the first stage of the hero's quest that he names a call to adventure (Campbell 42). Sophie receives no call but decides to leave her home when she is bewitched. In the Second chapter entitled 'In which Sophie is compelled to seek her fortune', the author reinvents not only the journey's initiation for Sophie but its sub phases as well. Unlike in *The Hobbit*, there was no external calling for Sophie to go on a journey and no refusal afterwards. She seems to answer to an inward calling to leave her actual world

that would refuse her transfiguration. She quite instantly thought of leaving and did leave immediately after collecting a shawl and some food

I can stand being like this. But I can't stay here. Fanny would have a fit. Let's see. This gray dress is quite suitable, but I shall need my shawl and some food.

She hobbled over to the shop door and carefully put up the CLOSED notice. Her joints creaked as she moved. She had to walk bowed and slow. But she was relieved to discover that she was quite a hale old woman. She did not feel weak or ill, just stiff. (Jones "Howl" 33)

Jones makes Sophie not only answer to an inward calling and act instantly upon it but makes the reader feel Sophie seems to have done that many times before. She normalises the process of departing from home. The reader, like Sophie, would feel this is the tradition and not what Bilbo has been through.

When the Witch of the Waste cursed Sophie with old age, the latter's reaction was as calm as when accepting her inward calling. Once more, Jones uses this normalisation style to replace the older tradition of reacting in repulsion to old age and transfiguration with a calmer response.

Sophie got herself to the mirror, and found she had to hobble. The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic.

"Don't worry, old thing," Sophie said to the face. "You look quite healthy. Besides, this is much more like you really are." She thought about her situation, quite calmly. Everything seemed to have gone calm and remote. She was not even particularly angry with the Witch of the Waste. (Jones "Howl" 33)

This normalisation of listening to one's self and accepting what we look like is a hidden adult heritage. Fairy tale narratives normalised gender voice and image. Jones negotiates these representations by employing them as textual tools to empower Sophie and liberate the text from the restraints of the shadow text. The female protagonist never attempts an adventure nor listens to herself and takes her own life

in hands until she is transformed into an old woman. That is, unlike a fairy tale's princess protagonist whose beauty and obedience are the most desired traits to marry a prince charming, Sophie's fortune begins when she is neither beautiful nor silent. Along the way, Sophie meets no supernatural aid but instead becomes the help others in need. She is ready for hardships as if she is an experienced adult who has matured long ago. Her sudden aging empowers her not with magic but with the assurance she can act upon her own will rejecting social norms and expectations.

In *The Hobbit*, reading the shadow layer allowed us to understand that Bilbo went through a maturation process. Sophie reverses this maturation process and grows younger instead of older. Her spell helps subvert the shadow text as a narrative strategy in the novel. Jones transforms the usually favoured motifs in children's fantasy literature -journeying into the unknown with the help of tutors and adult figures- into a tale of self-discovery based on the character's own understanding of adulthood. Her narrative is not necessarily moral because she redirects the narration voice from a story that reminds children of how to perform childhood and growing up to one that shows the ethical values old age can bring to others.

Jones unlike Tolkien created an unexpected hero instead of an unexpected journey⁸. She encourages readers to understand that the essence of journeying is in the character and not the journey itself. This is often present in the shadow text of earlier narratives. Her choice of female character instead of male one helps transmit the importance of focusing on the character evolution rather than the fantastic places other narratives develop. Readers also go on an unexpected reading. In *Howl's Moving Castle*, the reader no longer expects a male hero to defy the odds and charm the young ladies; the author herself defies the norms and creates a character that is neither pretty nor powerful. Sophie is a girl with no known special skills but making hats. The Witch of the Waste notices her magic and powers and curses her. Sophie's

⁸ *An Unexpected Journey* is the title given to the first film in *The Hobbit* trilogy adaptation.

aging curse drives her to journey into the unknown. Often heroes of traditional fairy tales or earlier novels would not only be male but also strong and ready to face hardships. Sophie however is barely able to walk on her own. This is another textual defiance Jones expresses in her novel. Children's fantasy narrative readers no longer expect to connect a journey to youth, beauty, and strength. Jones negotiates characters who are self-reliant in order to subtly re-establish new norms in children's fantasy narratives

Sophie's voice is another tool Jones uses to correct inconsistent childhood images. Having a magical power that makes Sophie able to talk life to things is empowering a female character with the voice often silenced in earlier fantasy narratives. In *The Hobbit*, for instance, there are no female characters and no female voice that could address girl readers. At the beginning of *Howl's Moving Castle*, Sophie works silently not because she is unaware of her powerful voice but because she assumes that speaking is unnecessary for a girl. Male voices in children's narratives dominated fairy tales and earlier novels. The hidden adult becomes one that asserts control over a narrative for boys and silences girls. For both, adults write texts that teach them how to perform boyhood and girlhood. Jones shows that her female character Sophie responds to the assumption of better remaining silent and only speaking to herself and the objects surrounding her. Speaking only when none is listening is a form of expressing or performing childhood as imposed upon her by hidden adult. In an attempt to subvert this tradition, Jones creates Sophie's character as a witty, kind, and self-reliant hero to show that these traits are what make a person unique instead of beauty, obedience and silence. She defies the typical hero conventions and expectations to refashion fantastic storytelling. Jones challenges the norms without completely destroying them because readers continue to be fascinated with the elements of the fantastic and fairy tale. But Sophie's voice is not only magical and empowering, it also implies possesses a dialogical dimension creating polyphony with a child's voice in children's fantasy narratives.

2. Textual Empowerment: 'In Which Sophie Chooses her Destiny and Accepts her Appearance'

Dianna Wynne Jones, a second generation fantasy author, rejected the impulse to hold back knowledge in children's fantasy literature. She reacted against the genre's expectations reinventing parts of the narrative structure to correct inconsistent childhood images. She reused the same fairy tale and medieval emblems as her predecessors but focused on providing ethical values instead of biased moral lessons to her readers. This section explores how *Howl's Moving Castle* as a fantasy narrative that combines established norms of fantastic storytelling but subverts the ambivalent shadow text recreates the hidden adult.

In constructing her fantasy, Jones employs the art of persuasion. She convinces the reader of the existence of the secondary world she imagined for her narrative. The readers are aware magic, moving castle, talking demons, metamorphosis, and wizards and witches, are unreal and impossible to exist in the real world but they believe in their existence in the sub world of the narrative. Jones creates a world with such inner consistency that it competes with the real world's reality (Medelsohn). She inherited the skill of writing children's fantasy fiction from Tolkien but introduced different narrative elements to represent childhood. Medelsohn discusses that Jones achieved a sense of immersion because she combines enchantment with inventive characterisation. She refuses to unveil to her characters what is ahead of them and normalises the process of journey towards the unknown. She first asserts that life in a fantasy world resembles what could happen in the real one:

Sophie, listening, felt that Fanny had worked everything out just as it should be. Lettie, as the second daughter, was never likely to come to much, so Fanny had put her where she might meet a handsome young apprentice and live happily ever after. Martha, who was bound to strike out and make her fortune, would have witchcraft and rich friends to help her. As for Sophie herself, Sophie had no doubt what was coming. It did not surprise her when Fanny said, "Now, Sophie dear, it seems only right and just that you should inherit the hat shop when I retire, being the eldest as you are. So I've decided to take you

on as an apprentice myself, to give you a chance to learn the trade.
How do you feel about that?"

Sophie could hardly say that she simply felt resigned to the hat trade.
She thanked Fanny gratefully. (Jones "Howl" 13-14)

What is known in her narrative is what could exist in the real world. Sophie knows exactly about her family's financial status and that after the death of her father she needs to take care of the family business. Sophie knew about her destiny but never decided to do it. Her stepmother, after the death of her father, chose what each of the three daughters should do next. Fanny insures her three daughters learn a trade for their future because it is simply unrealistic to expect, like Cinderella, princes to arrive and marry them to live happily ever after.

The fantastic landscape at the beginning of the novel also echoes real world locations. The reader is immersed in a reality-like fantasy and discovers supernatural elements along the way with Sophie. But from as early as this episode, Sophie rejects the old tradition of stories for children. It is learned that wizard Howl eats girls' hearts and souls so "Sophie, Lettie, and Martha, along with all the other girls in Market Chipping, were warned never to go out alone, which was a great annoyance to them" (Jones "Howl" 12). Sophie rejected this story because it comes from the people's imagination. That is, it is a subjective construction of images to control children's desire to leave home. Through telling girls that Howl is evil and devours girl's hearts, the hidden adult keeps them in the confinement of the domestic sphere. Sophie is in fact not annoyed about the necessity to remain home. Jones reminds readers of the novel that life in a fantastic world is similar to that in the real one. A reader is immersed in a narrative that tells the truth about everyday life. To someone who dislikes crowds, immersion is inevitable. Sophie lives in a world where she prefers to remain at her hat shop talking to hats instead of being around people.

Jones begins by asserting the real-like fairy land of Ingrid to the readers before moving on to focus on the supernatural in the narrative. When Sophie is cursed by the

Witch of the Waste and transforms into an old lady of about ninety years old, she decides to leave the comfort of her hat shop and go on a journey towards the unknown. Sophie walks to a land she never knew before and finds Howl's moving castle where she becomes a cleaning lady. Choosing the domestic sphere is another attempt from Jones to subvert this environment and recreate ambivalent knowledge about childhood.

The hidden adult that normalises for children what they ought to be is rejected in Jones novel. She reimagines the choice of becoming a cleaning lady for children who would wonder about such decision. The author negotiates representations to reconstruct what power a character can have over their fate. Sophie, like never before, has free will to choose what to do. Sophie leaves home on her self-discovery journey to find new opportunities in life. Unlike submissive Cinderella, Sophie chooses freely to become Howl's cleaning lady. She not only finds home in that castle but begins using her cleaning and cooking skills to gain power and authority over Howl. The victimhood Cinderella represents in serving her stepsisters and stepmother is reversed when Sophie victimises Howl when serving him. She inflicts upon a boy's character what is often a girl's source of misfortune. Howl finds her cleaning unnecessary exclaiming "clean old woman. Control yourself. You're victimising us all" (74). Like adults, Howl at first expects Sophie to be a Cinderella like domestic. But Jones expects her to subvert this convention giving her power to clean not only Howl's house but also his mind from such hidden adult inconsistent images.

Sophie does not stop at choosing what role to take in Howl's castle but also the role she takes in his life. She agrees on a contract with the fire demon, Calcifer, to help break the curse that keeps him bound to this moving castle and to wizard Howl. One of the first supernatural elements Jones introduces to the narrative is the talking fire demon that keeps Howl's castle on the move. Sophie bargains with this demon reversing the submissive nature with which she used to accept Fanny's decisions over her life. She had to leave the confinement of her adult made world in order to discover

there is life beyond her controlling stepmother. So far Sophie is unaware about her magical powers but instead of isolating herself from her environment she unsurprisingly converses with the fire. She begins her quests towards accepting the world as it is instead of how it was subjectively constructed by adults. Sophie's confrontation with what is strange reverses the knowledge she had about her world. What is strange is what the adult hides from children who are unaware about the existence of such knowledge until they confront it on their own.

By writing fantasy narratives that shift from real world like environment into a fantastic one, Jones re-establishes the foundations of fantasy narratives that subvert the hidden adult. She re-introduces the world through fantasy to young readers. Sophie's journey from her world into the unknown while being cursed with old age is a symbolic journey of a child who grows into adulthood without knowing what to expect. Jones invites adults through this narrative to consider introducing the adult world to children before they are "cursed" with adulthood. She also suggests that children are unexpectedly better equipped than what was commonly assumed. In the previous chapter, Bilbo required much assurance from Gandalf that everything will be all right before he could accept to go on a journey. Throughout the way he found much help from adult tutor figures. Sophie relies on herself and decides by herself to go into the unknown.

When exploring the dimension of gender roles, girls' and boys' roles are often well defined in fairy tales. When reading one, we usually find the images of beautiful princesses as protagonists while the wicked and fowl witches, often a stepmother, as antagonists. A male protagonist, on the other hand, is portrayed as an adventurous charming prince who rescues the princess and challenges the evil stepmother. This pattern is not only present in Cinderella's story but in many other tales across cultures. This pattern is also a dualistic one featuring fantastic places that position the two genders according to the roles adults expect them to perform. Ruth Bottigheimer writes about how "dualistic world fire belongs to men, and its opposite, water

...appertains exclusively to women” (Bottigheimer). In Grimm’s fairy tales, when women use fire in the stories they always get burned while men remain unharmed if they do similarly (Bottigheimer). When exploring the usage of water and fire, women are frequently associated with water for its usefulness in the domestic sphere. However, because male characters are usually the ones endowed with such courage and power to fight evil, they are the ones given the ability to control fire without endangering themselves or getting burned.

The ability to use fire differentiates between men and women in fairy tales. According to Bottigheimer, “the tales show men using fire to consume evil and to remove enchantments from people and objects” Men’s ability to use fire is the expression that they possess a power women are deprived of; “not a single woman enjoys a similar immunity to flame.” Grimm Brothers made the use of fire in fairy tales strictly masculine depicting superiority over the other gender. In fact, gender roles are drawn through the “household practices in the Germanies of an earlier day.” Men used to start fire and keep it under control in order to enable women to cook over it. Even ash, for instance, represents low and degraded status. In the tale of Cinderella, the girl is named after the cinder that comes out of the fire place because she sleeps next to it. That is, if a woman tries to profit from fire, she is tarnished and presented as low. In *Howl’s Moving Castle* Sophie, besides Howl, is the only one to be able to control the fire demon Calcifer and cook over it. Howl surprised asks: “How did she make Calcifer bend down?” (Jones “Howl” 59) and exclaims that “not many people can do that” (Jones “Howl” 59). Jones seems to disagree with fairy tales’ formative nature and the adult presence in the traditional narratives. She gives Sophie, a girl in a ninety year old body, the ability to control fire, hence a power that is usually identified with masculinity.

The segregation in the usage of the two elements has been linked to ideal gender roles of earlier times. The exclusivity of using water is attributed to women interpreting their domestic duties. Water is used at home for cooking, cleaning, and

washing. The fifth chapter in *Howl's Moving Castle* is entitled "Which is far too full of washing". A house with no female characters is often a house that is untidy, dirty and requires much cleaning. In the tale of Snow White, the princess took the house of the seven male dwarfs as her new home and quite immediately began cleaning it and taking in charge all house chores because it naturally is what a woman should do in a men's house. In *Howl's Moving Castle*, Sophie introduces herself as a new cleaning lady. Unlike Snow White, she did not think it is her duty and gender based role to clean it. Sophie chose it as an employment that she can stop doing when she decides to. Her ability to decide on what to be grants Sophie free will over her roles in the narrative. This ability to choose a profession subverts what her stepmother imposed on her at the beginning. Before she finds her inner power in the curse, Sophie performed her girlhood as expected from adults in her life. Adult figures, such as her stepmother, represented only some truth about the world. Although Sophie's destiny is pre-decided for her by her stepmother, Fanny is not a typical fairy tale villain.

Sophie is a girl who is not the usual simple minded character that lacks critical thinking and the ability to take decisions and control of what directly concerns her. At the beginning, she is convinced she is destined to fail if she tries her fortune elsewhere being the eldest of three daughters. Sophie obediently agrees to becoming an apprentice in the hat-shop she is to inherit. She buries herself under a great workload as the business started doing well since she became in charge of most of its crafting. With the passing days, she dresses more as an old lady and refuses to go out because of her fear and lack of courage. She lost her identity as a young girl who is supposed to enjoy her youth even before being bewitched.

Grimm brothers wrote tales in which women were made "more polite, well spoken, or even silent." Obedience and silence were ideal qualities female characters of all ages needed to possess. Loss of voice or the ability to express certain ideas was attributed to girls in traditional narratives. "Speechlessness coincides with the revelation of the young woman's vulnerability." The loss of voice is thus the loss of

the power to communicate the vulnerability. When The Witch of the Waste cast a spell on Sophie and transformed her into an old lady, she also took away from her the ability to tell anyone about the enchantment she is under. She could not express her fears, concerns, or ask for help. Thus, Sophie, unlike Grimm's characters, did not sit passively waiting for her misfortunes to transform into better ones; she decided to leave her home in a self-discovery quest.

One of the most agentic tools Jones equips Sophie with for the journey is magic. The author grants this power to the heroine in the most unexpected way leading to the most unexpected results. In the novel's opening chapter, entitled "In Which Sophie talks to Hats", the reader discovers that Sophie is so often silent and has nobody to speak to that she begins talking to her surroundings, mainly to hats, while trimming them. Unaware of it, she gives them some life with a kind of magical glow that affects whoever wears them.

Sophie's magic attracts the Witch of the Waste who seems to have been jealous of her abilities and casts a spell on her. When considering fairy tale enchantments, often witches bewitch in order to kill, yet the good-hearted bewitched survive the fatality of the spell because of their good nature. It is unexplained in the novel why the witch chose this spell precisely, but seemingly, it is due to the witch's ignorance of the intuitive magical abilities Sophie possesses. Unlike Howl's and Michael's magic, Sophie's does not rely on potions and equations requiring much studying. Her magic comes from her wishful heart. That is, her "wishing does some good" because it comes from her heart. The witch however, takes from Sophie her ability to speak about the spell under which she is without entirely silencing her and by that not taking Sophie's real magical powers from her. The figure of the witch as an adult is unable to perceive the authentic powers a child can possess.

The type of magic Sophie possesses is in her voice. Jones changes formative norms of narratives and so endows Sophie with the ability to transform bewitched

characters back to their true nature. Magic in the storyworld Jones imagined is achieved through words. Sophie is granted this power regardless her gender. The author criticises the hidden adult that silences girls in fairy tales and traditional children's fantasy narratives. As a female character, Sophie stands against the passivity of such characters from traditional narratives and journeys as do male ones towards self-fulfilment. She talks life into objects making her voice her most distinguished magical brand. Giving such power to Sophie, Jones changes gender representation as imposed by the hidden adult. She allows readers to see how she performs her girlhood. The novel's focus transcends the instructive implications of traditional narratives and recreates a structure that emphasises the ethical values of helping oneself and others. Jones, in doing so, attempts to destroy gender stereotypes deeply rooted in the cultural heritage.

Stereotypes of what a girl looks like, how she behaves, and who to marry are negotiated in the storyworld of Ingrid. Jones revises these images of girlhood and portrays Sophie as a renewed girl who, despite all the socially unacceptable images of a girl, she reaches self-fulfilment. In a fairy tale, a girl would discover that she is actually a princess who was abducted when young and returns to her castle after being saved by a charming prince. But in *Howl's Moving Castle*, Sophie is an ordinary girl who is transformed into an old ugly lady. Caroline Webb describes the old Sophie as a crone. She considers that she is recognisably the image of a witch who responds directly to the stereotypes undesired womanhood (Webb).

Jones revises this representation and depicts Sophie as a girl who comes to term with her new identity. She recreates adult subjective images of womanhood that are culturally accepted. It is at the moment Sophie realises her new true self that she starts developing confidence. Caroline Webb argues that Jones has radically reconsidered the figure of the crone in children's fantasy novels to "represent [the author's] concerns with literary and social convention" (Webb 99). That is, Jones subverts controlling conventions through Sophie's experience about her own images as a

witch. She subverts the traditional representation of a girl who is neither a princess nor possesses princess beauty. Sophie's role as a witch revises this heritage that subjectively constructs the image of a girl as a figure of beauty and a woman as a figure of evil.

Before she is cursed, Sophie believes that she is doomed to a life of redundancy because she was born the oldest of three girls as "[e]veryone knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes" (Jones "Howl" 9). Sophie lives her life based on the assumptions people told her about her life. She believed in this ambivalent truth that adults have set for her that she never tried to leave her hat shop. Her only companions are the hats she makes and talks to all the time. Using the expression "everyone knows" indicates that there is a general assumption of what a life of a girl should be like. However, Jones confirms from the beginning her narrative is a revision of the old literary tradition;

Sophie Hatter was the eldest of three sisters. She was not even the child of a poor woodcutter (. . .) True, her own mother died (. . .) and their father married his youngest shop assistant (. . .) Fanny shortly gave birth to the third sister, Martha. This ought to have made Sophie and Lettie into Ugly Sisters, but in fact all three girls grew up very pretty indeed. (. . .) Fanny treated all three girls with the same kindness, and did not favour Martha in the least. (Jones "Howl" 9)

According to fairy tale tradition a stepmother is always evil and younger sisters are always more beautiful but Sophie grows up in her house where she is loved and as beautiful as all her other sisters with a stepmother who is kind to all three girls and treats them alike. The narrative attends at revising not only household representation but also the meaning of growing up.

The author wants readers to believe that Sophie is wrong in her assumptions therefore she sends her to the unknown. What she knows are cultural constructions of adults about girlhood and the process of becoming a woman. When Sophie is cursed and seeks a new home, she realises that her fears and dislikes were not actually hers.

On her journey, one of the first things she meets on the way is a dog in distress. Her fears disappear because “as a girl, Sophie was scared of all dogs. Even as an old woman, she was quite alarmed by the two rows of white fangs in the creature’s open jaws. But she said to herself, ‘the way I am now, it’s scarcely worth worrying about’” (Jones “Howl” 35). Jones subverts what a girl has to like and/or dislike. A cat is often more associated with girls in domestic households. In *Alice’s Adventures in Wonderland* and its sequel *Through the Looking Glass*, Alice loves and enjoys the company of a cat she plays with all the time.

Sophie found freedom in her new appearance. She had no social expectations to answer to or cultural images to embellish. For her, she only had a few cracking bones that would never appeal to Howl who presumably feeds on young girls’ hearts. She became free of social fears, of ambivalent adult expectations and of growing up. She started behaving in ways she never dared behave like before being bewitched. Jones confirms in her text that “[i]t was odd. As a girl, Sophie would have shrivelled with embarrassment at the way she was behaving. As an old woman she did not mind what she did or said. She found that a great relief” (Jones “Howl” 66). Being old, ugly, and unexperienced relieved her from social expectations. Although she lost youth she still believed that she can help others free themselves as she did. She in fact expresses no sadness of what she transformed into and no fear from old age. She instead provides help to whomever she encounters representing the new form of the hidden adult: adulthood.

When she realises she can help others, Sophie recognises that what she needed was to be independent but of assistance to others. She possesses a magic she is at the beginning unaware of. The fire demon confirmed “I could tell you could talk life into things” (Jones “Howl” 297). This power of talking life into things is very important to help Sophie recreate self-perception and negotiate the hidden adult concealing knowledge to protect children. Jones seems to not only reinvent an image of girlhood that does not answer to beauty and voiceless assumptions in a domestic sphere but

urges children to construct their own stories and journey into adulthood even if it is unknown. She seems to believe in the intuitive natural agency children possess. Her attempt in reconstructing narratives where she subverts the hidden adult and urges children to draw their own path creates a pattern in storytelling that rejects the hidden adult and refers to recreating a form of adulthood through old Sophie. The adaptive revision of the hidden adult in Tolkien's *The Hobbit* confirmed that a 21st century narrative retelling recreated an adult that can unveil truth to children. This adult helps the child understand the real world and show how to cross the path towards maturation. The next chapter explore an adaptive revision of *Howl's Moving Castle* to confirm that 21st century retellings of earlier narratives subvert the hidden adult and recreate to become adulthood.

II. A Transmedial Interaction: Recreating the Shadow Text and Reinventing Adulthood in Hayao Miyazaki's Version *Howl's Moving Castle* (2004)

Howl's Moving Castle is a 2004 Japanese studio Ghibli production distributed by Walt Disney Pictures originally entitled *Hauru no Ugoku Shiro*. It is directed and adapted to the screen by Hayao Miyazaki from the original story by Diana Wynne Jones. The director was born in Tokyo in 1941 and is the cofounder of studio Ghibli. He directed a number of very successful animations mostly in his studio winning many Academy Awards and an Oscar for Best Animated Feature Film in 2003 with *Spirited Away*. His *Howl's Moving Castle* adaptation won him the Osella Award at the 2004 Venice Film Festival. He revolutionized the way animated cinema works across the world because of his conviction that an immersive animation brings to life the imagination in fantasy stories. His style is consistent and always develops motifs that are environmentalist, subversive of older traditions and critical of war mainly focusing on characters' psychological quests.

Miyazaki's version of *Howl's Moving Castle* focuses on the same motifs Jones developed in the original narrative. He negotiates the hidden adult's authoritative voice in children's fantasy fiction. Similarly to Jones, the director empowers Sophie with not only a magical voice but also a wishful heart full of kindness and magic. He employs kindness to bring back enchantment to a world destroyed by war, a theme he uses to criticise the harsh reality that shapes the modern world. In fact Howl, in this version, is a magician of the kingdom who must fight the war that is destroying the country. In order to do so, he metamorphoses from a flamboyant young man to a giant flying raven to drop bombs on the enemies' airplanes when they attack the kingdom.

Jones focuses on Sophie's journey to self-discovery throughout which she is able to subvert the hidden adult and the imposed social conventions. Miyazaki's focus is rather on the implications of adults' political decisions on children depicted through

the theme of war. Even though Miyazaki's version is different in storyline from Jones, it develops the same motifs to subvert cultural heritage of the hidden adult. While the author tends to keep war out of her narratives, Miyazaki re-introduces it to represent the evil that exists even in the imaginary worlds of children's literature. Miyazaki and Peter Jackson both resurrect evil to rebuild a whole image of reality. Both portray reality as not only good but only partly good because evil exists at all times and in all cultures. The plot is set in the fantastic land of Ingary. It depicts the adventures of both Sophie and Howl who are both cursed and need to regain what they lost because of evil magic. While Sophie is aware of her aging curse though unable to speak about it, Howl is unaware of his because he only lost his heart to revive a falling star that became the fire demon Calcifer in charge of the castle's movement.

In the animated film, director Miyazaki drifts quite far from the storyline of the novel he adapts. While Jones writes a fairy tale like fantasy novel in which Sophie and Howl face gender role expectations only to challenge them finding their own way into adulthood, Miyazaki creates around them a world where love is the essence of humanity. In fact, "[i]t is hard to imagine a more suitable director than Miyazaki to adapt Jones's book since the universes brought to life by the two artists throughout their careers are remarkably alike in spite of their being separated by immense cultural differences" (CAVALLARO 158). Both authors create an immersive storyworld in which they subvert, each in their own way, the hidden adult inherited from earlier narratives. While Jones vertically remembers the cultural heritage of children's narrative, Miyazaki remembers it both vertically and horizontally to interact with the original narrative and revise the old traditions of children's fantastic storytelling.

The opening scene of the movie shows how Howl's castle roams carelessly across the landscape. Howl travels with different identities around the land of Ingary. Known to some as Wizard Howl, to others Pendragon or Jenkins, he changes names, when he changes doorways. He is portrayed as a juvenile young man who seems to enjoy the colours of life with his flamboyant outfit, blond hair, drop earrings and

graceful manners. He is immature and reckless rumoured to be a lady's man breaking hearts wherever he goes. However, due to a contract with a fire demon called Calcifer, Howl is literally heartless and is under a spell that transforms him at night into a giant raven forced to lead air raids at night.

Sophie Hatter is a young woman who leads a lonely, quiet and simple life running the family's hat shop left to her by her late father. Compared to her step-mother and step-sister, she is the less pretty, if pretty at all, yet more intelligent and soulful. One day, she decides to go visit her step-sister Lettie and she meets Howl who literally lifts her off the ground allowing her to experience a sense of freedom for the first time. Although unaware of the identity of the man she met as being wizard Howl, she seems to attract the wicked Witch of the Waste who casts a spell on her that transforms her into a hunched back old lady. Unable to tell anyone about the curse, she takes it on her own to travel away from her home in order to find a way to break the enchantment. With the assistance of a turnip headed scarecrow, she finds Howl's moving castle and decides to become his cleaning lady. As she sits next to the fire place, she discovers it is a fire demon ready to make a bargain with her to break her spell if she can break the one that ties him to Howl and his castle. The film is full of both delightful and frightening images and scenes. Paradoxically, when the old Sophie has no chances anymore at looking good, she becomes more confident and able to reach individuation beyond the simplistic beauty norms her gender imposes. In the process of her self-fulfilment, she is able to help Howl progress towards maturation, break the contract that bounds him to Calcifer and restore his heart.

The worlds in which Miyazaki's stories take place are immersive ones. Miyazaki almost always succeeds at drawing the viewers of his animation films into engaging in spheres where beliefs could be reinvented. It is the attention to details that gives Miyazaki's and Ghibli productions the quality of immersive reality in film making. This feature, along with a mastery of storytelling, makes the real and the fantastic overlap bringing almost every fictional story he tells to life. Miyazaki's

narrative version of *Howl's Moving Castle* interacts with its original source to transmedially expand the storyworld of Ingary to the screen. His “adaptation has an entirely different agenda of revising the original, for whatever social or aesthetic end, through a re-performance or re-writing of it, in a new order to reposition the originating text in a new cultural context” (Bryant 54-55). Miyazaki further revised and recreated the shadow layer in order to confirm Jones’ subversion of ambivalence and to reconstruct childhood in children’s fantasy narratives. To revise the narrative, the director rewrote Howl’s story remembering what was implied about the character in the original text. The previous chapter discussed how Diana Wynne Jones negotiated older traditions in storytelling. She reinvented a narrative structure that gives hints to what is not clearly narrated in her episodic novel but can be found with the help of each chapter’s title and style. In doing so, she subverts the shadow texts that holds back knowledge from children but implies it to adults.

Howl's Moving Castle evolves around magical elements director and screenwriter Miyazaki made feel very realistic. Cavallaro explains that

On the technical plane, Miyazaki’s handling of the animation of the heroine’s facial expressions and overall body language works most effectively in conveying her vacillation between moments of self-assurance bolstered by a gutsy determination on the one hand, and moments of self-doubt and dejection on the other (CAVALLARO)

For instance, the characters’ movement and body language is depicted as that of living actors. In the scene in which Howl and Sophie cook and then have breakfast, the eggs and bacon get done at different speeds on the fire since one bacon slice and an egg were put on the pan a few seconds before the rest of the food. On the table, Sophie’s gestures to clean her place before being served could be considered unnecessary for the audience since it does not anticipate any particular action to immediately follow, but it sets a realistic tone. The characters’ movements, clothes and facial expressions demonstrate how weight and gravity in relation with the physical movement are all well studied and mimic real life acting.

Animation makers are till today still inspired by Tolkien's theories on creating secondary worlds. They imagine worlds on every possible scale departing from the primary one. The recreation of such immersive realistic worlds within unrealistic ones is challenging. Wolf explains the practicality with which imaginary world are built stating that "all imaginary worlds begin with the template of the Primary World, the world we live in, gradually replacing its default assumptions and structures with invented material" (Wolf 67). Miyazaki is one of those world builders who

... construe the world of fiction and of counterfactuals as being the closest possible to the reality [they] know. This means that [they] will project upon the world of the statement everything [they] know about the real world, and that [they] will make only those adjustments which [they] cannot avoid. (Wolf)

In doing so, they bring to life the unseen and shadowed aspects of this world. Nodelman discusses the importance of visuals in revealing information hidden within texts. He argues that "[t]he pictures that often accompany the texts also act as more complex shadows to them, providing the visual and emotional information about which the texts themselves remain silent" (Nodelman 77). Visualising the storyworld of a children's fantasy narrative shows what it originally does not tell. Miyazaki's transmedial technique to reinventing both shadow text and the hidden adult rely on visual elements as much as on textual ones.

In the transmedial adaptive revision of the novel, Miyazaki maintains the shadow text to focus on Howl's maturation process. He remembers narrative elements to give equal space to both Sophie's and Howl's growths. In the novel, Jones grants Sophie a magical voice to control a narrative that was previously dominated by male characters. In the context in which it was told, late 20th century, recreating childhood images to empower girls was a primary concern to the author and her contemporaries (Webb). In the adaptive revision set in early 21st century context, Miyazaki returns to the tradition of shadow text to reassess its importance in the development of a male character. This chapter argues that *Howl's Moving Castle* expands to a film adaptive

revision in order to recreate a narrative with a shadow text giving it a psychological dimension. The study of Howl's unconscious mind tends to unveil the shadow text demonstrating that the inherited hidden adult cannot be completely subverted. The hidden adult must be replaced by an adult figure that helps Howl perform the process of maturation and accept adulthood.

1. Textual Interaction: Howl; Creating a Character's Multi-Dimensionality

The differing narrative elements of Miyazaki's version of *Howl's Moving Castle* operate in the fantastic storyworld of Ingrid to critique inherited hidden adult images and their implications in a modern context. Unlike the author of the original narrative who creates textual hints to encourage readers to find the usually hidden knowledge, Miyazaki creates a multi-layered adaptive revision. While the surface layer tells the story of Sophie's curse in an Edwardian setting, the director explores how the adult exploits childlike characters through exploiting their magic in a shadow text that also harbours Howl's process of individuation. The shadow text is reinvented to foster authoritative, sexual and affective dimensions Miyazaki creates in the narrative. He reimagines a complex structure for *Howl's Moving Castle* to weave together the themes of war, desire and love adding multi-dimensionality to children's fantasy narratives.

The adaptive revision settles Sophie's and Howl's relationship on the themes of war and love early in the film. She meets him the first time while being harassed by two soldiers during a May Day hectic military parade she tries to avoid. Though the soldiers describe Sophie as "little mouse" referring to her young age and smaller size, they irritatingly continue asking her to join them for tea. Howl comes to her rescue using his magic to force the soldiers move away from them. He, however, attracts shadowy formless creatures sent at his tail by the Witch of the Waste. To escape the witch's army, Howl uses his coat as bird's wings lifting Sophie in the air and soaring above the creatures he escapes and the crowd she avoids. Miyazaki, like Jones, employs magic as a tool to subvert the controlling adult. The characters cross one another's path when trying to find adult free pathways to evade not only war related dangers but sexual objectifications as well.

Howl's reputation as a heart eater amounts to a mighty spell bounding him to Calcifer the fire demon. When he was younger, Howl caught a falling star between his hands. Seeing it fading away to a certain death, he gave it his heart to revive it transforming the star into the fire demon Calcifer. It is in fact this lack of heart in his chest, though the heart is still in his house, that deprives Howl of emotional sincerity and compels him to make women fall for him only to abandon them later. Miyazaki associates heartlessness to immaturity. He depicts Howl as self-obsessed and capricious suggesting to viewers the wizard's wandering from one woman to another. The Witch of the Waste, being one of the women he carelessly desired but could not give his love to, strives for Howl's heart associating it with sexual attraction.

The witch is juxtaposed with Sophie. She curses her after seeing how Howl flew up with her lifting her to his desires. The Witch of the Waste curses Sophie with transfiguration and old age to deprive her of any sexual attractions while endowing herself with youth. Miyazaki depicts both beauty perceptions of both characters in opposite ends to subvert the construction of sexualized beauty for female characters in fairy tales. The old woman desires to remain young while the young girl is the beauty that competes against her in a quest to gain both power and love through desire. Miyazaki, however, dissociates love from body images and sexualised beauty. It is Sophie's wishful heart and her ability to restore Howl's to his chest showing her humanity that gives her power over his mind and soul.

The Witch is depicted differently from the novel. She regains her human form and consequently her humanity but Miyazaki's revision emphasises her vulnerability and inoffensiveness after being deprived of her magic. The director negotiates the tradition of beauty showing that it is only a part of human nature. Sophie becomes the caregiver for the old helpless witch feeding her and taking care of her regardless of the spell she cast upon her. Sophie, like Bilbo who helps Thorin regardless his authoritative hidden adult figure, helps the Witch of the Waste creating once more in

another 21st century transmedial adaptation a childlike character that helps the adult subvert his or her own self destructive evil.

The other old woman in Howl's life is Madam Suliman, the king's most authoritative and supreme witch. Like the hidden adult that dominates children's texts to teach children how to perform childhood Madam Suliman dominates Howl exploiting his magic to continue leading a war. Being Howl's tutor, Madam Suliman is herself jealous of the Witch of the Waste and is the one to extract her magic and deprive her of youth restoring her real age. Jealous and possessive, she agrees to Howl's transformation into a giant shadowy raven to serve the empire as the exterminator of the enemy. She is willing to sacrifice Howl whose shadowy appearance seems to take over his human one. She, in fact, keeps the empire in war to keep Howl under her dominance as all wizards are bound by eternal contracts to benefit the kingdom with their magic in times of war. Miyazaki formulates through these characters what exploiting the child and exercising authority upon their life leads to. But Howl's anti-war inclinations grew when Sophie showed him what it is to be one's own true self. It is war that makes him metamorphose to a raven but when he realises she too is under a transfiguring spell he starts resisting Madam Suliman's selfish means to maintain power over him.

Madam Suliman is an accurate representation of the hidden adult that only tells half the truth and prescribes how childhood is performed in order not to lose the authority she possesses over children in general and Howl in particular. She clings to this relationship with Howl like a mother who rejects her child's independence. It is this womanly bound that keeps Howl under the control of the powerful witch Madam Suliman and the sexually driven Witch of the Waste. This inconsistent image of adulthood in relation to woman makes him reject adulthood and remain in his immaturity. But when Sophie the prematurely old woman appears in his life she subverts both figures and recreates both a mother figure and a maiden for him. When he refuses to accept the invitation of Madam Suliman, he sends Sophie as his mother

to justify his absence. Miyazaki replaces Madam Suliman's mother figure and the adult dominance she represents by challenging her authority with the love of old Sophie. Miyazaki subverts Madam Suliman's sexual inclinations towards Howl realising that Sophie is in love with him. It is at this point that Howl breaks the bond that ties him to Madam Suliman and to the Witch of the Waste and instead accepts Sophie as both the old and the young woman to replace both mother figure and sexualised beauty. The affective dimension replaces the authoritative and sexual ones to construct love in its humane dimension.

In the film Miyazaki depicts Sophie as both old and young to mark her shifts between the ages allowing her to grow backward and forward taking the best out of each phase. Sophie's face, body, and hair change to evoke who she is at a specific instant in the film. She looks younger with a straight body and longer braid when employing her youthful humane side but ancient looking when she rejects the hidden adult's authority. She looks somewhere in the middle of the two phases when she represents adulthood, the mature self that represents the truth revealing adult Howl needs to complete his own process of maturation. By focusing on an inward quest, Sophie subverts the sexualised implications of womanhood in young age and negotiates the authority of motherhood in old age as presented in traditional narratives. Miyazaki shows the moment Sophie realizes her true mature self by allowing her to preserve the white hair of old age but cut the braid of young age. She inwardly breaks the evil curse she was under when she saves both Howl and Calcifer restoring the wizard's heart preserving the demon's life. With her affective dimension she was able to put life into Calcifer and a heart into Howl.

2. Textual Revision: Howl; Re-inventing Adulthood

Howl's Moving Castle is a story about Howl's maturation process taking him from childhood to adulthood. Jung's psychoanalytical theories relate this process to the development of the self, naming it individuation. Progressing from the first half of a human's life, childhood, towards the second, adulthood, allows Howl fulfil his potential to become all that a person can possibly be. Becoming an adult entails being a child first. The two phases are impossible to separate. The self-image of the identity of the adult rests within the image of the child. Self and identity formation is a continuous process that begins as early as infancy moving all the way to adulthood. However, if the child is taught adult principles that will not allow the self to fulfil the process of individuation, it would in fact bring about anti-individuation. Howl refused to transition to adulthood because of the atrocities he witnessed in the adult world. The war that breaks in the narrative represents the hidden adult desire to keep children under control but exploits them for the same reasons. Howl rejects the inherent ambivalence in adulthood images stagnating in an unfulfilled process of individuation.

In *Howl's Moving Castle*, Miyazaki made Howl's world and its inhabitants projections of inherited adult knowledge. According to Nodelman, "[h]ome is metaphor for childhood as adults invent and sustain it – a protective space in which children can enjoy being safely childlike on adults terms." Howl's castle is representative of his own being. It moves with no precise destination to reach, its door leads to many ways, and the shape of its outside is different from the form of its inside. Howl's home is representative of his mind; his castle moves as his Self does towards individuation. The different parts of Howl's castle represent the different parts of his mind.

Adults are the ones to set terms to the condition of home building and thus of childhood images in the mind. The centre of the house holds a fire place and within it

Howl's heart is found. Miyazaki criticises the earlier prevailing hidden adult in children's texts and sets his own perception of how childhood is meant to be performed to develop into adulthood. He rejects the bad mother archetype yet sets the good mother one making a character cling to motherhood as a source of wisdom. According to Jung,

Anyone who has any ego-consciousness at all takes it for granted that he knows himself. But the ego knows only its own contents, not the unconscious and its contents. People measure their self-knowledge by what the average person in their social environment knows of himself, but not by the real psychic facts which are for the most part hidden from them. In this respect the psyche behaves like the body, of whose physiological and anatomical structure the average person knows very little too. (Jung 491)

When Howl first meets Sophie at the beginning of the film, he saves her from an uncomfortable situation in which two soldiers were courting her. Sophie usually remains inside her tiny workshop most of her days in order to avoid such encounters. While looking for the way to get to the bakery where her sister Lettie works, she wanders inside some alleys leaving behind the entire crowd she passed earlier in the main street. Suddenly, two soldiers stand in her way and call her "little mouse" (04:36) "cute little mouse" (04:47) asks her "how about a cup of tea?" (4:42) "how old are you?" (4:50) and scare her even more by insisting on all the questions. This fear expresses her fear of the adult and rejection of its norms. That is, even though the soldiers used the diminutive adjective 'little' they chose to ask her out as an adult. Howl's interference in the scene demonstrates his awareness of the implications of such adult conduct. As Jung specifies, Howl seems to possess this ego-consciousness that reflects he "takes it for granted that he knows himself." That is, thinking that he understands Sophie makes him feel he is aware of his own self. But, in fact, it is Sophie who helps him discover the held back knowledge he needs in order to fulfil individuation.

One hidden aspect in the unconscious dimension of a fantasy narrative is the process of individuation and personality development. According to Jung's understanding of the human psyche, the ego is the centre of consciousness, but not the core of the personality. That is, the ego does not constitute the personality but must be completed by the *Self*. The latter is regarded as the centre of the personality which is largely unconscious. This unconscious part of the psyche is divided into two main parts, one that is personal, the other collective. While the first embraces all repressed memories and forgotten events and experiences of one particular individual originally perceived by the conscious mind, the other has roots in the ancestral past of the entire human race. The unconscious part communicates its content via complexes and impulsive behaviours represented also as archetypes.

Every psyche includes three fundamental elements, the ego, the shadow, and the anima and animus. While the ego represents the proportion of the mind that is conscious and mature in order to recognise reason, the shadow, considered the opposite of the ego, is the manifestation of the darker side of the psyche in which desires, instinctive drives, negative feelings and forgotten experiences are repressed. The anima and animus are respectively the female and male parts of the self in which characteristics of the opposite sex reside. A perfect balance of the three elements would allow the individual to reach individuation or self-actualisation.

Jung discusses the importance of the psyche in relation with the reality of the world; "the psyche is, in fact, the only immediate experience we can have and the sine qua non of the subjective reality of the world." The psyche displays its components to illustrate what the socio historical and cultural contexts of the world hide. In other words, reading the conscious part of the mind is finding half the truth only. Nodelman writes,

The simplicity of texts of children's literature is only half the truth about them. They also possess a shadow, an unconscious—a more complex and more complete understanding of the world and people that remains unspoken beyond the simple surface but provides that simple surface with its comprehensibility. The simple surface

sublimates—hides but still manages to imply the presence of—
something less simple. (Nodelman 206)

Through Jung's identifying elements of the psyche, we recognise that the shadow layer which obscures the hidden adult in children's fantasy narrative is present in the obscured part of a character's unconscious mind, or their shadow.

Jung points out to the shadow as being one of the major archetypes, the other three being, the anima and animus, the persona, and the self. He believes that every unconscious archetype has

[C]onscious representations; it would be absurd to assume that such variable representations could be inherited. The archetype is a tendency to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern.

The conscious mind perceives the hidden notions or concepts that reside in the collective or personal unconsciousness and transforms them to real life symbols. For instance, when children lose their mother and continue to live with her absence, the representation or image of motherhood finds reference in whatever resembles or symbolises this mother involving archetypes such as mother archetype and animus and anima.

Howl's house is a representation of his mind. The different parts of the moving castle are the different parts of his psyche. At the hearing of the word 'castle', one imagines several chambers and corridors so numerous that a map of the place could be needed before wandering inside. Even when seen from the outside, the junky tin castle seems to be bigger than what is found inside it. Composed of only a fire place in the centre of its living room in the first floor, a staircase to lead to Howl's and Markl's rooms on the top floors, and a bathroom, suggests it is in fact Howl's ego that still requires assistance to reach its full potential and self-knowledge. Jung confirms that the individuation process requires the development of the ego, yet, it must not be perceived as the progression towards self-fulfilment. In the first phase of life,

childhood, the ego is established, while in the second, the ego's dominion must surrender to maturation. The ego must align with the self and be at its service to reach its fulfilment.

However, Jung has been criticised for the over-optimistic perception of the concept of individuation. An ego that harbours destructive ideologies, childhood complexes, and misconceptions of adulthood might interrupt the self from developing. The self-regulating and formative contexts of a child's collective and personal unconscious weakens the process of awareness and leads into an anti-individuation one. That is, the movement stops progressing and becomes distorted. The ego raises some defence mechanisms such as projecting a false personality. The fantastical and magical elements in *Howl's Moving Castle* seem to depict what Howl's mind experiences. What is entirely impossible in this real world is accepted in the norms of an imagined one. For example, when Howl lifts Sophie in the air and imitates walking to reach her destination, no explanation is given. She even tells Lettie about the incident who appears to think of it as a normal everyday scene to see. Setting new norms in the story encourages the viewers to adapt to and accept the truth about Howl's psyche communicated through the magic he performs. Magic is Howl's first defence mechanism to feel safe in a world controlled by adults.

When venturing in the realm of his castle, Sophie is wandering in his mind. Discovering that the inside is nothing of the outside, the audience is sent into deeper reflection about the implications of what adult teachings might have inserted in both Howl's conscious and unconscious minds. Although the constant movement of the castle represents its urge into fulfilling individuation, the dirt, spider webs, and the number of the unused piled and dusty books indicate whatever knowledge already accumulated helps very little, if at all, in finding the right way into adulthood. This knowledge is ambivalent and when put to practice proves its inconsistency with reality. In fact, this same castle movement is a protection from being discovered by adults.

Archetypes are important components of the unconscious mind. In *Howl's Moving Castle*, several incarnations of the mother archetype recur. Howl's conscious recognition of their existence is a confirmation of the occurrence of the individuation process. When investigating the archetypal dimension of motherhood in Miyazaki's adaptive revision, Madame Suliman strikes the viewers as one powerful, commanding and terrible sorceress. Being Howl's first tutor, Suliman has shaped his personal experiences, his self-perception and how he relates to the world. She believes she is the one to know exactly what is best for him since she considers his decisions and behaviour self-destructive. The oppressive influence this royal witch has on wizard Howl unfolds his own suffering while desiring to gain the knowledge that will allow him to move towards adulthood. Nodelman questions "what adults know and want as opposed to what children know and want." (Nodelman 62) He argues that adults when writing for children tend to create safer places for them in order to protect them. He suggests that only adults can know where danger is found, thus only they are capable of preserving the innocence of the child. Nodelman concludes that children's literature seems to confirm that "texts written by adults for children reaffirm and communicate the foundational idea that engendered them—the idea that children are different from and even opposite to adults" (Nodelman 63). That is, if Suliman is endowed with wisdom, then Howl is foolish and needs her help. However, Howl expresses an entirely different attitude towards this adult knowledge. Instead of helping him achieve individuation, Suliman leads him into an undesirable anti-individuation process.

Jung identified two opposing mother figures, the "good" and the "terrible". The first reflects "all that is benign, all that cherishes and sustains, furthers growth and fertility," while the second "connotes what devours, seduces, and poisons". The Terrible Mother, characterised by her destructiveness and fierceness, would willingly end the life of those she nourished when their time has come. Suliman has dominated both Howl and the Witch of the Waste threatening to deprive them of all their magical

powers. Since magic is identified as Howl's defence mechanism, misusing or destroying it, might endanger his mind. Suliman's powers extend further since she is the Royal Witch who seems to have total control over the king and the monarchy. While she claims she possesses wisdom and knows what is best for Howl, she is in fact a sadist who enjoys watching people suffer around her. For instance, when she invites the old Sophie and the latter disempowered Witch of the Wastes, she makes them climb up an almost endless stair case and forbids anyone from providing assistance. She likes exercising her power making people climb high to reach her high self-esteem and inflated ego regardless their weakness. Her adult behaviour in children's texts should be annihilated and not emulated.

Howl, in his turn, is forced by Suliman to lead air raids. In order to do so he transforms into a giant raven. The raven embodies Howl's shadow that represses maternal issues experienced while being an apprentice of Suliman. She tries her best to keep Howl under her control, so she keeps the war ongoing knowing that Howl's kindness transforms into aggressiveness against enemies. She wants to control him so her dominion transforms him into a monster. Suliman is the hidden adult figure that wants most children to follow the same rules. This shows in Howl's haircut and colour that resemble greatly that of Suliman's attending boy. She sets norms for children to follow in order to keep them under her control. She makes Howl perform the adulthood she created for him.

Howl tries to break away from his tutor Madam Suliman who is in fact Mother Suliman to him. She refuses and determines to punish him. The hidden adult Miyazaki subverts is that of oppressive nature that damages the child's psyche. Howl maintains a persona to hide the undesired adult duties imposed on him by Suliman. Although Sophie's journey in Howl's mind begins the moment she enters the castle's door, she does not access its deepest parts till she climbs up the stair case. She is able to enter his persona, ego, and shadow represented respectively through his bath, bedroom, and a tunnel only after cleaning what he inherited from adult's teachings and books.

The persona Howl carries around when he appears as his human self is that of a charismatic pop star. He wears his jacket in a fashionable way on his shoulders like a cape symbolising his ability to fly. As his human form or as a raven, Howl lives up in the air where birds fly freely. He often appears sensual with his dyed hair, shiny fine jewellery, flawless silhouette, and stylish clothing. He uses his bath to achieve this look and maintain his persona. When Sophie climbs upstairs to clean the rest of the castle she is shocked at the way this bath looks. Dirt, colours and potions everywhere, Howl seems to try hard to ensure his mask never falls. Sophie's rearranging of his mind puts limit to the role of this part.

Sophie helps Howl outgrow his over shown persona revealing both his ego and his shadow as two opposing forces oppressed by the fear from adulthood. When Howl uses his bath after it has been cleaned, he is shocked to find out his hair colour has changed to a darker one. The new shade brings out the darkness he tries to repress under the mask of the flamboyant young man. He suffers a meltdown, yells at Sophie, and almost destroys himself. The unbalanced mind he possesses made him vulnerable and weak. He considers the situation in which his persona has failed him and says "I'm done for. What's the point in living, if you aren't beautiful..." (46:38). Instantly after Howl's persona is lowered, many shadowy forms appear in the living room symbolising the split self he suffers from. His mind goes through an almost death situation because it could not accept the reality it is facing. The mechanism by which Howl could remain a rather young figure in a society dominated by an oppressive adulthood has been lifted uncovering his mind's unconsciousness. In revising and recreating Howl's psychological manifestation, Miyazaki only deconstructs to reconstruct alternatives. Since Howl's ailments are now more apparent to Sophie, she can rearrange his shadowed and oppressed mind to see new forms of adult control.

Deprived of his persona, Howl begins showing his true ego and its defence mechanisms. His bedroom, full of charms and protecting spells or his defence mechanisms, stands for his ego. He begins recognising the weakness within as a first

step towards reaching self-knowledge. The oppressive Suliman and the Witch of the Wastes over dominated him one taking the concept of motherhood to an authoritative evil doing level, the other wants to devour his heart. Sophie, whose name represents the wisdom of Sophia both as a mother figure and a loving maiden, matures after being transformed into an old lady only to help Howl go through the same process so both can together achieve individuation. She willingly takes the role of his mother to go meet Madam Suliman and stands against her way of exercising her adult power saying, while gradually transforming back into her younger appearance,

Now I understand why Howl refused to come here. Something is not right. Forcing your aged guests to climb stairs, dragging them into strange rooms, it's like a trap. You call Howl heartless! Yes, he is selfish, cowardly and unpredictable but he's straight as an arrow. He only wants to be free. Howl won't turn into an evil monster. He'll battle the demon on his own. I believe in him. (01:02)

Believing in Howl after knowing about the adult he rejects makes Sophie help him even further into coming to terms with his individuation.

Howl has given her access to his mind and it is her chance now to take full advantage of it. By the beginning of the second half of the film, Sophie is awakened by the sound of Howl's return from an airstrike. She is on the floor as she was asleep on a mattress; she then looks upstairs towards the staircase end where the atmosphere is dim setting for the dark mood of the scene. The staircase symbolises her ability to access his psyche's darkest part. She looks around her at that dark scenery only to find a feather and a bird's footprint. Howl has managed the transition from his shadow to normal state of mind quite well before. His inability to control the split is due to the increase in his efforts to stop the air raids. Suliman wants to keep him under control even if that could endanger his mental state. As a mother figure and a master, she wants to keep at least one heir to follow her way the way she dictates it,

He was my last apprentice... a student of such marvelous gifts. I rejoiced in finally finding a worthy heir. But then, a demon stole his heart, and he abandoned me. He turned his magic to purely selfish

uses ... that boy is dangerous, his power is too great for one with no heart. If he follows that path he'll wind up like the Witch of the Waste. (Jones "Howl" 57)

Sophie, concerned, lights a candle and climbs upstairs to Howl's room. On her way up, she finds more feathers and blood, indicating he is badly wounded. She carries on through a dark way, holding a candle light in her hand. The scene puts the viewer in Sophie's position taking the journey into Howl's mind. She opens the door to what is supposed to be Howl's bedroom but instead it is a dark tunnel ahead. Sophie is shown here as her younger self. Miyazaki makes Sophie look younger whenever Howl needs her help. The focus is on Sophie's face; she does not seem frightened or surprised at what she sees after she opened the door. Her reaction might demonstrate her awareness of Howl's condition and her readiness to help him overcome his rejection of the adult.

After opening the door of what used to be his bedroom, she finds a long tunnel with its walls full of little toys and charms stuck within them representing his oppressed shattered childhood memories. As she walks through the long path, Sophie finds Howl over dominated by his shadow form asking her to "stay away". Looking her younger self, she insists she wants to help him break his spell, yet he replies "you can't even break your won spell." The shadow form he has taken is the outcome of the ambivalent adult teaching he received. Because the hidden adult inconsistent knowledge is embedded in that unconscious part of his mind, it transformed into a vampire faced dark raven unable to see some visible truth. Such form of the hidden adult blinds boys and girls transiting from the first into the second phase of life from seeing where the humanness they need to take with them lies. Sophie replies "I love you" yet Howl flies away declaring that she is too late.

Sophie is awakened making us realise it is a dream. As she has access to his mind now, she shares his dream to share with him some truth. In Jung's psychology, the compatibility between a woman's psyche and a man's is their animus and anima.

In Howl's castle, Sophie is the anima that stands on her own to complement rather than propel Howl's animus. Unlike the Witch of the Waste who runs after Howl's heart and body in a sexualised quest, Sophie contra-sexualises her relation with him. Thus, Sophie's relationship with Howl is not exclusively romantic or sexual but emotional, spiritual and soulful.

Sophie's acceptance to take care of the powerless Witch of the Waste is a recognition she wants to take care of Howl's heart and perhaps possess it. Unlike the witch, she does not take possession of it by hand and refuses to give it back; she restores it to Howl's chest realising it is only "the heart of a child". Sophie is the one to be able to save both Howl and Calcifer after breaking the contract between them without killing them. Her anima is the wisdom he lacks in order to achieve inner peace and reconnect all the parts of his mind harmoniously. Both Sophie and Howl rejoice in joining their youth, their minds, and their acquired knowledge in achieving individuation. Miyazaki transcends the older forms of the hidden adult present in traditional narratives and imposes humanness and love as conditions to reach adulthood.

In *Howl's Moving Castle*, both Diana Wayne Jones and Hayao Miyazaki constructed a fantasy world where the reader is immersed in a magical realism with much consistency to believe that the figure of adults started losing control over children's narratives. The way in which evil is introduced and defeated symbolises the defeating of the hidden adult. What both Miyazaki and Jones criticised was the inconsistency and ambivalence the adult created in constructing the process of self-discovery and individuation.

Jones negotiated inconsistent images of childhood. She rejected the instructive implications adults interfered with in children's process of growing up. She invented a character, Sophie, who though neither beautiful nor young, goes on a journey to the unknown to seek her fortune. The structural importance of this novel is twofold. First, Jones re-establishes quest narratives to introduce female characters to a structure dominated by male ones. Second, she normalises female appearance that subverts cultural expectation of beauty, obedience, and silence. Sophie's fortune begins when she is neither beautiful nor silent. She stands against the passivity of such characters from tradition narratives and journeys as do male ones towards self-fulfilment.

Jones also equipped Sophie with a magical voice and, in doing so, empowering her female character with the ability to choose freely and decide about what matters to her in life. Jones allows readers to see how Sophie performs her girlhood focusing on transcending the instructive implications of traditional narratives and recreating a structure that emphasises the ethical values of helping oneself and others. Jones attempted to create a narrative structure that subverts stereotypes and inconsistent childhood images deeply rooted in the cultural heritage.

For a late 20th century context, a narrative recreating childhood images to empower girls was a primary concern to authors (Webb). In the adaptive revision set in early 21st century context, Miyazaki, like Peter Jackson, returns to the tradition of shadow text to reassess its importance in the development of a male character. He

reinvented a narrative with a shadow text in order to subvert the adult authority that resides in the child's unconscious. The study of Howl's unconscious mind unveiled that the established inherited hidden adult cannot be completely subverted but must be replaced by an adult figure that helps Howl perform the process of maturation and accept adulthood. The next chapter further investigates this view of the importance to recreate an adult that reveals the truth to the child and helps with emotional conflicts and psychological struggles.

CHAPTER FOUR:

A Transmedial Remembrance of the Hidden Adult as
Transgenerational Trauma and its Retrospective Reconstruction
in 21st Century Children's Fantasy Narratives; The Case of: P.
Ness' *A Monster Calls* (2011) & J. A Bayona's *A Monster Calls*
(2016)

At the turn of the 21st century, authors started celebrating children's fantasy as a genre for all ages. The epic success of J. K. Rowling's *Harry Potter* series revolutionised this genre. In the storyworld of Hogwarts, children's innocence was no longer adults' primary concern. Harry Potter and his friends started experiencing the world without relying on the tutor figure adults hid in complex narrative patterns. This has redefined Nodelman's *The Hidden Adult: Defining Children's Literature*. Instead of writing children's texts with a double layer, simple one intended for children and a shadow other for adults, what if there would be one narrative, complex or simple, for all readers alike? In such texts there's no hidden adult.

Knowledge would be visible to whoever reads and understands it. I argue in the next two chapters that *A Monster Calls* (2011& 2016) is a children's fantasy narrative that subverts and redefines the hidden adult. The theme of loss intersects with the holding back of knowledge known to children's fantasy narratives rooted in fairy tales with moral implications. This makes the trauma Conor inherits because of loss a trauma of the inherited hidden adult. The monster calls on Conor to bring along the voice of the past that heals both the family and the hidden adult traumas through retrospective remembering of fairy tales and reconstruction of past memories. The monster reconstructs ambivalent images and recreates stories to correct Conor's assumptions about the adult world.

This redefines the concept of the hidden adult into a visible new one, who instead of teaching the child how to perform innocence and reject knowledge about death and grief reuses the power of storytelling to recreate ambivalent childhood expectations. Knowledge would be visible to whoever reads it. The new narrative strategy creates a fantasy literature for children and adults with no ambivalence or inconsistencies. In fact, the adult knowledge inherited as fairy tales in the text also redefines the tradition itself. The adaptive revision, *A Monster Calls* (2016), created a storyworld where fantastic stories are subjective constructions in the mind of Connor

O'Malley. Both the stories and the monster who tells them help heal an inherited traumatic past of inconsistent storytelling.

Because the monster comes as a healer figure of the new adult in children's texts telling fairy tales to Connor, he is in fact encouraging him to tell the truth as it should have always been told, i.e. with no ambivalence. Connor is, thus, able to construct his own storyworld that helps him understand and embrace adulthood. As an element of transmedia storytelling, Connor interacts with a subjective storyworld construction to retrospectively correct some narrative inconsistencies. That is, this adaptation demonstrates how transmedial adaptive revisions of fantasy narratives contribute in interacting with, revising, and contributing to the experience of fantastic storytelling.

This chapter reads the process of grief Conor completes as a textual strategy that intersects with the old tradition of fairy tale with contemporary ethical implications of the genre. The monster tells Conor stories not to teach him how to grieve but to correct the assumption he held about death and that confused the process. This analysis relies on Elisabeth Kubler-Ross seminal work *On Death and Dying* (1969). The monster is in fact a second voice in Conor's mind to express its dialogicality. The chapter relies on Mikhail Bakhtin work *The Dialogical Imagination: Four Essays* (1975) which is developed in accordance with folkloric tradition in creating polyphony in the modern novel. Conor's mind is also creating this double voicedness to express a transgenerational trauma he witnessed in his family. The chapter also demonstrates that this trauma intersects with the tradition of the hidden adult in storytelling. Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History* (1996) discusses how past unknown experiences cross present known ones to produce a literature. Employing trauma narrative techniques not only reimagines narratives elements vertically inherited from fairy tales but also reinvents traditional elements when horizontally travelling back and forth the transmedial adaptation.

I. Adulthood in Patrick Ness' *A Monster Calls* (2011)

In *A Monster Calls* (2011), Patrick Ness adds elements of the fantastic fairy tale like stories to the complex narratives of his modern children's fantasy novel. His protagonist Conor O'Malley undergoes an emotional intensity because of his mother's illness and anticipated death. The repeated nightmare he sees increases his conflicted emotions that develop both fear of losing her and guilt from wishing an end to his pain. Conor projects this suffering in the materialisation of a monster from a yew tree that tells him stories in order to overcome a foreseen loss. Ness grants his monster a voice of an adult that removes the complicated ambivalent boundaries between adults and children bridging the gap of ambiguity and unveiling obscured knowledge through retold narratives.

Patrick Ness' *A Monster Calls* is inspired from an original idea by Siobhan Dowd and illustrated by Jim Kay. It tells the story of thirteen year old Conor O'Malley who is visited by a yew tree that stands in a graveyard at the back of his house. In the opening chapter, also entitled 'A Monster Calls', Conor wakes up from a recurring nightmare in which he fails to keep holding some hands from falling into an abyss and be devoured by a monster. In the following chapters, we learn that the hands were his mothers who, although never clearly stated, is a cancer patient undergoing several types of treatments that seem to fail to improve her condition. Expecting his nightmare to spill into his room and carry on through his state of wakefulness, he utters in the darkness "[g]o away ... [g]o away now" (Ness 15). As a result, when the monster that materialises from the tree comes indeed to visit just afterward, Conor is neither afraid nor surprised of its existence.

The tree monster calls Conor and demands one thing: the truth. The terms of what goes on between them are simple, he would tell Conor three stories while Conor must tell him a fourth, his own-the truth. He seems to deny the fatal condition his mother goes through trying to take care of her and of the house as adults would do.

When she feels help is needed she asks her mother to come stay with them for a while. Although Conor hates his grandmother visiting, he is always asked to leave his room for her. At night, the monster arrives at exactly 12:07 to begin his part of the deal.

The first tale the monster tells Conor is the story of a king whose four sons were all lost in battles defending their land and keeping its peace leaving only one orphaned grandson heir who would grow into a much beloved prince. Feeling lonely, the king marries again a charming young woman but dies weeks afterwards. Rumour has it, that she was a witch who used magic to appear, just like Conor's grandmother appears, younger and more beautiful. Because the prince was one year away from legitimately taking the throne, his step-grandmother would rule over the kingdom. Because she was enjoying being a queen and wanted it to last longer, she asked to marry the prince and share the throne instead of passing it on to him. Nevertheless, he rejected the proposal as he had already given his heart to a farmer's daughter.

Afraid of the queen, the young loving couple ran after celebrating with all the villagers their happy match and spent their first night together under a large yew tree. The prince woke up to find out that his beloved was murdered at night. He tells the villagers the queen committed the crime, increases their fury, asks the tree monster for help, and leads a war against her. However, instead of killing the witch queen, the monster saves her from the fury of her subjects and hides her very far away. As Conor's bewilderment and confusions increased, the monster explained it was the prince who murdered the farmer's daughter to convince the villagers to dethrone the queen. He told the monster he thought sacrificing her, just as the four lost princes at the beginning of the tale were sacrificed, was necessary for the kingdom. The prince ruled till the end of his times in great peace and prosperity. The monster further clarifies to Conor, who thinks many things feel like a 'cheat', that the distinction between good and evil in the adult world does not see a clear cut.

Before the second story, Conor's mother is taken to the hospital to try a new treatment that is made from a yew tree. His grandmother takes him to her house to stay there and he is informed his father would come to visit. Angry to know he cannot go with his dad to the U.S because literally there is no 'room' for him, he comes home to the second tale. This time, the monster visits Conor in his grandmother's house and the story begins in her precious heirloom. It is that of an isolated embittered apothecary in the age of reason and industrialisation. His patients no longer sought his natural remedies because of the preaching of a parson who believes only in modern treatments. The parson's house was next to the graveyard and thus the yew tree that was standing there was his. He never allowed the apothecary, who continually expressed his wish to cut it down for medicinal purposes, to have access to it.

One day, the parson's daughters fell ill and only a remedy made by the apothecary out of a yew tree could have healed them. To save his most precious girls, the parson is ready to give anything and even give up whatever he believed in. The apothecary refuses to heal the girls because the parson's beliefs were selfish and fearful. The yew tree then comes to life and destroys the surrounding. Conor is invited to join the pleasure of destroying the parson's house that merges with the grandmother's sitting room. He destroys his grandmother's heirloom but he is not punished for this act and that makes him angrier.

At school, Conor suffers bullying and the unwelcome empathy of everyone because of his mother's illness. He wishes it had never been known to them so he feels he is a normal child with no special concerns about him. His classmate Harry's bullying was at the beginning of the novel in the form of physical violence. Later on, he decides to ignore Conor as if he is invisible making him even angrier. The monster comes, as usual, at 12:07 but this time to the school's canteen. He tells the story of an invisible man who called a monster to make people see him. Conor is encouraged by the monster to act like the invisible man and make himself seen so he goes to Harry and beats him violently. He realises that his violent attention seeking attempt is also

excused because of his mother's situation making him feel even angrier and more invisible.

At the book's climax, it is Conor's turn to tell the fourth story: his truth. Throughout the storyline, he refuses to accept listening to 'little talks'. The talks were supposed to be about his future living with his grandmother after his mother's death. When he finds himself in the real nightmare, he is on an edge holding on to his mother in order not to fall. The nightmare monster, not the yew tree, pulls her down until Conor lets her go. The yew tree monster urges Conor to tell the truth to get out of the nightmare and be saved from falling too. He refuses, thinking that if he says it, the nightmare monster would kill him. The yew monster says he would kill him if he does not. He eventually admits, "I can't stand knowing that she'll go! I just want it to be over! I want it to be *finished!*" (Ness 220). Still in the nightmare, he opens his eyes afterwards realising he is still alive acknowledging to the monster he always knew about his mother's illness and that she was dying. However, he never admitted it because he always thought it would be his fault if he ever does it and that he too would die afterward. The monster concludes that humans are complicated beasts who often contradict themselves just as learnt in the stories he told him. He carries on to assure him that what he thinks is not what matters but what he does is; and what he needs to do is to *speak* the truth.

In the final chapter, his grandmother finds him asleep under the yew tree. She wakes him up hastily to take him to the hospital where his mother is dying. On the road they make peace understanding that they have 'something in common', his mother. Knowing from the monster now that he would be able to face anything if he speaks the truth, he is ready to go have the 'little talk' with his mother. He holds tightly to her and says "I don't want you to go" (Ness 236); it is only then, that "he could finally let her go" (Ness 237).

The burden Conor had to live with made him repress his own feelings and reject the future. Patrick Ness' choice to construct a complex narrative partly based on fairy tales and fantastic elements, urges readers to consider how the conventions of children's stories are renewed in order to help young readers create balance in such emotional distress. Loss is a traumatic subject matter in the category of young adult literature and children's fiction. Their narratives often portray challenging experiences and life changing realities. While children's fiction features mostly a child protagonist or an imaginary animal or creature, young adult literature usually depicts the transitory phase between adulthood and childhood, adolescence. It focuses on issues related to the social, physical or psychological changes linked to this phase. Its main concerns often mirror a wide range of contexts in both form and content in a teen's perspective. Thus, *A Monster Calls* can fall under both headings in children's literature. Defining the age group of this growing trend, young adult literature, has seen many controversies generating both praise and concerns which are interpretive of the continuous uncertainty surrounding the ambiguous in-between phase of childhood and adulthood. Young adult literature has registered itself as part of children's fictions rather than adult's literature. In such novels, protagonists are too young to be a man/woman but too old to be a boy/girl, yet, they are textual projections of existent adult realities.

1. From Hidden Adult to Adulthood: The Truth Telling Monster

According to Nodelman, adults deliberately hide truth considering it inappropriate material for children to learn about just yet. Children develop fear, rejection, and denial of the future and the adult world because it is unknown to them. In his nightmare, Conor is afraid of letting go of his mother's hands because she would fall into darkness. This darkness is the abyss or the gap in a child's mind about the future. The situation indicates the hidden or unknown matters adults tend to obscure from children shape their future understanding of values and a valuable understanding of the future as well. It is also the representation of the very ambiguity of this in-between state separating the two stages of the human developmental process. Gaps encountered throughout the process play a major role in determining a behaviour that would influence identity construction. Loss, for instance, is one of the subject matters often obscured in children's texts. Ness' choice of not mentioning the mother's illness to be cancer is a way to demonstrate the kind of truth adults hide from children. He, however, made his protagonist aware of the mother's illness and eventual death but denying it as a criticism of obscuring such knowledge that creates ambivalence.

Two types of loss can be noticed in *A Monster's Call* (2011); a concrete one and a more abstract form of the other. Respectively, while the first represents the loss of loved ones due to death or separation, the second denotes the parting with innocence and childishness. Throughout the novel, Conor goes through the process of learning how to accept the loss of his mother while simultaneously transitioning from his state of child to that of a very young adult. He acts very maturely and takes care of both himself and of his ill mother. It seems that his mother's death and the parting of his childhood intersect making abstract losses interact with concrete ones. In recent years, many writings in the genre focused on the aspect of death as a concrete loss. However, very few focused on the complexity of its nature, mainly its impact on the lives of the other characters. Stephanie Elizabeth Dabrowski, in her MA thesis entitled "Monstrous Losses and Broken Fairy Tales: Fantasy, Fairy Tales: Loss and Trauma

in *Young Adult Literature*”, discusses the portrayal of loss in several case studies arguing that the use of fantasy is consistent with overcoming it. It also allows readers to explore the transitioning process from childhood to adolescence.

Coming to terms with death is what Patrick Ness attempts at exposing when he deploys his monster to help the protagonist understand his conflicting feelings. As a child, Conor is unaware of the different phases one needs to go through in order to accept loss or the anticipated loss of a beloved one. This is another example of how adults fail at finding an alternative solution to protecting children than obscuring knowledge. Ness monstrous elemental giant tree reflects the companionship Conor requires. His psyche, embracing both guilt and fear, could summon none but a monster. That is, respectively the monster would either punish him for the guilt he feels after letting go of his mother’s hands or by some magical healing powers common with its elemental nature, would heal his mother and save her from a certain death. The monster instead revealed to Conor how to cope with his grief, come to terms with loss and eventually accept overcoming his in-between phase. Ness reused the figure of a monster popular to fairy tales to refute the tradition of hiding truth behind images of evil. This following section argues that the new hidden adult in contemporary fantasy transforms into adulthood or from one that hides knowledge into one that reveals it and helps the child reconstruct a consistent reality.

Sigmund Freud identifies the libido as responsible for the understanding of the mourning process. Loss involves “a grave departure from the normal attitude to life” leaving the person with an abyss of obscured ambiguous feelings. To accept the detachment from the lost loved one, one needs “its being overcome after a certain lapse of time” (“Mourning” 243-4). In the case of a child, such as Conor who has already lost his father after the latter’s divorce from his mother, it is reasonable to think of his emotional dependence as existential. His rejection of the process of mourning for the anticipated death of his mother can “be so intense that a turning away from reality takes place and a clinging to the object through the medium of a

hallucinatory wishful psychosis”. Conor found the means of his denial in his own psyche, a monster that illustrates the intensity of the mental pain he experiences along with the loss of his mother.

Ness’ choice of projecting the psychic content in a monstrous appearance suggests as well his criticism of some old conventions. First, the monster that guides Conor through living and accepting his losses does not function didactically. He tells Conor, “[y]ou think I tell you stories to teach you lessons?... You think I have come walking out of time and earth itself to teach you a lesson in niceness?” Ness believes that fairy tales should not be regarded as didactic in which one is to think of its moral content as teaching material but expressions of an already embedded knowledge in the minds. This knowledge is accordingly transmitted throughout another process that will be discussed in the following sections. The monster is as well the portrayal of the unnecessary dependence Conor would think of existential; “[y]ou thought I might have come to help you ... You thought I might have come to topple your enemies. Slay your dragons.” When Conor replies “[b]ut all you want to do is tell me stories” the monster clarifies “[s]tories of how I toppled enemies ... of how I slew dragons.” The monster’s reply using the past form indicates that his experiences of how to act as an adult are not fairy tales but responses to actual events. Ness shows that children at this transitory phase must be allowed to know about the truth of death and be encouraged to act upon their feelings when the necessary knowledge to face any circumstances is unveiled to them.

When carrying on to children the same old norms through fantasy narratives, they might fail to create their own defences and rely on others. Atle Dyregrov argues that when considering the loss of a parent who is “responsible for love and daily care”, death often leads the child “to less stability and an overturning of daily life.” Children’s emotional development that is still dependent on a loving parent is disabled when a loss suddenly occurs. This emotional obstruction would eventually halt the mourning process from happening. Dyregrov states that in such cases “death is so

penetrating that the child needs to keep the realities at a distance, not so that they lose contact with reality, but because the emotional magnitude can only be taken step by step”. Conor’s inability to find the required knowledge to understand his own feelings makes mourning his parent in order to overcome the loss ambiguous to him. Both his inability to accept the anticipated death of his mother and mourning her develop his rejection of the adult world altogether.

A child’s coming to terms with grief over the anticipated loss of a parent is of an enormity which echoes that of a monster. Conor’s sadness was of such an emotional magnitude that the monster understood the step by step process he needs to undergo and only helped in seeing him achieve it. Ness’ choice of the illness itself is an attempt to engage the readers in the same traumatic experience Conor is experiencing. Readers’ responsiveness plays a major role in making the narrative more complex and truth unveiling. In her seminal work *On Death and Dying* (1969), Elisabeth Kubler-Ross discusses that the view society holds about dying is “regarded as morbid” which encourages adults to obscure any knowledge of it from children. Children are excluded from the grieving process once they are excluded from the understanding of death. A child’s coping mechanism when dealing with any loss resorts to the fantastic. The stages of Kubler-Ross grieving are identifiable throughout the complex fantasy narrative of *A Monster Calls*.

Giskin Day argues that “Ness might not have set out to deliberately represent the stages to structure Conor’s coming to terms with his mother’s impending death, but the stages have perhaps become inextricably bound up with Western notions of grief.” The adult who obscured matters from children because “it would be “too much” for them” is being overcome by another one. The new adult attempts at guiding the child throughout the right path towards learning about and accepting truths often associated with adulthood. Ness’s choice of a monstrous tree to guide Conor throughout the stages of grieving as identified by Kubler-Ross is twofold. First, a monster generally represents the evil or the unwanted in children’s fairy tales. If a

monster is accepted by a protagonist or a child in a tale, it needs to go through a metamorphosis. For instance, the one in *Beauty and the Beast* eventually turns into a charming prince. However, because the monster is in Conor's mind and represents an abstract form of symbolisation, it is another transformation one is to expect. Since it is the projection of Conor's psyche, the monster is perhaps the unveiling of what the protagonist would transform into. That is, once Conor accepts what he hears from the monster, he is the one who is to change from a child to what the monster implies, an adult. Second, materialising from an old yew tree, the monster carries the memory of the place in which it is rooted. Thus, it portrays the adult who can convey some necessary elemental wisdom to coming generations.

The hidden adult in traditional children's fiction has often deliberately obscured realities from readers. Conor's mother is a representation of this adult. She continuously tells her son "I'm going to be okay," (Ness 100) and "[d]on't worry" (Ness 101) perhaps in an attempt to comfort him thinking "that it would be "too much" for [him]". She is the one who has directed Conor into the initial phase of the Kubler-Ross stages of grief. Although he knows it is a comforting lie since he asked if she was sure saying "[b]ecause ... Because you could tell me you know" (Ness 100), he ardently believes in his mother feeling better after her treatments. When his grandmother comes to stay with them, he refuses to accept that they need her help stating that "[t]he treatments are making her better". Conor is in denial of his mother's illness - he is, in fact, going through the first grieving stage: denial.

In the monster's first story, the prince is in denial after his beloved is murdered. Although his is another sort of truth repression, the monster tells Conor that "[s]ometimes people need to lie to themselves" in order to accept a loss, a deed, or a truth. Conor's mother not only directs her son towards the first stage of grieving but also towards trusting the monster. In the first chapter, Conor is portrayed as an autonomous child who does all what should be done by adults for both himself and his mother. He wakes up on time, prepares his breakfast, cleans, and even plans what

to do after he is home from school. Unable to understand adult matters yet acting adult-like shows readiness to move from one phase to another. Conor begins to live in a condition that reveals he is delivered to his own self. He still goes to school and is even bullied, yet manages well his time in order to fit in all daily adult chores. He depends less on his mother's care to exist. This symbolises the initiation of transitioning from childhood to adulthood or from that in-between state in which a child is often in much ambiguity about the future. The death of his mother and the growing away from his childhood intersect again in the narrative.

The denial of losing his mother is a denial of losing his childhood. Conor goes as much on the stages of grief for parting away with his child state as much as for parting away with his mother. However, because her denial is unlike that of Conor, his mother is able to direct him towards the help he needs in both his transitioning and grieving states. She leads him into trusting the monster when she asks him to keep an eye on a yew tree standing in their background while she is at hospital. Her assurance manifests itself in the monster's appearance that "Conor knew this was her way of telling him she *was* coming back, so all he did was nod and they both kept looking out [of the window] at the tree" (Ness 102). He recognised there was a strange attachment between his mother and that tree. So by requesting from him to watch over it she is embedding an assurance for him that she would certainly be back.

When his mother is away, Conor's relation with his grandmother, father, schoolmates and teachers is very distant. He almost never speaks to people of his age; phone calls from his father are lessening, visits disappearing; and he never accepts to have 'a little talk' or any talk with his grandmother or anyone else. His denial of his mother's condition makes him reject the sympathy or the necessity to talk that is offered by others. By refusing to talk about it altogether, he still refuses to accept it. However, when there are any manifestations, verbal or physical, that bring up the subject of his mother's illness, Conor becomes very angry.

Anger, is the second stage grievers go through according to Kubler-Ross. In the second and third tales, the monster engages Conor to act the story inside his head, yet unintentionally it seems to spill into his real world. His anger episodes are repeated throughout the narrative. He first destroys his grandmother's sitting room while in fact enjoying the destruction the monster brings into the parson's house. Conor then beats up the bullying Harry when he feels the invisible man's urge to communicate his emotional state. He also blames his friend Lilly to have spoken to others about his mother's illness, his grandmother to have accepted the illness, and the monster for not healing his mother.

Anger is expressed throughout the complexity of the narrative in order to demonstrate that Conor is still unaware he is moving beyond his in-between state to reach adulthood. He misinterprets the monster's three tales thinking its materialisation has one purpose, to help him with a current situation he is undergoing. The monster, however, tells Conor about how adult behaviour may seem different and difficult to perceive from a first look. He explains that "*there is not always a good guy. Nor is there always a bad one. Most people are somewhere in between*" (Ness 84). It shows him that unlike fairy tales, real stories carry a valuable knowledge that does not tell who is good or who is bad but what good to want and what bad to avoid. This is another criticism Ness directs to the employment of fairy tales in their folkloric forms of predefining characters as either good or evil while the truth hides. However, Conor still refuses to tell the fourth story as the deal indicates dreading to die afterwards. As long as he is angry, he is still in the blurred ambiguous phase as well.

The monster that symbolises the new truth telling adult, wants Conor to learn real truths that help with any circumstances he would experience in the future. He corrects Conor's assumption about why a story is told. In the first tale, the monster is almost amused of the idea that Conor thought he calls on him only to help him get rid of his grandmother. In the second tale, Conor believes the monster can heal his mother since the new treatment is taken from a yew tree but finds later that what one believes

in is not always the truth. In the last story, he assumes the monster will help him regain a normal relationship with his schoolmates yet all he does is allow him to see what happens when he takes responsibility of his actions. Unlike Sophie who seems to know what to do for herself and for the others without the help of any adult, Conor seems to realise he is still unable to know what to do. Assuming he needs nobody's help, especially that of his grandmother proved wrong after every story the monster tells him. Like Jones, Ness suggests that children's fantasy narratives should subvert the hidden adult but also demonstrates how a new form of the adult in such narratives reveals instead of hides truth, corrects inconsistencies of childhood and adulthood representations and retrospectively retells fairy tales to recreate narratives ambivalence

The phase of anger is so represented throughout the complex storyline of the novel that depicts Ness' own anger about the old tradition. Conor's mother understands his anger as part of his process of coming to terms with her illness; therefore, she is never herself angry with him but with her ailment. She reassures him that "it's okay that [he's] angry" and asks him to "be as angry as [he] need[s] to be". She goes on to tell Conor, "'don't let anyone tell you otherwise. Not your grandma, not your dad, no one. And if you need to break things, then by God, you break them good and hard.'" After receiving his mother's advice, Conor demonstrates his readiness to accept whatever she would say. Having someone recognising and allowing his anger helped him overcome it. He instead started feeling guilty his mother is dying.

When he was telling the fourth story to the monster, Conor confessed that "[he] can't *stand* it anymore! ... [He] want[s] it to be *finished*!" His guilt is what he believes makes his mother's illness worse and most painfully what is taking her away as well. Therefore, in the second tale the monster focused on how a *belief* could be subject of bargain. When the parson's daughters' lives depended on the embittered apothecary's yew tree medicine his faith was put into question. Although times were hard and he

was losing his daughters, his readiness to give up his belief was punished by both the apothecary and the monster. Kubler-Ross argues that the feeling of a 'quiet guilt' leads to bargaining. Because the parson was guilty of turning people against the apothecary and his natural remedies, his beliefs were also subjected to turning.

Conor thought that the yew tree materialised as a monster to heal his mother, so he attempted to bargain with it. Although he refused the bargain of the monster at first, he begged it this time to set his mother's condition right. His controversial attitude towards the monster echoes that of the parson; and thus, he endured the same punishment. Although it is his grandmother's sitting room that was destroyed, it is Conor who would be punished by again not being punished, making it more difficult for him to make himself visible to others. In writing so, Ness subverts the ambivalence in traditional narratives. Not showing the ethical implications of the parson's decisions and acts makes children think it is right to bargain one's beliefs. The false image of evil doing attributed to the apothecary for refusing to help the parson's daughters was retrospectively corrected. The monster explained to Conor that standing firm in the face of temptation and being consistent to one's true self is the most ethical thing to do. By this, Ness shows how fantastic tales for children transformed from being prescriptively instructive to employing ethical values.

The reference to bargain as the third stage of the Kubler-Ross process of grief can also explicate the child's reluctance to accept adult life if it means emotional attachment and dependency would remain. Children might bargain to keep what they cherish most rejecting what is abhorrent for them. Conor's denial and anger are linked to the idea that he would grow without his mother but most certainly with his grandmother. He sees in the latter an unusual being whose appearance is itself a lie because she dyes her hair and wears make up.

The narrative space given to the first three stages: denial, anger, and bargain, portrays the intensity of Conor's conflicting emotions. This suggests that not only one

loss is at hand but two, his mother and his childhood. Accordingly, Conor often attempts at repressing his guilt by extending his anger because otherwise he would have to admit what he tries to deny. Thus, the next grieving phase, depression, is almost imperceptibly expressed in the narrative. Kubler-Ross distinguishes two types of depression: reactive and preparatory. While the first is the coming to terms with loss or death after they had happened, the second prepares the terminally ill person's surrounding to the ultimate loss. Conor's mother's "final separation from this world" occurred so silently. For Kubler-Ross, it is the family that needs to be expressive of its emotional distress before the loss rather than the patient. Conor's refusal to have the "little talks" is his denial prevailing throughout the narrative. However, the pressure his mind undergoes is too immense to bear that his psyche projected the depression through his nightmares.

Conor needed to pass by the first stages of the process of grieving before he could reach the depression phase. In the opening chapter his nightmare is not fully described, but after the three tales are told, the monster joins him in his nightmare to hear the truth, the story of his depression. When Conor is no longer able to hold his mother from being pulled down by a nightmarish monster into an abyss, he is no longer able to hold his depression either. The yew tree monster urges him to verbalise his distress otherwise he would be consumed by it. According to Kubler-Ross, "the more this grief can be expressed before death, the less unbearable it becomes afterwards." Unaware of this fact, Conor embraces his own death after confessing his inability to take the situation anymore. It is only after being awakened by his grandmother that he is able to express his depression to her. Being the only family left to the mother, Conor and his grandmother have that "one thing in common" that helps overcome the depression phase. Young adults also experience this depression before adulthood takes over. In *A Monster Calls*, Harry is portrayed as a bully who "mimic[s] every adult you never wanted to meet." Being a little older than Conor, Harry represents the eventuality of growing up. Conor was unwilling to accept a move

beyond his depression until he has beaten up Harry. His violent expression of depression was left unpunished because of the immense weight loss has on his psyche.

Accepting loss is the Kubler-Ross' final stage of grief. Conor's ability to speak the truth in his final nightmare and by his mother's deathbed opened a portal towards accepting both her imminent death and the departing of his childhood phase. The acceptance of the death of the mother represents the welcoming of the adult age. When Conor's grandmother was driving him to visit his mother for the last time, the ambiguous wide in-between gap began reducing. Both Conor and his grandmother, representing respectively childhood and adulthood, found "something in common". The mother's death symbolised the in-between stage Conor could finally overcome. At his mother's deathbed, Conor tightly held her hand and confessed, the truth, that he "[doesn't] want her to go", and only by doing so, he does let her go. The letting go is the acceptance he reached at the end of the grieving process. Although it seems controversial, Conor's realisation of what he is able and unable to do occurs so subtly that he comes to terms with it so peacefully in the end. His psyche is no longer repressing his feelings and thoughts. Subverting the hidden adult is well unravelled in the storyline. It seems that Patrick Ness succeeded in weaving a grieving process in a complex illness narrative by imagining an adult who reconstructs instructive tales with knowledge helpful in real life experiences.

The central theme in *A Monster Calls* is accepting death and overcoming grief. The employment of the Kubler-Ross stages of grief to help Conor accept his mother's death and beginning another phase in his life both convey more elements about the complex narrative. The protagonist was given an empowering voice not only to reduce his distress but also to lower barriers invented by the hidden adult. The monster who plays the role of the truth revealing new adult, symbolises the subversion of a dominating power that was illustrated through stories. He tells them to Conor in similar ways they are told as fairy tales only to retrospectively retell ambiguous parts in them, explain their ethical implications and correct Conor's misunderstanding.

Conor thought at the beginning the monster visits him in order to help him with its great powers. Believing so is also accepting that only adults possess what is required to go through everyday harsh realities and difficult circumstances. This is what Patrick Ness subverts in his narrative, the assumption that only adults possess power and knowledge to overcome what many children experience in the real world. Conor was able to overcome his loss not with the guidance of the monster as a tutor figure but by resurrecting fairy tales and retrospectively retell and correct ambivalence in their narratives. The monster helped Conor learn how to listen to the truth and later tell his own story of how this newly acquired knowledge helped him understand death and grief.

2. From Adulthood to Otherness: The Other Voice in Conor's Mind

In *A Monster Calls*, Ness gave protagonist Conor O'Malley a second voice embodied in the monster. The thin thread between fantasy and reality present throughout the complexity of the narrative encourages the reader to immerse in the storyworld and listen to the monster voice as it is Conor himself we are listening to. When Conor is visited by the monster the first time, he wakes up thinking "it had been a dream. What else *could* it have been?" until he finds "[e]very inch of his bedroom floor was covered in short, spiky yew tree leaves" (Ness 26). The second time the monster visits Conor wakes up in his bed thinking "of course it was a dream. Of *course* it was. *Again*" (Ness 53) when to his surprise he discovers "his floor was covered in poisonous red yew tree berries. Which had all somehow come in through a closed and locked window" (Ness 54). The third time, Conor wakes up asking himself "am I dreaming or not?" (Ness 83). He then finds "in a floorboard, a fresh, new and very solid sapling had sprouted, about a foot tall" (Ness 83). This uncertainty of whether Conor is awake or dreaming is the inherited unconscious shadow text intersecting with the conscious surface layer. Conor's dreams represent the ambivalent knowledge he acquired in the past that fails to help him recognise and accept loss. As Nodelman indicated, the hidden adult in the shadow text slips from the unconscious to the conscious layer. Similarly, the human psyche can witness some experiences completely unknown to the mind through dreams. Even Conor himself does not trust these experiences released by the unconscious mind and attempts at burying them again. When he finds the leaves and the berries, he makes sure to put them deep inside the rubbish bag so neither his mother nor grandmother would come across them.

Although one is unaware of the content of the unconscious mind, this part possesses what has shaped or existed in their past. The real of the conscious mind is the dream or the nightmare of the unconscious one. When the latter is overwhelmed and needs to communicate, it requires a voice that originates from an unconscious

location to a familiar one making dreams feel very much alive. When Conor continues rejecting the dream, the monster tells him “*but what is a dream, Conor O’Malley? ... Who is to say that not everything else that is the dream?*”(Ness 48-49) suggesting that what he tells himself to deny the condition of his mother is a lie so how does he think he is able to recognise what is real from what is not? Through its narrative retelling later on, the monster is able to show Conor that not always what he sees, believes in, and wants is real. The monster retrospectively corrects the ambivalent knowledge buried in the old tradition of fairy tale narratives. The monster remembers and recreates stories in order to give Conor the power he needs to accept his mother’s loss and the transition to the adult world.

Classical or canonical fairy tales have influenced modern authors into writing novels that include elements of the magical and the fantastic. The literary fairy tale novels are primarily written for children in which unique worlds are layered in the narrative. The inhabitants of these fantastic worlds are as unique as their imaginary spheres. Thus, the features of the modern children’s fantasy narrative that has taken the form of a novel mirrors the complex nature of the narratives itself. Modernist literature is well expressive of the memory of different cultures due to its usage of intertextuality in both form and content. The intertextual newness modern trends adopted for adult’s literature has also heavily influenced children’s fiction.

The Russian theorist Mikhail Bakhtin emphasised the major role traditional narratives play in modern fiction. He states that

In ancient literature, it is memory and not knowledge that serves as the source and power for the creative impulse. That is how it was, it is impossible to change it: the tradition of the past is sacred. There is as yet no consciousness of the possible relativity of any past.

In *The Dialogical Imagination: Four Essays*, he discusses the important impact folkloric expressions have on literary trends. Often, these folkloric principles are embedded in the various voices one narrative offers. Therefore, according to Bakhtin,

it is “memory” that matters the most and hence his concept of ‘intertextuality’ is what introduces the necessary knowledge of the past into the structure of the modern fantasy narratives.

It is “memory” that matters, memory that is passed on from generation to another through time. Bakhtin gave the name *chronotope*, or literary time space, to “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.” That is, what counts for literature is the inseparability and the connectedness of space and time when expressing the memory of literature. He further argues that, “[i]n the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole.” Mikhail Bakhtin developed a social theory of language and dialogism that focuses on dialectical thinking when demonstrating relational attitudes. His focus was on alterity in order to determine the dialogicality of otherness. He understood that time – space dimensions wield human agency and theorised that landscapes are “repositories of polyphony and heteroglossia: places where social, historical, and geographical conditions allow different voices to express themselves differently than they would under any other conditions” (Folch-Serra, 1989). The theory of dialogism finds its essence in time and space relations as conversations emulate a language bound by a place or a position from which the world is perceived.

The principles of dialogicality arrange our daily experiences within a dialogical mind that functions psychologically. We often converse with our own self expecting replies of all kinds. Thus, the self is by definition dialogical and not monological. Several studies have put forward hypotheses discussing the mind’s urge to originate dialogicality. It discusses the self’s “ability to represent the external world with all its complexity in one’s mind” (Hermans 30). The mind creates a multi-voicedness of personal truths while constructing socio-cultural values based on a phenomenological understanding of environmental realities.

The recognition of the existence of *I* ‘self-as-knower’ or *me* ‘self-as-known’ is a distinction between a subjective understanding of the self and an objective agentic symbolising of how the self is perceived. In other words, we can put forward the hypothesis that *I* is my constructed self to which I give voice and grant command over the voiced socio-culturally defined *me* or the ‘*other I*’. This multi-voiced dialogicality is identified as polyphony in Bakhtin’s theory. In his words, it expresses the “plurality of independent and unmerged voices and consciousness, a genuine polyphony of full valid voices.” This form of dialogism tends to be typical of the novel.

Polyphony is the cornerstone of the dialogical theory of the self. Hermans (1993) defines the dialogical self as a “dynamic multiplicity of relatively autonomous I-Positions in the landscape of the mind.” That is, when the *I* changes position (from active / speaking to passive / hearing for instance) the voice changes, hence we refer to a dialogical self. The mind as a landscape designs or draws different locations for the different I-positions to inhabit. This multi-voicedness is gathered in a consistent landscape characterised by heterogeneity in which interactions are often held between collaborative elements away from clash and conflict (Hermans, 2002). Multi-voicedness of the self recognises the presence of a discourse shaping of a socio-cultural other inhabiting children’s landscapes in order to voice ‘the-ought-to-be’ child instead of the ‘I’ child. When reading this otherness, the voice it possesses is that of an adult. The adult occupies a specific position in the child’s mind that represents an explicit discursive knowledge buried in the background understanding of the social world. Its voice is fundamentally asymmetric and only imaginably projected.

The falling apart of the fixed folkloric tale in both its semantic and structural layers introduced a fiction for children that is adult-like in its genre with episodes of individual fantastic stories. Just like *Conor*, the children’s fairy tale novel underwent a struggle before it was determined that it is far from imitating adult literature. In *A Monster Calls*, *Conor* is at first unwilling to accept moving on and coming of age.

Having his mother as the only adult in the story he is attached to dying, his psyche struggles to accept the adult world as he perceives it. According to Bakhtin

The novel gets on poorly with other genres. There can be no talk of a harmony deriving from mutual limitation and complementariness. The novel parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates others into its own peculiar structure, reformulating and re-accentuating them. Historians of literature sometimes tend to see in this merely the struggle of literary tendencies and schools. Such struggles of course exist, but they are peripheral phenomena and historically insignificant. Behind them one must be sensitive to the deeper and more truly historical struggle of genres, the establishment and growth of a generic skeleton of literature.

Once we think of the “novel” Bakhtin investigates as children’s novel, we can determine it is actually undergoing the same struggle as did the adult’s novel when it emerged. Yet, only this time, it is a genre of a separate literature. Modern fantasy children’s novels are exposed to the same structural influences as any preceding novels. However, this fact does not make of children’s texts imitations of adult ones. Works such as *A Monster Calls* could be regarded as the establishers of a “generic skeleton of [children’s contemporary] literature”. In *A Monster Calls*, Patrick Ness chose his literary chronotope to be a yew tree that materialises into a monster always manifesting itself seven minutes past midnight or midday filling whatever location Conor is in.

The tree is expressive of space and time because of its unmovable enduring nature. When Conor asks it who it is, the tree monster replies “I have had as many names as there are years to time itself (...) I am Herne the Hunter! I am Cernunnos! I am the eternal Green Man (...) I am the snake of the world devouring its tail (...) I am this wild earth, come for you, Conor O’Malley” (Ness 49-50). The different names and titles of the monster represent ancient legends, deities, and myths and symbols that could all have derived from fairy tales. That is, the yew tree memory has passed

on from a time to another accumulating, in addition to its elemental nature, features of the supernatural and the fantastic. Thus, the authenticity of the monster lies in the fact that it has established a form through which the history of preceding peoples could be transmitted, its fairy tale memory. The dimension of time in the tree's space is also emphasised when it introduced itself. The 'snake of the world' that devours its tale represents the infinite attributes of time. Ness establishes the aspect of chronotope in *A Monster Calls* to understand the important but ambivalent heritage fairy tales pass down to children and children's modern fantasy narratives.

Conor is trapped in another in-between position which splits his mind to two: one that denies the imminent loss of a parent, while the other is fully conscious of the pain it inflicts. Elizabeth Dabrowski argues that Conor needs to create a shield for the self because the immense impact loss has on his mind could lead to traumatic reactions. She quotes Wolfenstein who describes this as a "splitting of the ego" acting as a defence mechanism which explains that "the denial of the parent's death coexists with a correct conscious acknowledgment of what has really happened." Alongside completing the grieving process, the denial phase Conor goes through is his psyche's attempt at removing the negative implications a loss could have on a child's mind. This removing is replaced by a dialogical force that keeps the self and the psyche protected.

Conor's relations with adults are portrayed in the novel as that of a dialogical *otherness*. He is treated at school with pity deprived of a chance to demonstrate how he has developed some coping strategies to live with his mother's illness. He is deprived of an externalised voice that could have paved the way for an empowerment process that would eventually lead to accepting loss. In other words, Conor is unable to socially convey values related to his own understanding of how to handle painful realities and difficult experiences so he does it internally. Therefore, he develops psychological locations in which he adopts a dialectic means of learning about bereavement. For instance, Alice in the landscape of 'Wonderland' often asks

questions about her identity when conversing with her own self. Her dialogical discourse allows us to understand that she confuses her identity with another's that she believes might also be herself. Is she Ada or Mable? She eventually recognises herself as herself stating, "*She's* she, and *I'm* I."

The landscape from which Conor's monster comes portrays how different I-positions are acted out. In the novel, its utterances are always written in italics to demonstrate the change in voice attempted at depicting the other I position. This heterogeneity guarantees the safety and saneness of the mind. A dialogical mind is not a schizophrenic one. The identity of the self is thus a dynamic multiplicity governed by the internal intrinsic features of temporality of the I-positions in various situational contexts. Thus, chronotope, or time and place, is what re-organises the self into *I* or *me*, into *I* or the *other*. The temporal spatial negotiations between the identity of the self as *I* or *other* are governed by a consistent constant interplay between internal complexities and the external world. When Conor speaks to his monster, there is always an outer stimulus that summons it. That is, external issues cross internal conflicts to urge the mind to communicate in order to lift the tension it undergoes. Ness employs polyphony as a technique to reconstruct fairy tale ambivalence in a child's mind. That is, correcting misconception must transcend narratives to reach the young reader's mind. In a culture where the hidden adult passes on from one generation to another, there should be a considerable amount of ambivalent narrative reconstruction in order to subvert the hidden adult from the child's mind and not only in their text.

According to dialogism, self and culture are intertwined. Thus, the dialogical framework is the pathos of communication that enables us to grasp the hidden adult as an internal self 'phenomena' that sheds light on an external environmental socio-cultural reality. In Conor's case, society fails to generate a communication means making his mind create a psychological dimension that would allow for his identity construction. Conor needs to move beyond his in-between locations: from between

denial and acceptance of loss, and from childhood to adulthood. In *A Monster Calls*, Conor projects this adult in the form of a monstrous yew tree that comes walking “only for matters of life and death ...expect[ing] to be listened to.” Before the monster starts correcting ambivalent narratives, Conor thinks it is like any other adult in his life, holding back truth from him and burying knowledge when he needs to hear it. The buried knowledge is symbolised through the grave yard the tree stands by. The monster representing hidden adult and otherness simultaneously, makes Conor’s other the adult. For Bakhtin, dialogical otherness is going beyond the frames of one voice; where the *I* voice ends the other voice begins. Thus, Conor is one frame away from accepting the adult and one gap away from being one.

II. A Transmedial Retrospective Reconstruction of the Hidden Adult's Traumatic Memory in J. A. Bayona's Version *A Monster Calls* (2016)

Children's traumatic experiences caused by the loss of a parent generate complex reactions. Intimate in nature, these experiences often create unexpressed feelings of anger, shame, and guilt. In the 2016 film *A Monster Calls*, adapted from the novel by Patrick Ness, Conor O'Malley's trauma precedes loss. Because it is inherited, his transgenerational trauma allows for an unconscious process of bereavement and postmemory reconstruction to initiate. Conor is aware that after the death of his mother, he must learn to assimilate himself to the demands of early adulthood through this process. Therefore, his trauma assumes the voice and appearance of a monster in order to achieve this multifaceted reaction. The protagonist, Conor O'Malley, is analysed as a figure that connects the broken chain of intergenerational communication caused by trauma. The connection is achieved through a narrative process that transports memories from their past locations to the present ones. These memories become the collective dimension in which the generations, Conor, his mother, and his grandmother, meet in order to accept loss and overcome its traumatic implications.

Imaginative, magical and fantastic landscapes in modern children's fantasy narratives are representations of a retrospective retellings of ambivalent knowledge expressed through the polyphonic self. Polyphony subverts the hidden adult not only in fantasy narratives but also in the mind of the readers. The protagonist moves between the real socio-cultural world represented in present day setting and the fantastic landscape of the mind to correct misconceptions in both locations. To do so, a portal or a door needs to be open between the two worlds. Portals are essential in constructing a space to be employed as a passageway linking primary to secondary worlds. They are dimensions of crossovers to other locations. In *A Monster Calls* (2016), the portal that gives access to Conor's landscape, or psyche, is the window. Often, drawings or images are inside a frame when he considers them. He draws the

yew tree inside a frame and looks at it throughout the window. The window glass not only reveals what is beyond the frame but also mirrors what is in front of it. In Lewis Carroll's *Through the Looking Glass*, Alice crosses over to another reversed dimension which requires from her to do everything the opposite way. She is unable to see anything from this alterity unless she is in the other side; however, Conor sees both what the glass reflects and what it reveals beyond it. This represents the frame that separates childhood from adulthood revealing that the first replication is the primary reflection of an eventual following truth.

A portal is the matrix through which objects, beings and imaginary situations are produced in fantasy narratives to allow perceiving the connection between the different spaces while cancelling the social conflicts encountered in the protagonist's context. When Alice fell down the rabbit hole, the fall lasted for quite a long time. This allowed Alice and the reader to be introduced to the different components of this new other landscape 'Wonderland'. Similarly, when Peter Pan led the Darlings through the window towards 'Neverland', they flew for many moons meeting different places, people and objects that introduced them as well to their new landscape. For Conor, places follow Bakhtin's chronotope requiring being timed 12.07 which indicates that both time space are the portal in *A Monster Calls*.

In order to subvert the hidden adult from the cultural inherent memory of children's fantasy literature, readers must travel back in time but remain in their modern location. Identities crossing portals re-join their different entities which are usually otherised into a dialogical self, connecting both worlds when dialogically communicating. They connect *I* to *other* or child to adult; they connect the composites of hidden adult as found in children's fantasy narratives. The Bakhtin landscape conveys a space of shift and change from the world of the author to the one given by or to the character. This space is the steppingstone between the authentic social world or context and that of the hidden adult. To perceive its instances in the narrative, the

reading process needs to depend on the understanding of moments and situations or time and space of dialogues.

A zone, being both a territory and a sphere of influence, is both a position brought about by voice and is a locus for hearing a voice. Polyphony not only indicates the presence of several zones, landscapes or worlds but also suggests the necessity of time space coordination as, according to Todorov language is time and place bound. Literally, Bakhtin names the unit of analysis where neither category is privileged chronotope. It is the portal that connects the different spheres of meanings. The chronotope is responsible for producing the picture or landscape of timed-places or placed-times of dialogues. Thus, the discourse of the hidden adult is understood in the dialogicality of polyphonic chronotopes characterised by the landscape's alterity. Conor only continues towards the subversion of the hidden adult and the reconstruction of fantasy narratives rooted in fairy tale tradition by dialogically interacting with both worlds.

The essence of the dialogical self lies in the fact that no two bodies can occupy the same place at the same time. If dialogism is about voicing the different *I-Positions*, and positions are places, then every zone, location or landscape is an interpretation or an embodiment of an adult. That is, when two opposite voices communicate in one mind, they are only representations of two inseparable halves going through a rearrangement process. Dialogical arrangements under the law of placement are what determine the dynamics of child-adult relations. These laws may also indicate the structural gaps in human vision, the blind or blurred spots we cannot see. However, both seen and unseen things in the different I-positions are the constituents of the self (Holquist). The self and its other placed in different positions or landscapes share the same edges. That is, if you draw the limits of one, you are absolutely indicating the limits of the other (Folch-Serra).

Therefore, the basis of a dialogical discourse of the hidden adult is the positioning of the self in relational dialogical thinking with the child which insures the power of placement or the primacy of context over text. That is, the protagonist's present day setting informs and influences the fairy tale tradition subverted in the narrative. Therefore, if the discourse of dialogical hidden adult is read in a text characterised by landscapes, chronotopes, and polyphony, then it only echoes its discourse as viewed by the socio-culturally constructed environment informed by a travelling memory.

1. Textual Interaction: Conor's Transgenerational Trauma of the Hidden Adult

The memory dialogically expressed in the narrative could be a traumatic one. Claudia Welz in *Trauma, Memory, Testimony: Phenomenological, Psychological, and Ethical Perspectives*, discusses Paul Ricoeur's ideas on the *self* and another stating that, "as self-inherent alterity, conscience is equally self-attestation and injunction by another. In being responsive to the other by whom one is requested, one witnesses both the other and oneself" (Welz 112). A psyche that manifests itself in a multi-voiced communication, has witnessed an external other that joined their experiences to the inner ones of the self. The conscience, as suggested in Greek and Latin etymologies, is a twofold *knowing-with* "[f]irst, it can be knowledge shared with another whose action one has watched and witnessed. Second, conscience can be a knowing-with-oneself. As an inner witness of all one's thoughts, decisions, actions and emotions, it is integral to self-awareness – albeit also more than that" (Welz 110). That is, knowing-with relates to the awareness of the experiences of oneself and another suggesting it to be an integration of "experience with experience."

Cathy Caruth's seminal work on trauma and memory, *Unclaimed Experiences: Trauma, Narrative, and History*, begins by identifying that the foundations of this new study are located in psychoanalysis. In her introduction, she describes how Sigmund Freud was perplexed at the repetitive individual suffering of some patients. Their distress was often exteriorised in their nightmares "in which catastrophic events seem to repeat themselves for those who have passed through them" (Caruth 1). Seemingly, traumatic experiences repeat themselves because they cannot be left behind. Caruth goes beyond Freud's theory of trauma that emphasises the compulsive repetition of the traumatic event. Her focus is on the voice that is "released *through the wound*" explained through Freud's example of Tancred who killed his beloved Clorinda (Caruth). According to Caruth, while psychoanalysis is "interested in the complex relation between knowing and not knowing (...) it is, indeed at the specific

point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experiences precisely meet” (Caruth 2). The intersection of knowing that Conor is losing his mother and not knowing how to accept it is the meeting point the new hidden adult appears in *A Monster Calls* film adaptation.

The adaptation is a transmedial expansion travelling horizontally from the original narrative to continue to subvert the hidden adult creating a new one, adulthood, which retrospectively reconstructs ambivalence and heals Conor from a traumatic hidden adult heritage. The protagonist inherited assumptions on how to perform childhood but starts subverting them when his mother becomes ill. Unlike Sophie, Conor is unable to become independent from the adult world and build his own meanings of reality. He proves that before understanding truth about life, he needs to remember and retrospectively reconstruct this truth hidden in earlier texts. He summons the monster, a fairy tale figure, also representing the new truth telling adult to help complete this generational task. The following section discusses how the hidden adult’s ambivalent and inconsistent heritage about childhood becomes a transgenerational traumatic memory that the monster voices and heals through storytelling.

The opening sequence of the 2016 film adaptation *A Monster Calls*, by, J. A. Bayona begins, before title and credits, with a dark shot and some outdoor noises of what seems to be wind, rain and church bells. When it gets clearer, a panting is heard and a boy appears sleeping with a flashing red light from his alarm clock projected on his face. The breathing accelerates and this is followed by a sequence in which we realise the first background noises come originally from this nightmare. In the frame, the first focus is on a huge yew tree that stands in the middle of a grave yard and not far from a church that cracks open and falls. From an aerial shot, we continue to see the falling of the church after the grave yard has opened and swallowed it. Immediately afterwards, the boy, Conor O’Malley, appears to be in great distress

trying to hold his mother's hand to prevent her from falling into an abyss. The moment he lets go of her hand he wakes up in his bedroom. It is 12:06 in his alarm clock when his voice is heard at the background asking, "How does a story begin?" (02.09). The monster's voice replies at 12:07, "It begins like so many stories, with a boy too old to be a kid, too young to be a man, and a nightmare." While the monster is providing his answer, Conor approaches the window and his reflection is mirrored on the glass while he is looking out. Another shot is taken from outside the house, where Conor appears standing by the window. The camera then moves slowly backward away from the house. The next shot takes us back to Conor's room; he is looking through the window at the yew tree, grave yard and church from his nightmare. It is at this shot that the monster utters "...and a nightmare."

This opening scene suggests that Conor's conscience is a *self* that uses his own voice and another represented through the monster's voice. Being unconsciously aware of the other is the fruit of self-witnessing and witnessing of the other. As suggested earlier, the other is the adult standing on the other side, the side Conor is in need to move to. That is, Conor's reflection on the window's glass is the projection of his witnessing that unveils itself what he has witnessed through the glass as well. Every experience reveals itself to the mind in the manner in which it has occurred. When one considers an event from cognitive, emotional and perceptual perspectives, they consider it *in themselves*. However, as one has no such access to the inners of another's, they can merely, as a witness, testify that some events were indeed experienced by them. In other words, some experiences, such as traumatic ones, transcend the intra-psychic nature of the monological self to a dialogical one originating the second voice in the mind for another's experiential trauma. Communication between different persons occurs in an *in-between* us social "realm of intersubjective interaction" (105). Witnessing unfolds the duality of a social matrix of intersubjective communication implying that a dialogical individual mind reveals not only its own memory and identity but that of the hidden adult.

After the first scene of the film, an animated sequence follows to give the credits and title. This animation is based on water colour painting and pencil sketching techniques that also shows how both Conor and his mother draw. In these images, several frames of different contents are imposed to consider finding an answer to Conor's prior question. Viewers are confronted with a reality within the imaginative. Conor's imagination how contribute in building authentic memories in which hidden adult is subverted and is replaced by a truth telling one. In one of the first images, we follow a line to discover then it is being drawn as a parallel to another just under it; both produce afterward a sketch that we do not fully see. The question of the past is arisen here to consider that what we know interrelates with what is unknown to produce, at first, incomprehensive or not fully clear truths. The next image is that of a dark water colour spot on which fast moving clock hands create a spiral shaped ancient clock which is immediately broken to show some more water colours, only this time they are spilled. That, is in order to go to the past, one must break conventions of time and make of it only a special dimension in which the truth resides.

Next, a brush is passed through to open what later appears to resemble a dark pathway in which a door opens to shed some light into this darkness and closes again leaving some light coming out of its keyhole only. It appears that enlightening the past is at the centre of this film allowing the one seeking this light to look through a keyhole and discover other fantastic realms. More ink is later on spilled to show what seem to be a church and its reflection on some water next to which it stands. The moon that lights this scene gets bloodier and bloodier indicating future death in that place. The film can also be considered as a criticism of the church or faith all together. A part of a window frame is then shown on which lights and shadows entwine together showing what seems to be a half wall standing on the other side of the window. Suddenly, lightening takes us through more drops of light and dark water colours to clearly reveal what was seen outside, a half wall that usually draws the limits of the end of one house which are in fact limits of the beginning of another. A gate opens in this

wall and the focus moves upward to see again the yew tree, grave yard and church as if all what we have seen is buried underneath. It appears from the start that windows, doors, and keyholes play a major role in portraying accessible and inaccessible locations. The indirectness of telling that there are imaginative boundaries characters are unable or unwilling to cross conveys the inexistence of these limits in the physical but they exist in the mind.

Conor gets up, makes his bed, prepares his breakfast, does the washing, gets dressed and goes to school not forgetting to lock the door behind him. Often, a thirteen year old boy is expected to do such things only after being told to. Before he leaves home, he hears his mother coughing and he goes to check on her. He slightly opens the door to her bedroom, panting as if he is back to his nightmare or afraid of meeting some undesirable truth; he looks through the breach and an ambiguous expression fills his face. When he takes his keys, several photographs of his family can be seen suggesting that the key to what he has just been afraid of when a small breach opened resides in his memories.

When he is on his way to school, the yew tree, grave yard, and church are seen behind him on a hill top. He walks along a river bank and in a distance appears what seems to be a gate in the river that is blocking a boat from moving forward. Here we are reminded of the two parallel lines drawn at the beginning. Only this time, the flowing river could be interpreted as the path of the past which is somewhere, or most precisely *somewhen*, a vessel of knowledge is blocked from moving along with Conor because of the adult who holds back knowledge from the child. When he gets back from school, he finds his mother preparing an old film projector, her father's: "I wish you could have known him ... even grandma softened up around him." Because Conor never knew his grandfather, his mother introduced him through his heritage. The film projector is very symbolic because in order for the film to play, two spools are needed; one that moves forward the film frames along a path in front of a light source while the other, turning backward, receives it.

The process projects whatever the content of the film is on a screen. While watching the film, Conor asks his mother about why is people's behaviour around what is unknown to them so strange. She replies that "people don't like what they don't understand ... they get scared." It appears that the unknown or strange is also at the core of this film. Next, the bell sound is again heard as if reminding us that every time it rings, the nightmare is to be expected. Conor is busy thinking of what to sketch next. At first, he is unable to put anything on his blank paper; then his hands begin moving and an empty frame is finally produced. The next sequence is introduced by overlaying the vacant frame on that of the window as if creating a third dimension in which the edges surrounding this emptiness are filled with the bordered content of this window. If the empty frame is the state of unknowing while the filled one is the state of knowing, then the overlaying technique of two sequence scenes is representative of Caruth's crossing of knowing and not knowing. That precise point where they meet is the one that is literary and communicates trauma. The window frame is the portal to access Conor's psyche.

The complexity of the narration reveals the complex social matrix of Conor's world. The first narration informs us about what happened in the past of the same place which has through time remained there in the form of an archaic heritage. The unconscious, being the grave yard of buried or repressed memories is represented in the grave yard in the back of the house. This makes Conor's house his conscious in which his current memories and experiences reside. The inherited adult hidden is in his unconscious mind and represented through the tree monster that has stood in that grave yard for as long as there are years in time. Conor resumed sketching and he filled his frame with the scene from outside the window: the tree, grave yard, and church at which he gazes with wide opened eyes as if realising some truth. He first begins by drawing three lines, where one ends the other begins slightly above it reminding us of the parallel lines from the animated sequence. When he finishes, it is again 12.07, the waking up time from his nightmare. Right afterwards, the bells are

heard again, he opens his window and he witnesses how the monster materialises from the yew tree he has just drawn.

When Conor opened his window he also opened the portal between the imaginary world and the real one, and between his conscious mind and his unconscious. The monster comes walking and reaches the house, it stands across the window and roars with all its might inside the room. This portrays how unconscious buried secrets come haunting the conscious mind when a breach or a window is opened. “I have come to get you Conor O’Malley.” At first, Conor is afraid and hides yet realises he can no longer run from what haunts. He faces bravely the monster and tells him he is not afraid of it. The monster then breaks through the window and lifts Conor up to reach its face and makes a bargain with him. It would tell Conor three stories and expect to hear a fourth, the truth. “This truth that you hide, the truth you dream ... you will tell me your nightmare ... that will be your truth.” Conor is still in his denial and considering it only a dream, he goes the next morning to the graveyard. However, although he opens the gate he never passes it.

According to Welz, conscience as inner witness requires both mind and body’s wakefulness to bear witness of the other’s experiences. The process through which the self-witnesses the other is a communicative one. However, one hardly realises they are responding to the communicating of an event of another when it occurs. Communication can be defined as “our ability to share our ideas and feelings” through intentional or unintentional behaviours. (Welz 22-23) The two types are respectively identified as, first, “the process whereby one person *deliberately* attempts to convey meaning to another” and second, “whenever people attach meaning to behaviour, even if the sender of the message does not expect his or her actions to be communicated.” Communication in fact, “much like culture, often takes place ‘without awareness.’” It is not a direct mind-to-mind contact, but a self-reflective one in which active reflectiveness during communication is not always directed to the self but to the other at times (29) because it “is impossible not to respond to the observed actions of others”

(30). The learning process from and about the other can go “well beyond dates and places” gathering “insights about how other people look at the world” while contributing to individual personal responses the self develops with the contributions of another’s. Generally unaware of their motifs and origins and hard to detect, “[these] are responses to messages we receive by imitating, observing, and interacting with others” could transcend generations and cultures.

According to Rob Baum, a traumatic event has two main times: “the moment and the moment after” (Baum 35) or the occurrence of traumatic experience and the reaction to it, implying the presence of the two first components of trauma: catastrophe and repetition. When something happens repeatedly, it is played in the mind again and again reaffirming its reality long afterwards. *Trauma*, a Greek term that originally refers to a “wound” in the body, is now “understood as a wound inflicted ... upon the mind” (Caruth 3). Caruth discusses what Freud suggests is that the wound of the mind is “the breach in the mind’s experience of time, self, and the world... [it] is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and the repetitive actions of the survivor” (Caruth 6). The three lines Conor began his sketch with earlier are the first indication of a transgenerational trauma that amounts to the time of his grandmother, the lines representing her, his mother and himself.

When Conor comes back from his short unfulfilled visit to the tree, he hears first his grandma’s voice before seeing her. Her voice is important to account for throughout the story. When it comes to communication between the three of them, there is always some event that occurs to break it. They fail to send clear messages to each other as much as they refuse listening. The grandmother in fact always orders Conor to do something such as, make tea, don’t touch anything, pack your bag, and so on. When she finally but nervously tells him “you and I need to have a talk ... about your coming to live with me” he refuses the idea of letting her speak altogether.

Although she attempted to communicate, she still fails to discuss what the actual issue is, the death of her daughter Lizzy. Not being able to discuss death but plans for its consequences creates a widening gap between the two of them drifting them apart even further.

Conor's grandma's trauma imposed itself again when she recognised Conor is living a similar experience to hers and perhaps her daughter's as well; losing his mother and childhood all at once. Her trauma is never referred to making it a family secret. Repeating it through Conor is expected to silence her more now that she is confronted with the loss of her daughter. It would also wound her further to see Conor going through the same loss. Yet, he is able to voice throughout the narrative the transgenerational past secrets of his distressed psyche. When Conor is at his grandmother's house, several photographs are kept to show the family throughout their years. In one, a little girl, Conor's mother from about when she was his age is with a man who seems to be her father. We can see that it is the photograph of actor Liam Neeson who voices the monster. This could indicate that the initial trauma is in that past in which the mother and grandmother lost respectively a father and a husband.

In *Transgenerational Transmission of Trauma: Guilt, Shame, and the "Heroic Dilemma"*, Felix De Mendelssohn argues that traumatic experiences can unconsciously be transmitted to the second and even to third generations. Children and grandchildren however find themselves repeating and voicing aspects of an inherited "original traumata in a way that they cannot recognise or understand because the origins are hidden" (De Mendelssohn 389-390). Projecting on the descendent a past trauma might help them "contain the mourning and aggression that they would otherwise have had to feel themselves and might have made them self-destructive" (De Mendelssohn 390). Indeed one might ask how come only Conor went through a grieving process and not his grandmother as well, as she herself is losing her only child.

Athanasios Anastasiadis states in *Transgenerational Communication of Traumatic Experiences: Narrating the Past from a Postmemorial Position* that “[u]nresolved traumatic experiences can [unknowingly] be transmitted from one generation to the next, as well as affect or disturb the life of the descendants. They can create problems with identity and cause generational conflicts” (1). What is emphasised in this unresolved conflict is the silence of the traumatic event with which it passes from parents to children to grandchildren. The identities of the offspring of a victim of trauma often face destabilising gaps when trying to reconstruct the past as a means “to create greater clarity about their individual situation in the present” (Anastasiadis 2). Second and third inheritors of the silenced trauma that runs in the family adopt “[t]ransgenerational narratives [in order to] seek to bridge the generational gaps and to conserve the communicative memory. The narrators communicate traumatic experiences from a postmemorial position” (Anastasiadis 2).

Because she spends the night, Conor’s grandmother takes his bedroom. This bedroom can be the symbol of her presence in his psyche to confirm the passing on of the traumatic heritage. She has access to his mind which has witnessed hers. Her presence is clearly unwelcome in his psyche yet she is in whether he chooses it or not. Before closing the bedroom’s door, she calls him “young man” suggesting her awareness of his forthcoming transition from childhood to adulthood. The psychoanalyst Werner Bohleber “points out ... the concrete experience of the first generation is processed in the world of images and symbols by the next generation” (qtd in Anastasiadis 4). The grandmother’s original traumatic event is unknown yet can be pointed at in the first tale when a link is directly made to her presence in Conor’s room that is in fact representative of his own mind. He tries to look through the window from the outside to the inside when speaking to the monster yet sees nothing which indicates his inaccessibility to her mind. However, he has gained insights through witnessing then narratively reconstructing her own past in his psyche with the help of the monster.

When it is 12.07, the monster appears at the door. Conor goes out but tells the monster that it is just a dream. “*A dream? What is a dream Conor O’Malley? And who is to say that it is not everything else that is a dream?*” the monster’s reply demonstrates that the encounter between the voiced self and the voiced adult emerge from disagreement. The monster carries the hidden adult knowledge that was held back from children in fantasy narratives. Conor is first unaware of the monster’s role in subverting the inherited hidden adult manifesting itself as a trauma now. He believed the monster was another adult with knowledge and power to again inconsistently assume what Conor’s needs are and teach him how to perform childhood in such situation.

Conor is still unaware the knowledge he gathered through witnessing is his and disbelieves it. The conflict in his mind is however soon afterward refuted. The wide opened branch arms of the monster embrace Conor asserting the possibility of communicating with this adult voice. The monster takes Conor up in its hands and folds his eyes in order to see. “What do you see?” asks the monster. “Nothing, there are leaves in the way.” The problem with Conor is not that he cannot see but that he still does not want to see half knowledge imposed on him by an adult. Conor’s denial of the hidden adult half-truth and fear from the nightmare becoming a reality prevents him from willingly reaching for what knowledge resides in the past. Conor, unlike Sophie but like Bilbo, needs assurance before getting into the unknown. However, for Conor, the adult helper is a figure that subverts the instructive tutor adult Bilbo finds in Gandalf. The monster corrects ambivalence and reveals the previously held back knowledge. The monster then asks Conor to use your imagination and asks him again “[w]hat do you see?” That is, the revealing new adult subverts the hidden adult and not imagination altogether. The film adaptation confirms the original narrative’s attempt to reassess the importance of storytelling in finding truth.

The first story the monster tells Conor is told with watercolour animation style. This technique dramatises the fairy tale story telling in present day setting. It clearly

shows the difference between the fantastic world and the real one but links both in a complex narrative that connects each story the monster tells to Conor with a situation he is experiencing. The visualisation of the first story begins with an ink drop that transforms into a “spark” and produces then a drawing of a kingdom. It is at this point precisely that Conor’s known present and inherited unknown past intersect. Caruth said knowing and not knowing would meet to express trauma. The fairy tale narrative is a literary heritage that amounts to centuries back making it an assertion that knowledge is carried through memory. Conor is to unravel a past secret knowledge of traumatic hidden adult and with the monster voice retrospectively reconstruct it.

2. Textual Revision: Conor's Retrospective Reconstruction of the Hidden Adult Narratives

According to Anastasiadis, the secret that runs in the family and is the original traumatic event is a *phantom*. The theory of the phantom, developed by the psychoanalytic theorist Nicolas Abraham in collaboration with Maria Torok, highlights the dynamics of transgenerational haunting originally connected with Freud's idea of an *archaic heritage* (4). The transmission of the trauma of the elder other to the younger's psyche unconsciously influences the individual experiences and responses of the offspring shaping their "psychological development and behaviour" (Anastasiadis 4). What Abraham identifies as crucial to the understanding of the unspoken unconscious secret, or the *phantom*, is the gap in the transgenerational communication that requires bridging. The tales the monster tells Conor held first unspoken knowledge that was then revealed. It was Conor who assumed who was right and who was wrong in each tale based on the usual tradition of the hidden adult. The ambivalent image of good and evil was subverted when the monster retrospectively reconstructed the tales to explain to Conor why he was wrong assuming the grandmother was a murderer, the parson innocent, and the invisible man right to be violent.

In the first tale, a grandmother is at the core of the narrative. After the death of her husband, her step grandson plots wickedly to dethrone her. The monster saved her and took her away and "she was never seen again" which confused Conor very much. She was indeed eager to remain queen but not a murderer. Inconsistent images in children's traditional fantasy narratives created an evil identity for grandmothers often represented as witches. Conor assumed his grandmother is the witch the monster's tale and that he would take her away. This grandmother story reveals to Conor that his own grandma might not be what he assumes she is and is in need of saving.

The first tale subverts the image of witch associated with mothers, grandmothers, and stepmothers in fairy tales. In *Howl's Moving Castle*, Jones reconstructed the image of a stepmother as kind and loving. Ness, through this adaptation of *A Monster Calls*, recreated the image by going back into the inherited cultural memory. His style not only reimagines narratives elements but narrative techniques in reinventing these traditional images. He takes the child to a past event, retells it, subverts the hidden adult, and retrospectively reconstructs the moral implications into ethical ones. The story shows that it is difficult to recognise evil from good but one must act upon ethical values on how to act. The voice of the monster

[R]etains the memory of the 'unwitting' traumatic events of one's past. But we can also read the address of the voice here, not as the story of the individual in relation to the events of his own past, but as the story of the way in which one's own trauma is tied up with the trauma of another, the way in which trauma may lead, therefore, to the encounter with another, through the very possibility and surprise of listening to another's wound (8).

Conor has witnessed his grandmother's trauma when the anticipated death of his mother created the necessary stimulus for her to communicate it.

First, it is his mother who acknowledges to him the actual existence of an inherited trauma he is witnessing. Before going to hospital for her final treatment, the mother went to Conor's room to reassure him all is fine. Although he knew from the beginning she was dying, he accepted to hear a comforting lie. Conor's power is in his ability to witness the uncommunicated feelings of other. Not only he is able to realise what his mother undergoes, grandmother hides, but also his father's unwillingness to take him to America and that he would never come back again. What his mother is able to communicate to him is the existence of a predefined voice she has imagined herself.

The bridge needed to connect generations is founded on retrospective memory reconstruction. In other words, based on the notion of *postmemory*, which “refers explicitly to the situation of a generation which has not experienced or witnessed the traumatic events directly, but received them as second-hand knowledge”, a connection is strongly made to the original traumatic event that psychologically influences the identity of the second and/or third generations. When Caruth argues that the intersection between knowing and not knowing is in fact the meeting point of traumatic experiences and the language of literature, she is also identifying a method to bridge the original gap.

Literature being, according to Freud, a creative communication of some unconscious knowledge speaks directly to or about the traumatic secret event, or the *phantom*, through an *archaic heritage*. Caruth states that

It is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language (4).

Conor’s dialogical mind bridges the transgenerational gap between him and his grandmother. His mother’s death is the stimulus he tried to avoid yet the phantom of his family’s secret came haunting him in the form of nightmares and a violent behaviour. The archaic heritage his psyche revealed has embodied an archaic yew tree rooted one gaze away from his window. This archaic heritage represents the need to return to the past in order to reconstruct what trauma has broken.

The fairy tale narrative styles in a present day setting told by a medieval figure bear witness of the hidden adult. When the monster begins to tell Conor the tales, it uses a “language that is always somehow literary: a language that defies, even as it claims, our understanding” (Caruth 5). The literary dimensions secreted in the stories

carry more than thematic or moral implications; they convey a secret that “persists in bearing witness to some forgotten wound” (5). The told stories are the voice of the wound created by the hidden adult that communicates a transgenerational trauma that has encountered the holding back of knowledge and death of the true adult. It is Conor’s initial nightmares that would help him subvert the hidden adult and wake up from this half-truth.

When it is time for Conor to tell his story, his truth, he runs from the hospital where his mother is on her deathbed, passes through the house from the front door to reach the yew tree, grave yard, and church. He repeats to the tree to wake up suggesting he finally understands the need to wake up from his trauma. At first, Conor is angry at the monster for not healing his mother. It replies “I did not come to heal her, I came to heal *you*.” Cathy Caruth discusses the problem with waking up from the traumatic nightmare through Freud’s and Lacan’s example of the burning child in his father’s nightmare.

In Lacan’s analysis, Freud’s dream is no longer about a father sleeping in the face of an external death, but about the way in which, in his traumatic awakening, the very identity of the father, as subject, is bound up with, or founded in, the death that he survives (Caruth)

Conor at first believed that waking up from his nightmare would mean his death. His fear from dying if he speaks the truth is the fear of moving beyond it to what is unknown. The holding back of knowledge about death in children’s traditional narrative makes it ambiguous and nightmarish to the young readers. When death occurs in real life, a child is unaware of how to process the feelings of fear and sadness associated with it. The monster came to heal Conor and help him reconstruct knowledge helpful to overcome the traumatic hidden adult that intersects with the loss of his mother.

When he finally lets go of his mother’s hands and realises he is still in the nightmare and not dead, he says to the monster “this is when I wake up, this is when

I always wake up.” This waking up is the repeating of trauma thinking that there is nothing beyond it. In order to truly wake up, he must first speak the truth. He confessed to the monster that he had always known about his mother’s terminal condition and her death but he kept listening to her telling him she is alright because it is what he wanted to hear. Conor assumed that by accepting his mother to hold back truth from him, it will all be over and they would live in a happy ever. Recognising the hidden adult in the mind is accepting death in order to overcome it. It is at the moment Conor stopped believing his mother’s lie that he subverts the traumatic tradition of the hidden adult and its implications in real life.

Caruth argues that “It is in order to fulfil the wish to see the [mother] alive, in other words, that the knowledge of his [mother’s death] is turned into a dream.” If Conor dreams rather than wake up, is because he is unable to face the truth. To infer from death, Conor would continue thinking of it only as a dream. Lacan suggests that waking up is “a paradoxical attempt *to respond, in awakening, to a call that can only be heard within sleep.*” Hence, Ness title choice, *A Monster Calls*, is the first suggestion that the monster comes “walking only in matters of life and death” and calls “to heal”. It confirms to Conor that the wish for an end of pain is his truth and that what is not true is that it is his fault his mother is dying. The monster asks Conor to speak the truth when he faces contradicting or conflicting issues because of inconsistent images, ambivalent knowledge and assumptions created by an old tradition of traumatic hidden adult. The monster asks Conor to sleep and he wakes up when it is dark able to speak with his own voice about the transgenerational trauma passed on from his grandmother to his mother and then to him. By saying “I don’t want you to go” Conor is able to let go of a phantom that haunted his family for generations. He is also able to subvert the hidden adult that no longer teaches him how to perform childhood. Conor is able to perform his childhood the way he thinks helps him accept and overcome loss.

In the final scene after her death, Conor and his grandmother come back to her house and the clock hands show it is seven minutes past midday. The reversal of numbers is a reflected truth that appears this time from the opposite side. Conor succeeded to retrospectively reverse the hidden adult from a dominating figure teaching children how to perform childhood into a revealing one that recreates its own performance of adulthood. Conor no longer stands by his window to see his reflection and an ambiguity beyond it; he is now able to stand on the other side, the side of the adult. His success in moving beyond the in-between ambiguous position granted him more knowledge about the truth of the family's secret.

Grandma finally hands him the key to the locked room upstairs; "this is your room now, I've been making it ready." It was his mother's in the past; "Lizzie's" appears on the wall the moment he enters. He is finally clearly inside his mother's own temple of memories. The room, full of her things and drawings, is full of her memories from when she was a child. He finds her sketchbook on the desk with her name on it "Lizzie Clayton" waiting for him. He smiles as never before and begins flipping the pages looking at the sketches. Suddenly, and to his surprise, he finds drawings of the monster's characters which he has imagined himself: the queen, the dragon, the prince and his beloved, the yew tree, the apothecary, and the parson. Conor's seeing is not a confirmation of the imagined but the grasping of the bridged gap he was unable to recognise before. When knowing and not knowing cross, they not only meet to be expressive of trauma, but also to bridge an existing gap between life and death and child and adult. His mother's help in making the monster for him appears earlier in the film when his grandmother is watching a DVD from when he was five years old. In the film, Lizzie is heard saying "we see life in the eyes" when she shows Conor how to draw the eyes, and then mouth and then face and so on, until she finally says "there's our monster." Anastasiadis argues that the "literary techniques and narrative strategies [that] are used in transgenerational writing in order to represent an undisclosed past and to stage a postmemorial discourse" of an

individual can transmit from communicative to cultural memory (Anastasiadis 11). Cultural memory is itself a voice of a transgenerational secret memory. The cultural memory in *A Monster Calls* that echoes individual memory is the integration of fairy tale elements to the modern children's fantasy narration. Literary tools have been used in the past only for educational means, yet currently, they could be regarded as expressions of traumas to subvert the hidden adult.

What Conor's mother transmitted was an individual memory embedded in a cultural one. That is, the overlaying of Conor's empty frame on the window's full one is the overlaying of an individual mind on that of a culture. Passing on individual or cultural memory is informing through literary means. Fantastic and imaginary devices reusing fairy tale and medieval emblems bring to the modern children's fantasy narrative a historical value that can only appear when one crosses, or is overlaid on, the other. Holding back knowledge transmit ambivalence and inconsistent childhood images. Conor's mother is a figure from his own past. She represents late twentieth century children's fantasy narratives that instead of creating a revealing adult only imbedded that knowledge in the narrative. Authors, such as D. W. Jones, began the tradition of subverting the hidden adult but kept reusing medieval emblems as inherited from their Oxford school predecessors.

Constructing storyworlds for children with narrative consistency instead of ambivalence is what both Jones and Miyazaki negotiated in *A Howl's Moving Castle*. Both versions revise the hidden adult narrative techniques and the shadow text that transmitted ambivalent and inconsistent knowledge to children. The legacy that favours ambivalence and innocence over consistency and experience has been inherited as traumatic. Connor understood adult knowledge through retrospective communicative remembering of narrative elements while also experiencing their effects helped him construct an image of adulthood and draw a path towards it. Connor's power is in his ability to witness the uncommunicated feelings of other. The monster carries the hidden adult knowledge that was held back from children in fantasy narratives. Connor, who was first unaware of the monster's role in subverting the inherited hidden adult manifesting itself as a trauma now, he believed the monster was another adult with knowledge and power to again inconsistently assume what Connor's needs are and teach him how to perform childhood in such situation.

Connor's dialogical mind bridges the transgenerational gap between fairy tale tradition and the modern fantasy children's narrative. He succeeded to retrospectively reverse the hidden adult from a dominating figure teaching children how to perform childhood into a revealing one that recreates its own performance of adulthood. In doing so, he was able to subvert the hidden adult. It is at the moment Connor stopped believing his mother's lie that he subverts the traumatic tradition of the hidden adult and its implications in real life. Connor's mother is a figure from his own past. She represents late twentieth century children's fantasy narratives that instead of creating a revealing adult only imbedded that knowledge in the narrative. Authors, such as D. W. Jones, began the tradition of subverting the hidden adult but kept reusing medieval emblems as inherited from their Oxford school predecessors.

CONCLUSION

I have undertaken a diachronic study of modern children's fantasy literature and their transmedial representations. Fantasy has undergone many transformations, since the nineteenth century, forcing writers to combine in a new way folklore and fantasy, myth and storytelling. It is, however, media culture that has more influence on the genre today. Through the subject of the hidden adult and its transmedial representations, the thesis recognizes the presence of an adult voice in the shadow text that survives as a memory in all fantasy literature.

This study argues that fantasy film adaptations recreate the hidden adult to correct inconsistencies of ambivalent childhood and knowledge through retrospective remembering and retelling of children's fantasy narratives rooted in fairy tales with moral implications. In order to investigate this claim, I use the transmedial approach in its semiotic structure which views adaptations as extensions that remember the hidden adult in a dialogical process of revision. The transmedial adaptation is a revision, at times a criticism, of the hidden adult that is first investigated in the literary narrative. In other words, an adaptation is a transmedial process of selective remembering and contributing to the storyworld of a fantastic narrative. It remembers narrative elements present in fiction to subvert or revise them in its film version. This new narrative representation is an adaptive revision that contributes in reconstructing images of childhood, correct ambivalence and retrospectively retells older memories inherited in fiction.

The transmedial framework, applied to fantastic storytelling, provides guidelines to look at the dialogical relationship that exists between a textual narrative and its adaptation. A transmedial adaptation of a storyworld and its narrative should be understood as, on one hand, a construction of an extension and, on the other hand, a horizontal remembrance of key elements. While the construction is mainly concerned with the imaginary world representation, remembering transfers narrative

elements that could be characters, themes, or archetypes. The adaptation is then a retelling of the storyworld and its content contributing to the narrative as a whole. The contribution in the context of the hidden adult reveals what adaptors dialogically narrate in their narrative adaptive representation. The thesis also suggests the Model of Transmedial Memory Travelling of the Hidden Adult and its Retrospective Reconstruction that explains the process of revising hidden adult memories and subverting their traumatic implications could be undertaken.

The different film representations I examined adapt 20th century children's narrative fiction to revise original texts. My initial hypothesis that Transmedia film adaptations recreate the hidden adult to correct inconsistencies of childhood through retrospective retelling of children's fantasy narratives rooted in fairy tales with moral implications was explored throughout the chapters. I can assert that children's fantasy literature of the last century is a site where adults hide their own views about how children should perform childhood. The different texts prove that the hidden adult takes different forms in children's fantasy narratives to emphasise different moral or ethical implications.

This thesis has demonstrated that children's fantasy fiction draws upon fairy tale elements. Children get engaged in a narrative that is well constructed, contains fairy tales elements, and favours magic over the real to reassess real life emotional conflicts. Authors reuse these tales to write new narratives and convey contemporary messages. First generation authors, as shown in Chapter Two, identify the textual authority they place in the construction of childhood images to be hidden in an inherited shadow text. Tolkien, in his generic novel *The Hobbit*, canonised the genre as an educational tool to continue asserting its didactic associations. The educational implications of medieval forces motivated authors to teach syllabus inspired by medievalism.

Tolkien divides his narrative to two main layers. First, a conscious didactic story teaches the child how to be a hero using wit instead of strength and be brave but out of danger. Second, the adult voice in the shadow text implies the story of Bilbo's maturation to readers with associative relations to their own past. However, though Bilbo proves to be a hero and a mature character, Tolkien insists on the presence of the hidden adult by having Bilbo return home with adult figure Gandalf instead of accomplishing the return journey alone. The inconsistency in showing Bilbo's heroism but insisting on keeping authority over him is one of the ambivalent implications the hidden adult engenders in children's fantasy narratives. When transmedially adapted, director Peter Jackson revises this ambivalence but instead of retelling *The Hobbit* as a children's narrative, he transforms it to a fantasy for adults. He rereads, interacts with, and revises the novel to allow readers to grow beyond the hidden adult. Jackson revealed the entirety of the shadow text that dominates the narrative. He recreated the hidden adult in an attempt to reveal all that is concealed in the shadow text. The dominant presence of the hidden adult in J. R. R. Tolkien's *The Hobbit* shows through an ambivalent narrative of two textual layers, conscious and unconscious. The two are inextricably intertwined and create one complete narrative. But because the hidden adult is dominant in the novel, reading it imposes an adaptation that focuses on reproducing the shadow narrative. Jackson, however, recreates the hidden adult into what I call adulthood meaning a truth revealing narrative that corrects inconsistent childhood images following an unexpected approach in *The Hobbit: An Unexpected Journey*.

The medieval and early 20th century influences were merged to create a narrative that is doubled in its essence. Chapter Two confirms the two layer structure that harbours a conscious storyline and an unconscious in-depth narrative implied for more experienced adult readers. Authors created a second narrative layer to convey truth about the modern world in a fantastic storyworld. The authoritative tradition of medieval texts became an academic syllabus that established first generation fantasy

authors. This narrative structure, theorised by author Tolkien himself, creates a dimension of the real expressed in unfamiliar places. Its complexity conveys the characters fears, anxieties, and courage fused with moral implications.

Consciously, readers realise the hero can be afraid but unconsciously imply that fear is important to become brave. Indeed several positive narrative elements developed in this text specifically, Bilbo is able to reassess his views about life outside home in both conscious and unconscious processes. Bilbo represents the typical hero of a journey that includes initiation, departure and return. There is a constant dialogue between both layers that adult readers can detect. This is where slippage happens and the hidden adult is revealed.

The chapter also argues that Peter Jackson's transmedial adaptation subverted this instructive nature in *The Hobbit: An Unexpected Journey*. The transmedial revision of *The Hobbit* offers a coherent retelling of the original text dominated by the instructive hidden adult. The change in tone depicts the depth of the shadow layer. Jackson revised the instructive adult representation creating a truth revealing figure. He also subverted the typical authoritative adult constructing a storyline that accepts the child as no different from other characters in the narrative. The chapter claimed that the hidden adult's textual dominance expanded to screen more of the shadow layer than the surface one making the version target adult than young viewers. Jackson used different textual strategies in his version of *The Hobbit* to transmit to what extent the hidden adult over-dominated the original narrative.

Second generation fantasy authors negotiated the hidden adult and the shadow text. Some narratives attempted to demonise the adult and by that completely subvert their presence in children's fantasy narratives. Diana Wynne Jones crafted structured fantasy for children that reused the same fairy tale emblems earlier authors employed in their texts but recreated both adult and child representations. Through enchantment and magical powers, she fashioned a narrative structure that immersed readers in

fantasy storyworlds. She succeeded in reproducing supernatural elements describing them with such inner consistency to make readers believe that magic, wizard, and demons exist in a real world like fairy land. However, she did not duplicate the shadow layer where the hidden adults hold back knowledge from children. Jones rejected the instructive implications of an adult figure in children's fantasy literature. Although her character Sophie went on a journey for self-discovery, she reimagined both the character and the journey.

Texts with female characters, such as *Howl's Moving Castle*, correct inconsistent images of girlhood. Neither beauty nor youth initiated Sophie to the world of romance to seek her fortune. Jones subverted stereotypical images of female heroines rooted in fairy tale traditions and instead re-established a new character pattern. She also reinvented the journey structure. Not only a girl goes on a quest in a fantasy narrative but it is a girl who is old, ugly, and weak. The author normalised through an immersive style that social expectations of a girl to be beautiful and silent weaken her identity. It is voicing one's mind and accepting one's appearance that helped her achieve a process of self-discovery. She empowered girls with a voice and free will to take their life into their hand.

Jones encouraged readers to understand the complexity of her texts not by exploring the shadow layer but through finding textual hints placed in her chapter titles. This strategy subverts the shadow text and by doing so reinvents the hidden adult. In Miyazaki's adaptive revision, the shadow text is however resorted to focusing on archetypal images requiring a reading of Howl's unconscious mind. The director explored how Jones negotiated the hidden adult to maintain her persuasive style in imagining narrative structures. The chapter argues that the shadow text is intertwined with late 20th century narrative structure so instead of subverting it, Miyazaki re-introduces it and so recreates the hidden adult.

The adult is negotiated in late 20th century fiction and replaced in early 21st century transmedial narratives. I found that the stories I examined focus on a child's journey towards maturation or self-discovery. This shows the role of a narrative structure that guides the child towards the adult world, hence the utility of a shadow text. The depth with which a shadow layer that contains the hidden adult in children's fantasy narrative is composed creates complex narratives adequate for critical attention. I hope this study triggers more curiosity to explore the field of children's literature and childhood studies.

The 21st century transmedial retelling of *Howl's Moving Castle* suggests that the hidden adult and the shadow text are inseparable narrative elements in film. They return to the transmedial adaptation because there is a still ongoing inherited dominance of the adult over children's fantasy narratives. For instructive purposes or ethical implications, authors continue to imagine how children perform their childhood. Miyazaki re-imagines the adult figures but deprives them of their power while simultaneously empowering Sophie who discovers herself once she leaves the adult world. Like Jackson, Miyazaki is creating a textual revision that instead of completely demonising the adult, change their nature to accept children in their world. Both show how adults with inconsistent knowledge of the past and refuse children's power harbour their self-destructiveness. 21st century revisions of 20th century texts recreate adults with a downfall and make them subvert their own nature. Both Thorin and the Witch of the Waste learn to depend on Bilbo and Sophie respectively to help them face their own evil.

Jones liberated the child's voice in order to subvert the shadow text. She reuses magic to empower the protagonist's voice, Sophie's, who becomes a figure of adulthood. Miyazaki's ability to restore a shadow text to subvert the hidden adult in its unconscious dimension. Howl's process of individuation, through which the director shows how consistent Sophie's adulthood is, helps the male character realise his own adulthood.

Another narrative strategy Patrick Ness uses is the retrospective reconstructing of tales with ambiguous moral lessons. Chapter Four discussed that 21st century texts considered the hidden adult to be a traumatic memory inherited from former generations. In order to heal this trauma, the process of memory reconstruction begins when Conor acquires a voice to reconcile with the past. Like 21st century directors, Ness chose ethical values over moral teachings; the focus on explaining the ethical position upon which a story is told. Narrative structures using trauma narrative techniques gives voice to a character that springs from his own mind. Jones and Ness both empower their characters with a voice, but instead of a magical one, Connor's is dialogically created in his mind connecting tale telling tradition and present day environment.

Contemporary authors of children's fantasy narrative established the usage of real world settings to the genre. Combining the status of present day environment and magical ones substantially reinforces the doubt in the old tradition of fantastic storytelling. They use anti-establishment themes and techniques because unlike what Tolkien's 'On Fairy-Stories' essay set as a theory to writing fantasy, contemporary authors map real world environment and through specific textual strategies introduce fantastic sub worlds. Mendlesohn argues that combining the strange of magic reflects how the world is strange to children but authors employ techniques that make "children accept magic coolly and calmly—reflecting the curiosity, wonder, and acceptance that is the child's take on the unfamiliar world he or she is growing into—they are clearly aware that magic is something unusual and not of this world" (Mendlesohn 135). Children's fantasy narrative continues to combine the unfamiliar and the familiar to reflect on the primary world of the young readers.

A distinct preference to set fantastic stories in the real world in children's fantasy stories is common to themes of growing up; "children's fantasies now

usually ensure that encounters with the fantastic precipitate significant emotional growth if not life-defining change, in their protagonists” (Butler 205). They encourage characters to self-observe their essence and reassess the changing world around them to know the truth about it. The world adults created in traditional fantasy narratives contains half the truth. The protagonist child discovers fantastic places or meets mysterious people often located in the past without the assistance of adults to acquire a comprehensive truth about life.

Contemporary authors establish a connection with the past to write children’s fantasy narratives that is responsive critical of its context. Contemporary fantasy does not emulate its traditional origin of the fairy tale even if it employs its elements. A shift in the general attitude of how to imagine a fantastic tale for the 21st century child was influenced by an increasingly prominent dominance of technology. Folklore has however survived as a raw material in writing for children but before reusing fairy tale emblems, some of its figures, narrative elements, and representations have been criticised.

The criticism of authority is also that of the hidden adult that was inherited with this literary tradition. The adult controls children’s texts to teach them how to perform childhood (Cecire). Modern children’s fantasy narrative explains contemporary scepticism about the old tradition in telling stories with moral implications. The adult authority that hides knowledge in children’s literature makes these moral implications ambiguous. It constructs inconsistent images of childhood. The power of the modern narrative is that it entertains and re-assesses traditional storytelling.

Authors possess the textual power to re-evaluate representations by reversing magic elements and subverting the authority of the adult. They subvert the hidden adult and reuse healthy narrative elements to construct realistic borders between the secondary world and the real one. In fact, “[w]hile not every fantasy writer is consciously engaged in iconoclasm and subversion, the redefinition of fantasy is a

constant process, driven by the intelligent engagement of writers with the changing world around them” (Butler 211). Contemporary authors, intentionally or unintentionally, recreate children’s fantasy narratives that reflect the 21st century world. Their engagement to move forward with storytelling transforms the genre and changes its established characteristics to meet the ethical and cultural expectations.

21st century fantasy storytelling re-defines the concept of the adult and constructs narrative strategies that even if they employ the shadow text or adult figures, they are often dominated by children characters rather than adult ones. These narratives focus on bridging the gap between adulthood and childhood created because of holding back knowledge from children’s texts. Reusing negotiated figures from the past is textual strategy that helps subvert authoritative adults and replace them with truth revealing ones.

If the approach applied to the study is valid, it could open research routes towards transmedial narratives in general and children’s fantasy in particular. An examination of other media adaptations, such as video games, comic books and television series, would greatly enhance the theoretical perception the study proposes revealing its strengths and weaknesses. The thesis has studied a corpus that needs to be replicated in order to explore narrative techniques specific to cinema. Maybe this is what should be focused on to move forward with the theoretical implications of this research. I aspire that the suggested research Model of Transmedial Memory Travelling of the Hidden Adult and its Retrospective Reconstruction finds its way into more research in children’s transmedia storytelling.

BIBLIOGRAPHY

Primary Resources:

A Monster Calls. Directed by J. A. Bayona. Participant Media. 2016

Howl's Moving Castle. Directed by Hayao Miyazaki. Studio Ghibli. 2004

Jones, Diana Wynne. [1986]. *Howl's Moving Castle*. London: Harper Collins. 2009.

Ness, Patrick. *A Monster Calls*. U.K: Walker Books. 2011

The Hobbit: An Unexpected Journey. Directed by Peter Jackson. New Line Cinema, Metro-Goldwyn-Mayer and WingNut Films. 2012.

Tolkien, J. R. R. [1937]. *The Hobbit*. London: Harper Collins. 2012.

Secondary Resources:

Abercrombie, Nicholas and Longhurst, Brian. *Audiences: A Sociological Theory of Performance and Imagination*. London: Sage. 1998

Abraham, Nicolas and Maria Torok, *The Shell and the Kernel*, ed. and transl. Nicholas T. Rand, Chicago: University of Chicago Press. 1994.

Adorno, Theodor W. *Meditations on Metaphysics*. In Hazard, A. & Seale, L. *Critical Theory since Plato*. U.S: INC, 2004. P 1114

Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press. 2014

Anastasiadis, Athanasios. 'Transgenerational Communication of Traumatic Experiences: Narrating the Past from a Postmemorial.' *Journal of Literary Theory*. Vol 06. 1. Pp. 1-24. 2012.

- Anderson, M. *Family Structure in Nineteenth Century Lancashire*. Cambridge: Cambridge University Press. 1972
- Ariès, Philippe. *Centuries of Childhood*. Trans. Robert Baldick. New York: Vintage. 1962
- Ashliman, D. L. *Fairy Lore: A Handbook*. London: Greenwood Press. 2006
- Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Trans. C. Emerson and M. Holquist,. Austin: University of Texas Press. 1981
- Bakhtin, M. M. *Speech Genres & Other Late Essays*. Trans. V.W. McGee. Austin: University of Texas Press. 1986
- Barker, Martin. 'On Discovering One's Ideal Interpretation.' In (eds) Ernest Mathijs and Murray Pomerance *From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings*. Amsterdam: Rodopi. 2006
- Bastiaens & Bouwknegt. 'Transmedia and Semiotics, a Structural Model for Transmedia Dynamics' in Kristian Bankov (ed) *New Semiotics between Tradition and Innovation*. Bulgaria: IASS Publications & NBU Publishing House. Pp. 1279-1289. 2017
- Baum, Rob. 'The Mark, the Gestus, and the Moment of Witnessing.' *Theatre Research International* Vol 35. 10. 2010.
- Bell, C. E. *Transmedia Harry Potter: Essays on Storytelling across Platforms*. U. S: McFarland & Co Inc. 2019
- Bottigheimer, R. B. *Fairy Tales: A New History*. U.S: State University of New York press. 2009

Bould, Mark and Vint, Sherryl. 'Political Readings of the Fantastic'. In Edward James and Farah Mendlesohn (eds.), *Cambridge Companion to Fantasy Literature*, 102–112. Cambridge: Cambridge University Press. 2012

Boym, Svetlana. *Common Places: Mythologies of Everyday Life in Russia*. Cambridge, MA: Harvard University Press. 1994

Briggs, Katharine M. *The Fairies in Tradition and Literature*. London: Routledge and Kegan Paul, 1967.

Brinke, Sara & Kanters, Coco. *Images of Childhood: Changing Patterns in Academia and Society*. Cosmos and History: The Journal of Natural and Social Philosophy. <https://www.cosmosandhistory.org/index.php/journal>. P 1

Bruhn, Jørgen. "Dialogizing adaptation studies: From one-way transport to a dialogic two-way process." *Adaptation Studies: New Challenges, New Directions*. Eds. Jørgen Bruhn, and Anne Gjelsvik and Eirik Frisvold Hanssen. London: Bloomsbury Academic, 2013

Bruhn, Jørgen., and, Anne Gjelsvik and Eirik Frisvold Hanssen, eds. *Adaptation Studies: New Challenges, New Directions*. London: Bloomsbury Academic, 2013.

Bryant, John. "Textual identity and adaptive revision: Editing adaptation as a fluid text." *Adaptation Studies: New Challenges, New Directions*. Eds. Jørgen Bruhn, and Anne Gjelsvik and Eirik Frisvold Hanssen. London: Bloomsbury Academic, 2013.

Butler, Catherine. 'Modern Children's Fantasy.' In (eds) Farah Mendlesohn and Edward James *The Cambridge Companion to Fantasy Literature*. U.K: Cambridge University Press. 2012

Campbell, Joseph. [1949]. *The Hero with a Thousand Faces*. New Jersey: Princeton University Press, 2004.

Carpenter, Humphrey. J. R. R. Tolkien: A Biography. *New York: Houghton Mifflin Company.* 2000

Carroll, Rachel. *Adaptation in Contemporary Culture: Textual Infidelities.* London: Continuum International Publishing Group. 2009

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History.* Baltimore and London: The Johns Hopkins University Press. 1996.

Cecire, M. S. *Re-Enchanted: The Rise of Children's Fantasy Literature in the Twentieth Century.* U.S: University of Minnesota Press. 2019

Cenkova, Jana et al. *Development of Literature for Youth and its Genre Structure.* Prague: Portal. 2006

Chambers, Aidan. "The Reader in the Book." *Children's Literature: The Development of Criticism.* Ed. Peter Hunt. London and New York: Routledge, 1990. 91-114.

Cornelissen, Sharon. *The Representations of Childhood and the Self-Image of Adults in Modernity: The Image of the Child as "Other" or as Part of the Narrative of Life.* Cosmos and History: The Journal of Natural and Social Philosophy. <https://www.cosmosandhistory.org/index.php/journal>. P12

Croft, J.B. *War and the Works of J. R. R. Tolkien: Contributions to the Study of Science Fiction and Fantasy,* Westport, CT: praeger. 2004

Cunningham, Hugh. *Children and Childhood in Western Society since 1500.* Harlow: Pearson Education Limited. 2005. P 69

Dabrowski, Stephanie Elizabeth. *Monstrous Losses and Broken Fairy Tales: Fantasy, Fairy Tales: Loss and Trauma in Young Adult Literature.* MA thesis. Stellenbosch University. 2016

- De Mause, L. *The History of Childhood*. London: Bellew. 1976
- Donovan, L.A. “middle-earth mythology: an overview,” in S.D. lee (ed.) *A Companion to J.R.R. Tolkien*, Chichester: Wiley Blackwell, 2014. pp. 92–106.
- Drout, M.D.C. (ed.) *J.R.R. Tolkien Encyclopaedia: Scholarship and Critical Assessment*, london: Routledge. 2007
- Dyregrov, Atle. *Grief in Children: A Handbook for Adults*. 2nd ed. London: Jessica King. 2008.
- Elleström, Lars and Niklas Salmose. *Transmediations: Communication Across Media Borders*. U.K: Routledge. 2020
- Elleström, Lars. *Transmedial Narration: Narratives and Stories in Different Media*. Switzerland: Palgrave Macmillan. 2019
- Falconer, Rachel. *The Crossover Novel: Contemporary Children’s Fiction and Its Adult Readership*. U.K & U. S: Routledge. 2009
- Fiske, John. ‘The Cultural Economy of Fandom’. In Lisa A. Lewis (ed.), *The Adoring Audience: Fan Culture and Popular Media*. London: Routledge. 1992
- Folch-Serra, M. ‘Geography and post-modernism: Linking humanism and development studies.’ In *The Canadian Geographer* 33. Pp. 66–75. 1989
- Franz, Marie-Louise von, *Shadow and Evil in Fairy Tales*. NYC, Spring Publications. 1974
- Freeman, Matthew. “Interactive and Participatory Worlds.” *The Routledge Companion to Imaginary Worlds*. Ed. Mark J. P. Wolf. New York & London: Routledge. 2018. 141-150.

Freud, Sigmund. 'Mourning and Melancholia.' *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Vol XIV. Trans. James Stratchey. London: Hogarth Press. Pp. 243-258. 1917

Gambarato, R. R., Geane Carvalho Alzamora and Lorena Tárzia. *Theory, development, and Strategy in Transmedia Storytelling*. U.K: Routledge. 2020

Georgieva, Margarita. *Childhood in English Literature*. Hal archives – Ouvertes.2009.

Gillian Avery. *Childhood's Pattern: A Study of the Heroes and Heroines of Children's Fiction, 1770-1950*. London: Hodder and Stoughton, 1975.

Grenby, M. The Origins of Children's Literature. (eds) Grenby & Immel. *The Cambridge Companion to Children's Literature*. UK: Cambridge University Press. 2009. P 4

Grossberg, Lawrence. *We Gotta Get Out of This Place: Popular Conservatism and Postmodern Culture*. New York: Routledge. 1992.

Gubar, M Artful Dodgers: Reconceiving the Golden Age of Children's Literature. Oxford: Oxford university Press. 2009. P 7

Hafiz, Z. *Children's Literature and Language Learning*. IBA International Conference. 2002. P 159

Harrington, C. Lee and Bielby, Denise D. 'A life Course Perspective on Fandom'. *International Journal of Cultural Studies* 13: 2010. 429–450.

Harrison, B. *Why Study Children's Literature*. The Quarterly Journal of the Library of Congress, Vol 38. N 4, Children's Literature. USA: Library of Congress. 1981. P 243

Harvey, Colin B. *Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds*. UK: Palgrave Macmillan. 2015.

Hazard, A. & Seale, L. *Critical Theory since Plato*. U.S: INC, 2004.

Hegel, Friedrich. *The Phenomenology of Mind Independence and Dependence of Self-Consciousness: Lordship and Bondage*. In Hazard, A. & Seale, L. *Critical Theory since Plato*. U.S: INC, 2004

Herman, David. "Toward a Transmedial Narratology." *Narrative across Media: The Languages of Storytelling*. Ed. Marie-Laure Ryan. Lincoln: University of Nebraska Press. 2004. 47-75.

_____. *Basic Elements of Narrative*. Chichester: Wiley-Blackwell. 2009.

Hills, Matt. *Fan Cultures*. London: Routledge. 2002.

Hollindale, Peter. "Ideology and the Children's Book." *Literature for Children: Contemporary Criticism*. Ed. Peter Hunt. London and New York: Routledge, 1992. 19-40.

Holquist, M. *Dialogism: Bakhtin and His World*. London: Psychology Press. 2002

Huck, Charlotte S. *Children's Literature- Defined*. *Elementary English*, Vol. 41 N 5. National Council of Teachers of English. 1964. P 467

Hughes, F. *Children's Literature: Theory and Practice*. *ELM*, Vol. 45. N 3. 553-555. 1978

Huizinga, Johan. *Homo Ludens: A Study of Play Element in Culture*. Boston, MA: Beacon Press. 1955.

Hunt, Peter. 'Defining Children's Literature', in S. Egoff, G. Stubbs, R. Ashley, and W. Sutton (eds.) *Only Connect: Reading on Children's Literature*. New York and Oxford: Oxford University Press. 1996: 2-17

- Hunt, Peter. *Children's Literature: an Anthology 1801-1902*, Oxford, Blackwell. 2001
- Hunt, Peter. *Literature for children: Contemporary Criticism* (ed), Hunt, Peter. Routledge, London. 1992.
- Hunt, Peter. *Understanding Children's Literature*, New York, Routledge. 2005
- Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. London: Routledge, 2013.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London-New York: Routledge, 1981
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London: Routledge. 1981.
- Jenkins, Henry, Sam Ford, and Joshua Green. *Spreadable Media: Creating Value and Meaning in Networked Culture*. New York & London: New York University Press. 2013.
- Jenkins, Henry. *Convergence Culture. Where Old and New Media Collide*. New York: New York University Press. 2006.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York & London: New York University Press. 2006.
- Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge. 1992
- John Rowe Townsend. "Standards of Criticism for Children's Literature". In: Hunt (Ed.), *Children's Literature: The Development of Criticism*, pp. 57-70.
- Johnson, Stephen. *Everything Bad is Good for You: How Today's Popular Culture Is Actually Making Us Smarter*. U.S: Riverhead Books. 2006

Jung, C. G. *The Archetypes and the Collective Unconscious*. 2nd ed. Princeton: Princeton University Press. 1980.

Kathofer, G. *Imagining Home: Spatial Identity Constructions in Nineteenth Century German Fairy Tales*. (eds) Chatterjee, R & Gupta, N. *Reading Children: Essays on Children's Literature*. 92- 111. India: Orient Blackswan, 2009.

Kérchy, A. S. *Alice in Transmedia Wonderland: Curiouser and Curiouser New Forms of a Children's Classic*. U. S: McFarland & Co Inc. 2016

Knowles, Murray, and Kirsten Malmkjær. *Language and Control in Children's Literature*. London and New York: Routledge, 1996.

Krieger, Murray. *The Aims Of Representation: Subject, Text, History*. California: Stanford University Press. 1987.

Kristeva, Julia. 'Desire in Language.' In Leon S. Roudiez (ed) *A Semiotic Approach to Literature and Art*. Eng. trans. by Thomas Gora, Alice Jardine and Leon S. Roudiez. New York: Columbia University Press. 1980

Kristeva, Julia. 'L'Engendrement de la formule'. In Julia Kristeva. *Sémeiotiké. Recherches pour une sémanalyse*. Paris: Seuil. 217–310.1969

Kubler-Ross, Elisabeth. *On Death and Dying*. New York: Scribner. 1969

Langdon, David. "World-Building Tools." *The Routledge Companion to Imaginary Worlds*. Ed. Mark J. P. Wolf. New York & London: Routledge. 2018.141-150.

Lee, Nick. *Childhood and Society: Growing up in an Age of Uncertainty*. Buckingham: Open University Press. 2001

Lerer, S. *Literature for Children: A Reader's History from Aesop to Harry Potter*. Chicago: University of Chicago Press. 2008. P 20

Liljestrom, R. The Public Child, the Commercial Child, and other Child. In F. S. Kessel & A. W. Siegel (eds), *The Child and Other Cultural Inventions*, Pp 124-157. NY: Praeger. 1983

Lukens, R. *A Critical Handbook of Children's Literature*. London: Oxford. 2003.

MacDonald, George. *The Princess and Curdie*. 1883. London and Glasgow: Collins, 1958.

—. *The Princess and the Goblin*. 1872. New York: Campbell, 1993.

MacLennan, B. J. *Individual Soul and World Soul: The Process of Individuation in Neoplatonism & Jung*. U.S: University of Tennessee. 2006

Manako, James. *How to Read a Film: The World of Movies, Media, and Multimedia*. Oxford: Oxford University Press. 2000

Margaret Meek; Aidan Warlow, Griselda Barton. *The Cool Web: The Pattern of Children's Reading*. London; Sydney; Toronto: The Bodley Head, 1977.

Margaret Meek; Victor Watson. *Coming of Age in Children's Literature. Growth and Maturity in the Work of Philippa Pearce, Cynthia Voigt and Jan Mark*. London; New York: Continuum, 2002.

Maria, Tartar. *Fairytales and Fantasy Literature*. Harvard University. 2012

Matthews, Dorothy. 'The Psychological Journey of Bilbo Baggins.' In Jared Lobdell (ed) *A Tolkien Compass*. Chicago: Open Court. 2003

McAdams, Dan P. Personal Narratives and the Life Story. In John, Robins & Perwin (eds), *Handbook of personality: Theory and Research* 3rd Ed. NY: Guilford Press. 2008.

Mechelen, M. V. 'Julia Kristeva's Semanalysis And The Legacy Of Émile Benveniste' in Kristian Bankov (ed) *New Semiotics between Tradition and*

Innovation. Bulgaria: IASS Publications & NBU Publishing House. Pp. 1279-1289. 2017

Mendelssohn, Felix. 'Transgenerational Transmission of Trauma: Guilt, Shame, and the "Heroic Dilemma".' *International Journal of Group Psychotherapy*. Vol 58.3. Pp. 389-401. 2008

Mendlesohn, Farah & James, Edward. *A Short History of Fantasy*. U.K: Libri Publishing. 2012

Mendlesohn, Farah. *Diana Wynne Jones: Children's Literature and the Fantastic Tradition*. U.K: Routledge. 2005

Midkiff, Emily. *Growing out of it: The Hobbit films and young people*. Journal of Audience & Reception Studies Vol 13. 2. U.S: University of Minnesota. 2016

Mook, Bertha. *The Changing Nature of Childhood: A Metaleptic Study*. Collection du crip, Vol 1. Pp 137-159. University of Ottawa. 2007.

Neitzel, Brita. "Performing Games: Intermediality and Videogames." *Handbook of Intermediality: Literature – Image – Sound – Music*. Ed. Gabriele Rippl. Berlin & Boston: De Gruyter. 2015. 584-603.

Nikolajeva, Maria. *Children's Literature Comes of Age: Toward a New Aesthetic*. New York: Garland. 1996

Nodelman, Perry. *The Hidden Adult: Defining Children's Literature*. Baltimore: The John Hopkins University Press. 2008

Nodelman, Perry. *The Other: Orientalism, Colonialism, and Children's Literature*. *Children's Literature Association Quarterly*, vol 17, N 1 Pp 29-35. USA: The Johns Hopkins University Press. 1992.

Oziewicz, Marek. 'Peter Jackson's *The Hobbit: A Beautiful Disaster*.' *Journal of the Fantastic in the Arts*. Vol. 27, No. 2. Pp. 249-269. 2016

Petty, Anne C. *Tolkien in the Land of Heroes: Discovering the Human Spirit*. Cold Spring Harbor, NY: Cold Spring Press. 2003.

Postman, N. *The Disappearance of Childhood*. New York: Vintage Books. 1982

Prigogine, I. *From Being to Becoming: Time and Complexity in the Physical Sciences*. San Francisco: Freeman. 1980

Prout, Alan. *The Future of Childhood*. Routledge Falmer. 2005

Rogers, Bruce Holland. 'What is Magical Realism, Really?' *Speculations*. 2002.
<https://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323/MagicalRealismDefined.htm>. Accessed 12 June 2020.

Rose, J. *The Case of Peter Pan Or The Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press. 1993.

Rose, Jacqueline. *The Case of Peter Pan, or the Impossibility of Children's Fiction*. London: the Macmillan Press. 1984

Rousseau, J-J. *Emile*. Trans, Allan Bloom. NY : Basic Books. 1979

Rudd, David. *Reading the Child in Children's Literature: An Heretical Approach*. New York: Macmillan, 2013

Russell, David. *Literature for Children: A Short Introduction*. Parson / Allyn and Bacon. 2009

Sandin, Benget. *Home, Street, Factory or School. Childhood Education and Folk Education in Swedish Cities 1600-1850*. Sweden: Arkiv, Lund. 1986

Sandin, Benget. *The Century of the Child. On the Changed Meaning of Childhood in the Twentieth Century*. Sweden: Linköping University. 1995

Semizu, Yukino. *Adulthood in Children's Literature : Toward the Awareness of Adults' Presence In Children's Literature*. PhD Thesis. University of Nottingham. 2013

Shorter, E. *The Making of the Modern Family*. NY: Basic Books. 1975.

Sorin, R. *Changing Images of Childhood- Reconceptualising Early Childhood Practice*. International Journal of Transitions in Childhood. 2005

Stephens, John. *Language and Ideology in Children's Fiction*. London: Longman, 1992.

Tatar, Maria. *The Classic Fairy Tales*. New York: W.W. Norton. 1999.

Tekinbas, K. & E. Zimmerman. *Rules of play*. Cambridge, MA: MIT Press. 2004.

Thon, Jan-Noël. "Narratives across Media and the Outlines of Media-Conscious Narratology." *Handbook of Intermediality: Literature – Image – Sound – Music*. Ed. Gabriele Rippl. Berlin & Boston: De Gruyter. 2015. 439-456.

_____. *Transmedia Narratology and Contemporary Media Culture*. Lincoln & London: University of Nebraska Press. 2016.

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. New York: Cornell University Press. 1975

Tolkien, J. R. R. [1937]. *The Hobbit*. London: Harper Collins, 2012.

Tomasovic, Dick. 'The Hollywood Cobweb: New Laws of Attraction.' *The Cinema of Attractions Reloaded*. Ed. Wanda Strauven. Amsterdam: Amsterdam University Press. Pp. 309-20. 2006

- Townsend, John Rowe. *Written for Children*. London: Penguin. 1977
- Vygotsky, L. *Mind in Society: The Development of Higher Mental Processes*. Cambridge: Harvard University Press. 1978
- Wall, B. *The Narrator's Voice: The Dilemma of Children's Fiction*. London: Macmillan. 1991
- Watson, V. 'The Possibility of Children's Literature', in M. Styles, E. Bearne, and V. Watson (eds.) *After Alice: Exploring Children's Literature*. London and New York: Cassel. Pp.9-24. 1992
- Webb, Caroline. *Fantasy and the Real World in British Children's Literature: The Power of Story*. New York: Routledge. 2015
- Welz, C. 'Trauma, Memory, Testimony: Phenomenological, Psychological, and Ethical Perspectives.' *Scripta Instituti Donneriani Aboensis*, 27, 104-133. 2016
- Wetherell, M. *Debates in Discourse Research*. In Wetherell, M. & Taylor, S. & Yates, S. (eds), *Discourse Theory and Practice- A Reader*. London: Sage. 2001
- Williamson, Jamie. *The Evolution of Modern Fantasy: From Antiquarianism to the Ballantine Adult Fantasy Series*. U.S: Palgrave Macmillan. 2015
- Wilson, F. P. *Shakespeare and the New Bibliography*. revised and edited by Helen Gardner. Oxford: Clarendon. 1970
- Wolf, Mark. J. P. "The Future of Video Games." *The Video Game Explosion: A History from PONG to PlayStation® and Beyond*. Ed. Mark. J. P. Wolf. US & London: Greenwood Press. 2008. 303-310.
- _____. *Building Imaginary Worlds: The Theory and History of Subcreations*. NY & UK: Routledge. 2012.

____. "World Design." *The Routledge Companion to Imaginary Worlds*. Ed. Mark J. P. Wolf. New York & London: Routledge. 2018. 141-150.

Zipes, Jack. 'Why Fantasy Matters Too Much.' *CLCWeb: Comparative Literature and Culture*. Vol 10.4. Purdue University Press. 2008

Zipes, Jack. *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*. New York: Routledge, 2012.

Zornado, Joseph L. *Inventing the Child: Culture, Ideology, and the Story of Childhood*. New York: Garland. 2001

Résumé

Cette thèse identifie «l'adulte caché» comme une voix narrative dominante dans les récits fantastiques pour enfants. L'étude commence par un aperçu de la littérature fantastique britannique pour les enfants examinant ses caractéristiques en mettant l'accent sur la présence de 'the hidden adult' (un adulte caché) dans sa structure narrative complexe. Elle explore également les stratégies transmédiales d'adaptation de 'the hidden adult' dans les récits fantastiques des enfants tout au long du siècle dernier. La dualité narrative dans la littérature pour enfants, en particulier, provoque une ambivalence textuelle qui peut cependant être inversée pour libérer son langage. Le texte de surface restant exprime le 'moi' polyphonique de l'enfant dans sa dimension Moi-autre pour exprimer une mémoire culturelle héritée de l'adulte caché. Avec ses implications dialogiques et son altérité structurelle, la mémoire héritée peut voyager sur deux axes: verticalement pour un retour transtextuel au médiévalisme et horizontalement pour une révision transmediale de l'adulte caché tout en conservant une identité textuelle pour chaque version narrative.

Le mouvement horizontal vertical de la mémoire narrative dans les adaptations transmédiales se souvient et réutilise continuellement les emblèmes médiévaux afin de recréer l'adulte caché en « adulthood », ce qui signifie la nouvelle identité textuelle d'une voix adulte authentique qui partage la vérité avec l'enfant. Cela se fait en renversant l'implication traumatique de l'adulte caché pour reconstruire rétrospectivement des images d'enfance écrites dans la fiction fantastique pour enfants positionnée dans une relation associative avec les contes de fées. Cette thèse étudie l'écriture fantastique britannique pour les enfants et leurs révisions adaptatives interculturelles pour identifier les développements structurels et les transformations que l'adulte caché prend. S'appuyant sur les théories de John Bryant, Collin B. Harvey, Mikhail Bakhtin et Julia Kristeva, cette étude montre comment les récits fantastiques transmédiaux au 21^e siècle produisent une nouvelle voix adulte pour reconstruire rétrospectivement la mémoire de l'adulte caché et la structure du récit. Cela suggère

qu'une technique narrative transmédiiale peut réviser les récits pour les raconter aux enfants en élargissant leurs expériences avec le monde du conte fantastique.

ملخص

تحدد هذه الأطروحة "الشخص المخفي" باعتباره الصوت السائد المهيمن في قصص الخيال للأطفال. تبدأ الدراسة بنظرة عامة على أدب الخيال البريطاني للأطفال من خلال فحص خصائصه مع التركيز على وجود "الشخص المخفي" في هيكله الروائي المعقد. كما تكشف استراتيجيات التأقلم عبر مختلف قنوات التوصيل الشخص المخفي في القصص الخيالية للأطفال خلال القرن الماضي. تتسبب الازدواجية السردية في أدب الأطفال ، على وجه الخصوص ، في ازدواجية نصية يمكن ، مع ذلك ، عكسها لتحرير لغتها. يعبر النص السطحي عن "الذات" المجسمة للطفل في بُعد الذات الآخر للتعبير عن ذاكرة الشخص المخفي الثقافية الموروثة من النصوص السابقة. مع آثارها الحوارية ، يمكن للذاكرة الموروثة أن تنتقل على محورين: عمودياً من أجل العودة عبر النص إلى القرون الوسطى وأفقياً لمراجعة عابرة لقنوات الاتصال مع الحفاظ على هوية نصية لكل نسخة سردية

تتذكر الحركة الأفقية العمودية للذاكرة السردية النص القصصي وتعيد باستمرار استخدام رموز العصور الوسطى من أجل إعادة إنشاء الشخص المخفي الى شخص جديد يعطي هوية نصية جديدة لصوت الشخص المخفي يشارك الحقيقة مع الطفل القارئ للنص. يتم ذلك عن إعادة بناء صور الطفولة بأثر رجعي في نص الطفل الخيالي يتم وضعه في علاقة ارتباطية مع القصص الخيالية السابقة. تدرس هذه الأطروحة الكتابة الخيالية البريطانية للأطفال ومراجعاتها السينمائية لتحديد التطورات والتحويلات الهيكلية التي يتخذها الشخص المخفي. بالاعتماد على نظريات جون براينت ، كولين ب. هارفي ، ميخائيل بختين ، وجوليا كريستيفا ، تُظهر هذه الدراسة كيف تنتج القصص المكتوبة والسينمائية في القرن الحادي والعشرين صوتاً روائياً جديداً لإعادة بناء ذاكرة الشخص الخفي وبنيته بأثر رجعي