Fantasy and realism in prepubertal fiction 1967-1973

Joan Harper
FANTASY AND REALISM IN PREPUBERTAL FICTION 1967-1973

by

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This research paper has been approved for the Graduate Committee of Cardinal Stritch College by

Sisters Marie Colette
(Advisor)

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CHAPTER I

INTRODUCTION

As the philosophy of bibliotherapy has become widely recognized, a proliferation of children's books has appeared dealing with a multitude of contemporary problems.

There are books today on endless subjects; drugs, war and peace, 'the mis-meshing' of the generations, sex and wanted or unwanted pregnancies, group dynamics in organizations both socially acceptable to adults and not acceptable, racial tensions, political upheavals, riots and the philosophies of materialism, pro and con.¹

But dealing with contemporary sociological problems does not ensure a therapeutic potential in literature for children; a protagonist hung up on drugs will not automatically be of help to the junior high school students contemplating the drug scene.

It is the purpose of this paper to explore the extent to which books published for children, ages nine through thirteen, within the years 1967-1973 lend

themselves to the handling of childhood conflict through fantasy rather than through realism.

The role of fantasy in children's literature will be discussed in Chapter II as it has been developed in classic psychological works. The six basic kinds of fantasy which can be helpful in meeting children's developmental needs will be explained. Examples from classics in children's literature will be presented for the first three of the categories of fantasy. Each of the six types of fantasy will also be illustrated with one of the fifty books evaluated for this study.

The remaining books will be analyzed in Chapter III as they relate either to the six basic types of fantasy or to elements of realism chosen from Karl.

Chapter IV will interpret findings.

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CHAPTER II

THE ROLE OF FANTASY IN CHILDREN'S LITERATURE

Fantasy as an Outlet for Daydreams

"The rule for all children's books is that they appear to fill a need." Within the years 1967-1973 that need has been filled partly by the "current rash of sex, drugs, death and violence in children's books,"1 purporting to represent "the ordinary, familiar or mundane aspects of life in a straightforward or matter of fact manner that is presumed to reflect life as it actually is."2 Advocated bibliotherapeutically, "Materials which are selected for a child's special needs should . . . center on the problem and have a realistic approach."3 But for the child "reading should have a balance of the

fantastic with the realistic."^4 For "These needs on the part of the children . . . are certainly not conscious. But unconscious motivation is now a truism of psychology."^5 But in what ways can basic psychological needs be met through fantasy?

A child can spin a daydream with such emotional intensity that he will remember it in later years; indeed, he may live his life under its spell. This is especially true when at a time of inner turmoil, he encounters his own, his private daydream woven into a story. Sometimes, we discover only in psychoanalysis the strong grip that an early story has had on a person's life.6

And it is a story which best provides the reinforcement and the outlet of the child's daydreams for "The child can enjoy his own, his personal fantasy without feelings of guilt, shame, reproach,"^7 giving "greater emotional courage to the child's own daydreams."^8 As Peller further explains, it provides the reader with new intellectual horizons for his reveries as well as being able to

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bring closer to consciousness conflicts which might have been lost to consciousness through repression.

Erikson writes that

Freud's psychoanalytic method has shown that we are able to become conscious of, to account for, and to neutralize by fantasy, play, and dream only a fraction of these ups and downs; the rest is both unconscious and eminently powerful. Remaining unconscious, it finds its way into irrational personal action or into collective cycles of usurpation and atonement.9

Erikson elaborates on play as being done "without being compelled by urgent interests or impelled by strong passion; he must feel entertained and free of any fear or hope of serious consequences. He is on vacation from social and economic reality."10 Because fantasy is not realistic, identified precisely as life, it can allow the child to deal with problems which he recognizes on a subconscious level as relevant without having to blatantly confront them.

Dream, daydream, story--they are related, yet distinctly different; indeed, so different that we lack a term encompassing them and thereby pointing to their common denominator. A story, even a highly fantastic one, follows mostly the secondary process. Yet while seemingly all absorbed by the story, the listener [reader] may spin his own daydreams. The story supplies the key word or allusion which triggers off his own fantasy.11

10Ibid., p. 212.
The fantasies of ages past have interwoven the dreams, daydreams, stories.

It seems that dreams and myths are not merely similar but that a large part of mythology is actually derived from dreams. In other words we can not only supply the standard technique of dream interpretation in analyzing a fairy tale, but actually can think of tales and myths as having arisen from a dream, which a person dreamed and then told to others, who retold it again, perhaps elaborated in accord with his own dreams. 12

Freud observes that the writer's

... material is derived from the racial treasure house of myths, legends and fairy tales. The study of these creations of racial psychology is in no way complete, but it seems extremely probably that myths, for example, are distorted vestiges of the wish phantasies of whole nations--the age-long dreams of young humanity. 13

These interweavings of the dream, daydream, story have helped alleviate the anxieties of "young humanity". And "Without anxiety there would be no heroic mythology." 14

In discussing the release of anxiety through literature, Freud continued:

That the true enjoyment of literature proceeds from the release of tensions in our minds. Perhaps much that brings about this result consists in the

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For the child,

A fear or anxiety which remains covered up in everyday life may become broadly visible through the child's reaction to a story. But while a tale may frighten a child, it may give him relief too. He discovers that he is not the only one in the world who harbors fears or hatred or spite, emotions that are socially unacceptable.10

Children use fantasy in literature because they "cannot assimilate truths couched in adult terms; fairytales work because they depict the child's problem the way a child sees them. . . . Second, the child's fears and depression, unrealistic by our lights, cry out for a solution that will be unrealistic by our lights."17

In discussing what literature will become important to and popular with children, Friedlaender reiterates:

The point is, that if a book is to be read with any appreciation at all by children, it has to contain those phantasies relative of their stage of development. The child feels itself drawn to those books containing the phantasy with which the child itself is engaged.

. . . a book will only appeal to children when, in one way or another, it supplies the usual phantasies.18

Peller observes:

It is very interesting that many of the books which have become favorites were written for an audience of one or of a well defined few. The author who writes to please a child he knows and loves, or to keep in touch with the beloved child whose presence he misses, succeeds in recreating childish dreams so fully that his tale becomes a favorite of all children. The desire to capture the interest of a child who is physically present (or for whose presence he is longing) unlocks for the author the gates to his own childhood fantasies and enables him to write a story appealing to millions. This is but a specific instance—in a way, it is a confirmation of Freud's general formula of the poet's creative activity: 'a powerful recent experience awakens the memory of earlier, usually childhood experience, creating a longing which is then discharged in the poet's writing.'

In Freud's work on daydreams the writer's connection with fantasy is described as follows.

Now the writer does the same as the child at play; he creates a world of phantasy which he takes very seriously; that is, he invests it with a great deal of affect, while separating it sharply from reality.

"The Role of Fantasy in Children's Literature" has been discussing fantasy as "an imaginative sequence fulfilling a psychological need; daydream." The means through which the psychological needs are met has been discussed primarily in terms of classical works in psychology. Although research included an examination of articles indexed in The Education Index, in the Educational Resources

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19Peller, "Reading and Daydreaming in Latency," p. 59.
Information Center and in Dissertations Abstracts for 1967-1973, few articles relevant to fantasy in bibliotherapy or in children's literature were revealed.

The second part of this chapter will now explain "the typical daydreams paraphrasing the important emotional constellations of childhood." These daydreams comprise the criteria by which fifty recent books were analyzed.

The Six Basic Daydreams as Criteria for Fantasy in Children's Literature

In the first of the universal daydreams, the fantasy of loss and return, the child loses his mother and after many kinds of dangerous adventures is reunited with her.

It is the child who acts out, who runs away, but his leaving is often preceded by some fault or negligence of his mother (or protector) mentioned very casually and hardly noticed by the reader.

In another interpretation, this type of fantasy is discussed by Friedlaender:

... the child's environment in the story suddenly changes from impoverished circumstances to life in a castle or vice versa--leaves home, nursery or guardian for a school life--or leaves a kind relative to be with other people who treat it badly (or the other way around).

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23 Ibid., p. 417.
Using perennial favorites of very young children, Peller illustrates with *The Tale of Peter Rabbit* and with *Curious George*. In the former:

His mother warns him not to go near Mr. McGregor's garden. She has hardly left on her shopping trip when Peter runs right into that forbidden territory. He finds it absolutely full of delicacies . . . but Peter's happiness is short lived. He is chased and almost caught and killed. Is it all Peter's fault? It looks this way, yet it never would have happened if his mother had not considered a shopping trip more important than looking after her children.25

In the latter:

. . . *Curious George* would not have ended up in jail had his protector not left him alone on their very first day in the big city where George was surrounded by gadgets tempting him to manipulate them. It is the mother who, by turning her attention temporarily to other matters, loosens the bond between herself and the child. Even in this simplest type of story then is a conscious plot and another one which reaches consciousness for a brief moment, then sinks back to the preconscious or unconscious. Yet this part contributes to the story's emotional appeal as well as to the motivation and the plausibility of the story hero's conduct. In all art, essential parts remain on the unconscious or preconscious level. . . .26

Although Peller uses these stories of early childhood, the fantasy of loss and return extends through the literature of latency and prepuberty. A recent example is *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*.27 Its heroine, Claudia, runs away from home, taking her younger brother

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26 Ibid.

with her. The children manage to survive by hiding out in the New York Metropolitan Museum of Art. Like Peter Rabbit and Curious George, the one responsible for their loss of care is the well-intentioned mother herself. For, as the almost incidental explanation indicates, Claudia felt that her mother, and the rest of her family as well, did not understand her individuality; they did not appreciate her. Besides, they gave her too many chores!

In the second type of fantasy, the daydreams involve a reversal of roles. Peller explains it:

The young son (the small one, the simpleton), the shy one who always is left out of things, proves to be stronger than all his older brothers when a great danger arises. Thus he not only slays the dragon and wins the princess, he also rescues his friends or his father's kingdom—in short he becomes the beloved and admired benefactor. This is the core of many fairy tales, in which it is often the third, the youngest son whom nobody has taken seriously, and who wins after older brothers have failed. 28

Peller uses the example of Hop o' My Thumb from John Ruskin's The King of the Golden River as well as the Biblical story of Joseph.

In discussing fairytales, Bettelheim says:

For example, I know of no other story that better reflects the agonies of sibling rivalry for the young child than Cinderella. Cinderella is maltreated, degraded by more successful siblings, worthy of only the dirtiest work, and ignored and unrewarded despite her efforts to please. Such is the lot of the child ravaged by the miseries of sibling rivalry. As exaggerated as the story may seem to an adult, a child consumed by

sibling rivalry finds himself in it: 'That's me--that's how they treat me, or would if they could get away with it!' ... Having such feelings, all rational assurances that she will grow up and do as well as her siblings in time are small comfort to the child. Such arguments cannot lift her dejection--she isn't a rationalist--but oh, look at Cinderella's glowing metamorphosis! What a wonderful vision of the future for a child who feels downtrodden ... She will stop believing in fairy godmothers in due course; woe unto her, however, if she stops feeling hope.29

In terms of recent fiction for the prepubertal reader Lion on the Mountain30 revolves around a reversal of roles fantasy. The young one proves to be the stronger as sixteen year old Jamie who lives under the shadow of his talented older brother's memory after his accidental death, finds a mountain lion and is the only one who can successfully track it on the stormy mountain. Although Jamie's father has been a rugged outdoors man all his life, and is acting as guide to Darby French, it is not he but Jamie and his dog who track the lion and are paid handsomely, thereby saving the heavily mortgaged ranch. Jamie realizes that his father is actually not all powerful; but, more importantly, that his rivalry with his dead brother will no longer dominate his life.

Thus, in such a universal daydream, the hero who has been underestimated and misunderstood by his family, his peers and even himself, shows his true mettle and gives


the reader who identifies with the underdog image a feeling of hope.

The contrast of who seems to be strong and powerful and who is small and helpless, and the sudden unexpec­ted reversal of roles provide the spice of these stories. . . . The story teller's skill, his use of relevant details, makes the victory plausible.\(^{31}\)

For, although,

Details may differ, the basic plot is always the same: the unlikely hero proves himself through slaying dragons, solving riddles, and living by his arts and goodness. . . . \(^{32}\)

While "The reversal of roles fantasy deals with the relationship to older siblings and to the early father, experienced as fearfully big and strong . . . the hero and heroine fantasies refer more directly to the oedipal constellations."\(^{33}\) The heroic tales comprise the third fantasy category. Peller introduces them:

In these tales the hero obtains the goals of oedipal wishes in a form which is acceptable to the ego of the latency child. What we know of other latency fantasies also applies here; their ingredients are akin to those which written in stories, dramas, operas and ballads appeal to an adult audience.\(^{34}\)

And Friedlaender adds:

Only one parent is living, usually, but not always, the one of the opposite sex, or both parents are dead and the child lives with a relation. Lord Fauntleroy

\(^{31}\)Peller, "Daydreams," p. 418.


\(^{34}\)Ibid.
lives with his mother, Heidi with her grandfather, the Little Princess with her father and later with her father's friend. . . . Relations between child and father, or with its mother, are usually particularly good, the boy replaces the father, the girl her mother, and the grown-ups fall in very agreeably with this substitution. If the heroine of the story is a girl, then it may happen that she is sometimes the eldest of a large family whom she mothers. 35

But, frequently, Peller points out:

The hero or heroine lives with one parent or some relative. Thus at the outset of the story the parents, or at least the parent of the same sex, have been eliminated without the hero's guilt . . . . The story depicts the hero's struggle against adverse circumstances and against the villain or villains. But being fearless, resourceful and a paradigm of many virtues his eventual triumph is assured. 36

As in Oedipus the myth, the hero replaces the parent of the same sex, but unlike the Oedipus of ancient Greece, no terrible punishment awaits. And the latency and prepubertal reader have responded to the psychological helpfulness of this fantasy in classics such as Treasure Island which is discussed by both Fraiberg 37 and Friedlaender. Friedlaender summarized:


Treasure Island stands for the typical adventure story whose phantasies suggest a possible denouement of the Oedipus conflict. The boy, who is about fifteen, leaves his mother to be taken on by a party of men in their hunt for treasure. Owing to good luck, bravery, disobedience to orders, no matter what, he learns of the treasure's whereabouts, discovers the conspiracy among the pirates, comes repeatedly to the rescue of his fellows and outwits the most dreaded of the pirates. He saves his own life by intimidating the pirate ring-leader--this slip of a boy--with the news of how he, the youngest of them all, has been the one, right from the start, to see through and to foil his plottings. The boy, in these ways, measures his strength with his father's, the father image being represented by various good and bad characters in the story, and so becomes acknowledged by all as a rival on an equal footing. This phantasy overshadows everything else, the original cause of the rivalry, the competition for the mother getting altogether pushed into the background.38

The heroic tale theme can be seen in the recent John Henry McCoy.39 Henry is the man of the house because his father is again wandering the country looking for work. It is Henry who solves the family's problems, works before and after school, arranges for credit, drives the "haunts" from the deserted farm where he and Granny have determined to settle the family down permanently.

The fourth category of fantasy is the bad boy story. Actually both the Hero and the Bad Boy stories tell of oedipal victory, but the bad boy's triumph is quickly attained and short lived, while the hero attains his goal the slow and arduous way. . . . The Bad Boy stories glorify open defiance of all father images.40

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Now the main figure in the Bad Boy Story is the hero's antipode; he lacks all the hero's virtues and he makes a big display of his badness. But in one point he does resemble the virtuous hero; he, too, is impervious to the general awe accorded by everybody else to the story's father image.\textsuperscript{41}

Peller uses the example of Tom Sawyer as a bad boy theme being woven into the conflicts. This category is discussed as one of the least popular of the categories of fantasy.

Nevertheless, plots such as Rass are still appearing.\textsuperscript{42} Rass's father is authoritarian and hides his insecurity in his heavy-handed discipline of the children, especially Rass, who continually gets the best of his father by outsmarting him, as with the father's ghost stories. By aligning his cause with belief in ghosts, Doug got to keep the banned kittens and outwitted his father at the haunted house. Playing one authoritarian declaration against the other, Rass survived coating his father's car with lye soap and his sister's experimenting with cooking against her parents' orders. It is Rass's deliberate use of being "a bad boy" which is his best weapon against the excessive harshness of his father.

The fifth fantasy group concerns "having a twin, an alter ego, or a most faithful companion." To escape loneliness the child looks for a companion who will give him all

\textsuperscript{41}Ibid., p. 421.

the devotion possible. This devotion serves as a protection from his problems with his family and his peers. Narcissism is one of the aspects involved.43

Frequently, the faithful companion is a dog, a pony or a deer. The animal provides the feeling of being understood and appreciated. Peller uses Steinbeck's The Red Pony as an example.

This fantasy is apparent in current children's literature such as Wild in the World.44 Because of the harshness of the description of the numerous deaths involving John Gridley, it has been discussed as one of the current rash of realistic novels of "coping".45 Yet, the one solace for John is the wolf dog, or wolf, who joins him. The companionship and understanding provided by the dog whom he names Son, is sufficient to enable John to cope with the loss of his family and to ignore his isolation.

The sixth and final fantasy category has been called by Peller the stories for the Have-Nots. Referring to them as an "omnibus group which sells admission to the coveted but unattainable milieu", she describes them:

This group may not seem to be a counterpart to the others mentioned so far, but rather a catchall term for

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45 Merla, "'What Is Real' Asked the Rabbit," p. 44.
a number of types, namely, for all stories which owe
their special appeal less to the tale they spin or to the
story characters they bring to life than to the milieu
they describe. This discrepancy disappears when we ex­
tend the meaning of the term 'daydream' to indicate not
only a narrative, a sequence of events, but also a
static tableau, the vision of a blissful scene, which
includes the daydreamer in his enjoyment of a coveted
environment. The readers of these tales are recruited
from the ranks of those who pine for an ambient not at­
tainable to them in reality. Here we think of the story
describing ways and joys of teenagers for those who
are still too timid or too young for them: there are the
stories of school life, i.e., life in a British public
school for those who are too young, or, more often, who
do not quite belong to the socioeconomic strata who can
afford such a school. There are nature, mystery, ad­
venture, big game and Wildwest stories for those who are
barred from these experiences in reality. . .

. . . Of course, all these stories have also a hero;
he has satellites and adversaries; there is a plot,
and the story may represent hack-writing, or may be well
done--in either event a great deal of the attraction
is due to the coveted milieu into which the readers are
transposed. This is their bait; and this formula is by
no means restricted to juveniles but accounts for the
popularity of many books, movies, and plays for all
ages. 46

A recent example is found in Died on a Rainy Sunday. 47
This is a story with a "coveted milieu into which the
readers are transposed." The beautiful new home in the
quiet English countryside becomes a setting of Bronte-like
mists out of which not only a handsome hero regularly appears,
but the mystery of the house's effect on the heroine and her


47 Joan Aiken, Died on a Rainy Sunday (New York:
husband deepens as Jane and Graham are being adversely affected by their new home.

In using these six kinds of fantasies to examine a selection of recent books some stories were found with a mingling of fantasy type i. As Peller points out, "Books may give pleasure through more than one fantasy." 48

In others, one or more kinds of fantasy is recognized along with elements which for the purpose of differentiation have been termed realism. Such ambiguous selections will be included with the analysis of fantasy since the purpose of this paper is to determine whether recent fiction for the ages nine through thirteen is still including fantasy as discussed in psychological literature.

Therefore, Tuned Out 49 which deals with a decided drug theme will be included as dealing with a universal daydream, i.e., fantasy. It is the younger brother, in a typical reversal of roles theme, who has the maturity to see the drug scene for what it is, and to try single-handedly to rescue his older, much favored, brother from it. Jim's efforts gain him new recognition from his parents.


Summary

Chapter II has presented daydreams as a function of man's emotional adjustment and as an integral part of man's story telling through time. In children's literature the daydreams have been presented as falling into six kinds of fantasies. The following charts and discussion indicate whether these six daydreams occur in fifty contemporary books for children of the stage of late latency and pre-pubertal development or whether the stories emphasize a realism in which such daydreams cannot be discerned.
CHAPTER III

THE ANALYSIS OF BOOKS

Background of Procedures

This pursuit of fantasy began with a general interest in bibliotherapy. When The International Reading Association Annotated Bibliography on Bibliotherapy \(^1\) included Peller's "Daydreams and Children's Favorite Books", \(^2\) bibliotherapy as it involves daydreams and fantasies became the focus. The problem then became further delineated in terms of the extent to which contemporary books being published for children included the daydreams and fantasies discussed by Peller and other classic writers in psychology. Wide background reading included articles indexed in The Education Index, 1968-1973, but neither ERIC nor Dissertation Abstracts for those years revealed additional material on this aspect of bibliotherapy or children's literature. Six categories of fantasy and five of realism were chosen as the basis for analyzing each book. The question, then, became to what extent would fifty books published between 1967-1973 for children between the ages

\(^1\)Corrine W. Riggs, compiler, Bibliotherapy, An Annotated Bibliography (Newark, Delaware: International Reading Association, 1968), p. 4.

\(^2\)Peller, "Daydreams".
of nine and thirteen contain such fantasies or to what extent would they reflect the realism in children's literature as discussed by Karl\textsuperscript{3} and Merla\textsuperscript{4}.

After children's fiction met the criteria of being published between the years of 1967-1973 for the ages of nine through thirteen years, books were selected on the basis of availability. All could be easily obtained by children within a radius of one mile from the Intermediate School in Shorewood, Wisconsin. The majority came from its school library; the rest were secured from the public library or from the paperback selection of the nearby bookstore.

Each selection was analyzed for the six types of fantasy discussed in Chapter II, or for the following problems reflecting realism: estrangement from parents, involvement with drugs, involvement with sex, parental divorce, or revolt from the establishment. Results of the analyses are shown in the following tables. Explanations will then briefly describe how each book fits into the particular type of fantasy or realism.

**Books Containing Fantasy**

Table 1 lists the books containing fantasy and indicates the type or types of fantasy in each.

\textsuperscript{3}Karl, "Contemporary Children's Literature".

\textsuperscript{4}Merla, "'What Is Real?'".
### TABLE 1

**BOOKS CONTAINING FANTASY**

<table>
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<th>Book</th>
<th>Loss and Return</th>
<th>Reversal of Roles</th>
<th>Heroic Tale- Oedipal Level</th>
<th>The Bad Boy Story</th>
<th>Having The Twin Nots</th>
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<td>About the B'Nai Bagels</td>
<td>1969</td>
<td>x</td>
<td></td>
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<tr>
<td>A Few Fair Days</td>
<td>1971</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
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<tr>
<td>A Game of Dark</td>
<td>1971</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>A Wind in the Door</td>
<td>1973</td>
<td>x</td>
<td>x</td>
<td></td>
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<tr>
<td>Died on a Rainy Sunday</td>
<td>1972</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Five Knucklebones</td>
<td>1972</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
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<tr>
<td>From the Mixed-Up Files of Mrs. Basil E. Frankweiler (George)</td>
<td>1967</td>
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<tr>
<td>I'll Get There. It Better Be Worth the Trip.</td>
<td>1969</td>
<td></td>
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<td></td>
<td>x</td>
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<tr>
<td>John Henry McCoy</td>
<td>1971</td>
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<td>x</td>
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<td>Lion on the Mountain</td>
<td>1972</td>
<td>x</td>
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<td>Me and My Little Brain</td>
<td>1972</td>
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<td>No More Trains to Tottenville</td>
<td>1971</td>
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<td>1972</td>
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The Fantasy of the Reversal of Roles

Mark is the player least likely to succeed on the Little League B'Nai Bagels. When his mother becomes manager and his older brother coach, Mark at first feels that he will get extra help. However, he realizes that he gets less, not more, encouragement and coaching because of their concern about "overlay", places where one's roles overlap with another of his roles; i.e., the role of mother and the role of manager. It is finally Mark's own initiative in finding a street game to practice regularly with which results in a radical improvement. Mark even gets picked for the tournament team, although not as a first choice. Still it is a reversal from being the player worth the least number of points as his family becomes involved in the team's new season.

Also, it is Mark, not his older brother the coach, who discovers cheating in the championship game as a diversion is caused during which one twin is substituted for the other and who keeps the team honest by bringing the deception to the attention of the manager.

The Fantasy of Having a Twin

The twins Sidney and Sylvester seem "built on the fantasy of invincibility achieved through doubling or multiplying the hero . . . as in the old folk tale The Five Chinese Brothers." Simon and Sylvester complement one another as champion little leaguers. Simon is a right hander; Sylvester is a left. They are identical except for handedness and the number of incisors. Thus, minor characters have been built of the twin fantasy.

The Fantasy of Loss and Return

Nine separate episodes make up Lucy's reminiscences about her childhood in pre-World War England. When

5Peller, "Daydreams", p. 422.
Lucy in early childhood is ignored during the preparations of a party for her aunts, she walks along the English coast getting lost and cold but meeting an assortment of adventures. Her family is frantic and Lucy is the center of attention when she is finally returned home.

In another episode, Lucy's mother becomes ill, going to the "fever house" and Lucy suffers feelings of desertion since no one explains to her about her mother's illness.

**A Game of Dark** 1971

The Fantasy of the Heroic Tale-Oedipal Level

Donald Jackson, upset by the illness of his crippled father and the rigidity of his narrow minded mother, begins to imagine that he is actually living a separate existence in which he is a squire to a sympathetic lord of a much earlier England where a monster worm devours and terrorizes the community. The destruction of the evil monster is eventually achieved by Donald. The monster's death coincides with his father's death, and he seems to have achieved a measure of peace in his quest for self acceptance, an acceptance he feels he has never gotten from his parents who have always held his birth responsible for the death of his older sister.

**A Wind in the Door** 1973

The Fantasy of Loss and Return

Meg Murray in her efforts to save her brother, Charles, from a sinister attack of inter-galaxy significance, travels from her parents into both the cosmic and the microcosmic worlds to combat the evil force battling for Charles' life and through Charles, the earth's galaxy.

The Fantasy of Reversal of Roles

Meg is the one who is virtuous enough and intelligent enough to lead the counterattacks. Her prowess is even greater than the personal cherubim who assists her. It is the child who directs the adults and who conquers all.
Five Knucklebones 1972

The Fantasy of Loss and Return

John Penthrope loses his mother to the plague of 1773 and his father to debtor's prison, but through Johnny's adventures, his father is eventually freed and joins Johnny in the new land.

The Fantasy of the Heroic Tale-Oedipal Level

The adventurer survives a plot to kill him after his work on the slave ship is finished, a forecast of doom when his fortune is told by a throw of five knucklebones, a naval battle after which he is adrift at sea, and becoming involved in the Revolutionary conflict. He proves himself a better man than his father had been, even though it is too late to rescue his mother.

(George) 1972

The Fantasy of Having a Twin

A companion is built up in Benjamin's imagination, one whose name is George. George lives inside Benjamin and protects him from the isolation he feels from his peers because of his intellectual superiority. George also protects him from his mother who relies on Benjamin to take his father's place, and from Benjamin's gregarious brother, Howard. Benjamin's George "like many latency fantasies . . . may present a shortcut to grownupness." 6

The Fantasy of the Heroic Tale-Oedipal Level

Benjamin lives with his mother who accepts him as an adult as does his science mentor in spite of Ben's being only in sixth grade. The conflict shows Ben's struggling against many odds, but due to his resourcefulness and fearlessness he triumphs with the help of his alter ego, his imaginary twin, George.

I'll Get There. It Better Be Worth the Trip. 1969

The Fantasy of Having a Twin

Again the boy-dog combination is shown as Davy Ross' black dachshund, Fred, is a combination best friend and wise counselor as Doug faces the death of his

6Ibid..
Grandmother whom he loves and with whom he has been living to go to live in New York City with his divorced, alcoholic mother.

Me and My Little Brain 1972

The Fantasy of the Reversal of Roles

J.D. tries to take over his older brother's reputation as the Boy Brain when Tom leaves Adenville for boarding at the high school. In the tradition of his brother, J.D. tries to outsmart and out-trade his peers in order that he too be known as a Boy Brain. When each plan humorously fails, J.D. resigns himself to being himself, third son and little brain.

But the unexpected arrival of a suddenly orphaned four year old changes J.D.'s sense of values. When Frankie is subsequently brought out of a state of shock by J.D. and adored by him, J.D. finds satisfaction in being an older brother instead of competing with his own older brothers.

J.D.'s little brain proves equal to the task of rescuing Frankie when the little boy is being held hostage by a ruthless killer, thereby winning the adulation, not only of his family, but the entire town.

No More Trains to Tottenville 1971

The Fantasy of Loss and Return

Jane, at sixteen, feels paradoxically very young and very old as she reacts to her mother's sudden desertion of her family in order to join an ashram in India. Jane's attempts to cope with being the woman of the family and to understand the conflicts that being a woman in today's world produce lead her into a romantic adventure in Tottenville with astrology, cognac and World War II nostalgia. When Jane's mother returns Jane finds that she is able to understand her parents better.

Sarah Jane 1972

The Fantasy of the Heroic Tale-Oedipal Level

Sarah Jane loses her mother when cholera kills her. Her father had already left the family in England and in order to find them a better life in Wisconsin. Reunited with her father after four years, she is estranged by his having remarried.
Her daydreams had been to take care of her father upon joining him in Wisconsin. Her jealous feeling of her stepmother having usurped what Sarah Jane feels is her role comprise the theme.

She, The Adventuress 1973
Stories for the Have-Nots

"She is an adventuress" on a sea voyage on a luxurious Italian ship. The ten days on board have the additional allure of a boy of the same age who is a stowaway, and errands with mysterious envelopes which ultimately involve the International Police, but the primary appeal is to the glamor of Maggie's traveling alone on an ocean liner, a "coveted milieu", an exotic environment to enjoy vicariously. The transatlantic crossing becomes a fantasy for readers "who are barred from such experiences in reality".7

Sounder 1969
The Fantasy of the Heroic Tale-Oedipal Level

The oldest son of Black sharecroppers carries on after his father has been arrested and sentenced to a year at hard labor for having stolen to feed his family. As his father fails to return after a year, the boy goes on many journeys to find him. After his father's eventual return, the son continues his education and continues to be man of the family since his father lives only a short time. The strength and nobility of a young boy's efforts to help his mother against staggering odds makes this a heroic tale. He takes his father's place in the family and through his dauntlessness eventually succeeds.

The Autumn People 1973
Stories for the Have-Nots

Romilly encounters a "coveted milieu" as she visits for the first time Karasay Island, the ancestral summer home where her grandmother had grown. But a mystery had kept her great grandmother, the

first Romilly, from the Island. Feeling a spiritual
kinship with her namesake, Romilly pieces together
the frightening events of generations past, becoming
involved with Island witchcraft as she does.

**The Drowning Boy**

1972

**The Fantasy of the Reversal of Roles**

Jason Hurd is the alternately neglected and brow­
beaten younger child of a physician and a chemist
mother who now devotes herself to a vegetable garden
and a senile mother. Largely ignored by his pre­
occupied mother, Jason can do no right for his
perfectionist father who has his own concept of
raising a son. This includes shooting skill for
killing the squirrels and rabbits scampering around
the old farm house they have been in a year, and
swimming in the deep quarry nearby.

Jason would rather drown than swim and does nearly
drown twice. But his successes with the autistic six
year old nephew of the teacher whom he helps during
the summer give him a feeling of personal worth,
especially since it is this woe-be-gone younger child
who is the one to make real headway in bringing the
little boy out of his autism. The favored older
sister has more competition when Jason's father
begins to accept him and begin to form a mutually
respectful relationship.

**The Genie of Sutton Place**

1973

**The Fantasy of the Heroic Tale-Oedipal Level**

When Tim Farr's father died, his newly appointed
guardian tries to change him into her very proper
and dull world. Instead, Tim changes her by involving
her with the excitement of a very special dog named
Sam and a very special genie he materializes through
one of his father's finds from antiquity. As Tim
is "fearless, resourceful and a paradigm of many
virtues, his eventual triumph is assured" in a
light-hearted, humorous version of this fantasy.

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The Fantasy of Having a Twin

Tim's loyal dog, Sam, precipitates a crisis between Tim and his guardian. Sam is the animal companion which is dumb but very loving as discussed by Peller in a variation of the twin fantasy.9

The Night Watchmen 1969

The Fantasy of the Reversal of Roles

As Henry completes his recuperation from a serious illness in the lonely world of being the only child not in school, he attaches himself to two unusual tramps, Josh and Caleb. As Josh and Caleb share their mystery (their own fantasy) with him, Henry realizes the danger of the malevolent men with green eyes. It is Henry who outsmarts the green eyed conspirators and allows Josh and Caleb to resume their hobo riding of the freights. It is "the contrast of who seems to be strong and powerful and who is small and helpless and the sudden unexpected reversal of roles which provide the spice of these stories."10

The Shape of Three 1971

The Fantasy of Having a Twin

The fantasy of finding an alter ego is the basis of this conflict. Greg is run into by a boy he's never seen before but who is his exact replica. Fascinated by the meeting, both Greg and Bruce arrange for future meetings even though the two boys live on opposite sides of the city. Greg, who already has a twin brother, Shane, finds the newly discovered replica an emotional and intellectual match unlike his original fraternal twin. Complications arise when the two families become involved.

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9 Ibid., p. 422.
10 Ibid., p. 418.
The Silver Crown 1968

The Fantasy of Loss and Return

Ellen Carroll's entire family disappears and is presumed dead in an explosion destroying their house while Ellen is out walking. After Ellen saves the world from the evil influences of a group using ancient magic to computerize people for evil, her family is released from the captivity in which they had been placed prior to the explosion.

The Fantasy of the Reversal of Roles

Ellen becomes a queen of good when wearing a silver crown which she had found on her pillow the morning of the explosion. Ellen becomes a powerful leader and tastes the satisfaction of power before she realizes its danger and destroys the crown. It is through her courage that her captive family is released.

The Fantasy of the Bad Boy Story

Ellen is befriended by ten year old Otto Fitzpatrick who accompanies her on her escape. Otto has delinquent tendencies which include the deliberate wrecking of trucks to salvage the merchandise which is not even needed. His foster mother wants to overcome such tendencies by changing his environment, letting him join forces with the fleeing Ellen.

Under the Haystack 1973

The Fantasy of Loss and Return

Thirteen year old Sandy's mother abandons her, leaving her the responsibility of the impoverished farm and two younger sisters. After Sandy handles months of extreme poverty and crises, her mother returns and Sandy is able to forgive and welcome her.

The Fantasy of the Reversal of Roles

Sandy is able to assume the responsibilities of adulthood, managing finances, a farm, two younger sisters and the inquisitive neighbors even though she is still trying to cope with the physical and emotional changes of entering puberty.
"The special milieu" is school life, a large high school to which Azure transfers in her senior year when her family moves from Louisiana to California where her grandmother is in charge of the school cafeteria. Azure works for her grandmother in the cafeteria in addition to attending classes. But what a school cafeteria! Azure's grandmother is a graduate of a famous school for chefs in France. While Azure is working, the principal, the teachers, the track star, the playboy all make frequent stops for succulent snacks and all contribute to Azure's growth toward maturity. This is "a story describing ways and joys of teen agers for those who are still too timid or too young for them . . ."

Books Containing Realism

Table 2 lists the books containing realism and indicates the type or types of realism in each.

A Day No Pigs Would Die

1972

A naturalistic account of the birth of calves begins this extraordinarily simple story of a Shaker farm family and their complete acceptance of life with its beginning in birth, its perpetuation in mating and its ending in death. Robert's father anticipates his own failing health and death in a completely matter-of-fact fashion and his grieving family stoically accepts it as they do the resulting increase in the hardships of the farm.

A Family Failing

1972

Estrangement from Parents

Caught in the middle of a conflict between her parents, Joanna becomes emotionally estranged from both.

Ibid., p. 424.
<table>
<thead>
<tr>
<th>Books</th>
<th>Estrangement from Parents</th>
<th>Involvement with Drugs</th>
<th>Involvement with Sex</th>
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</table>
Parental Divorce

Although Joanna fights against her parents' increasing incompatibility, she ultimately has to accept the permanence of their separation.

Revolt from the Establishment

Joanna's brother drops out of the University program in philosophy and forms an agrarian commune where Joanna visits for a summer, trying on as it were this approach for solving her problems.

Cool Cat 1971

Involvement with Drugs

Drug traffic involves Buddy Williams when potent pills are planted on one of Buddy's friends in an inner city setting.

Don't Play Dead Before You Have To 1970

Parental Divorce

Byron befriends Charlie, whom he met while baby sitting for him. Charlie, intellectually gifted, but emotionally deprived, becomes increasingly disturbed after his parents' divorce until suicide attempts result in his institutionalization. But Byron remains steadfastly loyal, and the prognosis for Charlie seems favorable, largely due to Byron's efforts. In the process, Byron gains new feelings of self respect and his maturity is recognized by his parents. Another thread of the institutionalization theme is Byron's job in a home for the elderly where he finds much in common with and affection for the old people.

Earwax 1972

Involvement with Sex

Norma wins a film making contest. Her prize is a film producing trip through Europe for NASA. As a young American woman traveling alone, Norma has many decisions to make concerning the men she encounters. Norma's main involvement is unconvincing as it concerns the highly sophisticated, middle aged Corbott who is associated with the department of state.
Estrangement from Parents

Neil Comstock cannot communicate with his parents and wonders why his father seems to resent him so deeply. His father is caustic, sarcastic and completely lacking in understanding. His mother is sometimes pleasant, but more usually nagging. Neil wished he had different parents, but tries to get along with them without expecting any emotional support.

Revolt from the Establishment

When Neil befriends the severely retarded and neglected Alan Harper, he begins withdrawing from the society which is so mistreating Alan (dummy) and less obviously, himself. Deserted even by the teacher from whom he expected support for his involvement with Alan, Neil, after a traumatic mob attack, running away and Alan's fatal shooting withdraws into schizophrenia himself. Neil's prognosis is not hopeful as the book ends.

His Own Where

Estrangement from Parents

Buddy's father lies dying as the result of being hit by a car. Buddy grieves for him; he also grieves for his mother who long since deserted them. In the hospital he meets and grows to love Angela. But Angela's parents exploit and beat her. After a particularly severe beating she drags herself to Buddy's. Hospitalization and court action against her parents result in her being sent to a girls' school for dependent girls.

Involvement with Sex

Angela, on leave from the school, finds Buddy and together they go to a park shelter at a reservoir. There their love flourishes in spite of its dim future.

Revolt from the Establishment

Buddy leads the students of his vocational high school in demanding sex education. Following that successful demand, he starts a dance during lunch and
Buddy feels he is acting in what he sees as the school's best interest. Because he has no parent to get him reinstated after the suspension, he cannot go back to school.

Is There a Life After Graduation, Henry Birnbaum? 1971

Revolt from the Establishment

David Schoen's first year at M.I.T. is dominated by his roommate's revolutionary activities. When Ted throws rocks at policemen at a demonstration, David tries to help him by finding him in the hospital after Ted has been beaten in the ensuing arrest. But his efforts during Ted's stay in the hospital and before the courts result in nothing but additional conflict, for Ted has become the hero of the dissidents on all the Boston campuses. Their room becomes such a bomb and drug center that David moves in with two strange girls who have an apartment. Ted is killed as he carries a bomb into a bank; the explosion kills bank personnel as well. As the result of his first year, David is questioning the value of getting a college education at the conclusion of the novel. The question he had asked his best friend while a high school senior receives a negative answer; there is no life after graduation.

Leap Before You Look 1972

Estrangement from Parents

Janine cannot understand her extremely erudite but withdrawn mother who retreats from any effort or any human contact; her only interest is in reading history which she then uses to rationalize her intensely pessimistic view of life. When her parents decide on a divorce, Janine rejects her father as she feels rejected and becomes increasingly resentful of her mother's neurosis.

Parental Divorce

Janine must deal not only with the ordinary social and physical adjustments of being fourteen, but with the central theme of this novel, the divorce of her parents. Her deeply loved father moves from their home, later remarrying, while Janine and her young brother move with their mother to their grandmother's beautiful but cold home in another state.
Janine's bitterness at her father deepens with his plan for remarrying, and it takes many months of increasing maturity for her to make an initial overture to contact him.

Meanwhile, Back at the Castle  1970

Revolt from the Establishment

The entire Henderson family "drops out", buying an island in the Saint Lawrence River. The island is literally "out" of the establishment since it lies between Canada and the U.S. and has been assumed by each country to belong to the other. Declaring it an independent sovereignty, youth is given a chance to establish its own government with representatives from youth movements which the TV coverage has attracted. Government is not as easy as it seems, the youthful leaders of the tiny country discover. But the middle-aged parents maintain their conviction that it is with youth that the future lies.

Mom, The Wolf Man and Me  1972

Parental Divorce

In this variation of the parental separation theme, Bret is quick to explain that her parents are not divorced for she has never had a father. The question of and acceptance of a mother raising her illegitimate child is the center focus in the plot.

Involvement with Sex

Brett tries to figure out sexual mores. When her mother's friend, who happens to be a man, starts staying with them weekends, Brett asks explicitly for information about their relationship.

My Darling, My Hamburger  1969

Involvement with Sex

Maggie's best friend, Liz, tries to discourage her boyfriend, Sean's, increasingly insistent demands. But her unsympathetic mother, and accusing step-father serve to make her more vulnerable to Sean. Liz's subsequent pregnancy, desertion by Sean, abortion and final disgrace in the community deeply affect Maggie. Initially self-conscious and highly self-critical, Maggie meanwhile gains in self acceptance.
She learns to date Dennis and finally to appreciate him as a person with his own feelings of inadequacy. She realizes that there is more to handling boys than following their teacher's advice to "suggest going for a hamburger".

**Pennington's Last Term** 1971

**Estrangement from Parents**

Patrick's parents are quarrelsome and bitter. His mother seems to be a shrill nag who allows him no peace. His father beats and criticizes him. Patrick feels no love or kinship with his parents.

**Revolt from the Establishment**

Patrick Pennington hates school. He is rebellious against the authority, not only of the school, but of the police. Mr. Crocker, the piano teacher, sees good in Patrick and works him ruthlessly to capitalize on his musical talent. His rebelliousness is manifest with great force; the establishment is depicted as lacking in a humane approach to a teen ager with many problems. His violence and stubbornness seem to be his counterattack against a society he feels is attacking him.

**Radigan Cares** 1970

**Revolt from the Establishment**

Doug Radigan's brother, Norm, is anti-establishment, using drugs and leading demonstrations on his college campus. Although Doug is far from an enthusiastic member of his high school as the book begins, his accidental association in a senator's try for the Wisconsin and California primaries changes his outlook increasingly further from Norm's.

**Involvement with Drugs**

Norm and his friends use "grass" regularly and take over the Radigan home for a weekend when Doug was left in charge.

**Run Softly, Go Fast** 1970

**Estrangement from Parents**

David leaves home and refuses to be reconciled with his father, after one attempt fails, even though his father lies dying of cancer.
Involvement with Drugs

After leaving home, David lives with an old friend who turns out to be a drug pusher.

Involvement with Sex

David lives with Maggie, a girl who is very special to him, but she does not consider them mature enough for marriage.

Revolt from the Establishment

David decides in pre-adolescence that his father's morality is a fraud. He uses this disillusionment to turn against, not only his father, but all aspects of the establishment.

That Was Then, This Is Now 1971

Involvement with Drugs

Bryon turns Mark, his best friend as well as his foster brother, in to the police after finding a cache of drugs Mark has been selling. The discovery occurred immediately after the young brother of Bryon's girl friend was discovered on a bad trip at a hippie commune in which he had been living after running away from home.

Revolt from the Establishment

The gang culture in which Mark and Bryon moved had its own rules. Bryon becomes increasingly disillusioned with it until finally he is becoming a "square" establishment member himself, disgusted with the gang ideals of violence and revenge.

The Beethoven Medal 1971

Estrangement from Parents

In a sequel to Pennington's Last Term, Patrick continues to be estranged from his parents, although the plot now concerns his parents less and his girl friend more. It is through her point of view that Patrick's story is being told.
Revolt from the Establishment

Although he has joined the establishment with his advanced musical studies and successful concerts, Pat continues to be rebellious in terms of the police and usual social expectations. In the midst of successful concerts, Patrick is sent to the penitentiary for at least nine months for hitting a policeman. The question remains at the conclusion of the novel whether he will become more or less accepting of society's expectations.

The Boy Who Could Make Himself Disappear

Parental Divorce

Roger's parents are divorced, both from each other and emotionally from Roger as well.

Estrangement from Parents

Roger's father is busy in California. His mother has custody of Roger in spite of her unloving toleration of him which leads into actual child abuse and neglect. Neither parent makes any effort to understand Roger's needs. He is in an emotional vacuum which he unsuccessfully tries to fill with the fashion model he meets in the elevator, with the crippled girl he meets on the street and with his speech therapists. Finally his emotional problems appear too great for him to handle and he is hospitalized with an emotional breakdown.

The Longest Weekend

Involvement with Sex

Eileen's problems in being a mother to her three-year-old illegitimate child form the basis of the plot. Flashbacks trace the reasons for her sexual involvement with Joel. At the end of the longest weekend Joel has reappeared and proposed marriage.

The Siege of Silent Henry

Revolt from the Establishment

Robert Short uses his intelligence to ingratiate himself with teachers and later to become an unscrupulous young businessman. When he "lays siege" psychologically to the elderly Henry in order to discover and take over Henry's profitable ginseng
beds he asks for parental guidance. But his profit-minded father shows nothing but approval of his son's scheming. Henry feels disgust with his parents and himself; nevertheless, he carries out his plan. His contempt is manifest in exploiting the establishment rather than in the more usual form of revolt.

**The Troublemaker**

1971

Revolt from the Establishment

Jessie Wade is the Troublemaker. The trouble he makes is for the rigid high schools he attends. His cause is student rights. His methods at the new school he attends seem within the limits of the law. Gina falls in love with him, and her gentleness helps Jessie to handle the rock concert and proposed student strike peacefully.

**Touching**

1970

Other

Touching is a realistic portrayal of the severe disability of cerebral palsy. There is no sugar coating to the severity of the handicap. Its starkness is added to unnecessarily in having Twinkle lose her eyesight due to an unsympathetic and possibly unethical surgeon's experimentation on her. The stress to family members, the lack of adequate special facilities for the training and care of cerebral palsied children and adults is made clear.

**Viva Chicano**

1970

Revolt from the Establishment

Because the establishment has allowed the Ghetto of Dogtown to be part of any American city, Keeny and his friends feel that their only route lies through revolt. In spite of the evidence he sees around him, Keeny aspires to be a part of society and to be proud of his Mexican ancestry. When his mother, the neighbors and the police all proclaim him guilty without due process of law, he runs away.

**Involvement with Drugs**

Drugs are taken for granted as part of Keeny's world. His attempt to remain off them while on
parole again fails under the pressure of isolation after going into hiding. Contacts with his friends reveal a culture where pills are routinely available and casually ingested.

Estrangement from Parents

Beaten down by the world she fears, Keeny's mother hysterically attacks Keeny as the source of her trouble. It is clear to Keeny that any hope for rehabilitation has to come through escaping his home. When the judge finally rules in favor of placing Keeny in a halfway house run experimentally by his parole office, the official separation from his mother holds hope for Keeny's rehabilitation.

Summary

This chapter, then, has dealt with the kinds of fantasy and the kinds of realism revealed in an analysis of fifty books for children in the age range of nine to thirteen. Tables 1 and 2 listed each book and the kind of fantasy or realism it included. Following Table 1, a brief explanation of the fantasy in each was presented. Following Table 2, a similar explanation was presented for each element of realism found in those books analyzed as involving realism.

Chapter IV will now summarize and interpret the analysis.
CHAPTER IV

SUMMARY

The purpose of this paper has been to discover whether the elements of fantasy conducive to helping children in meeting emotional developmental needs were present in trade books recently published. This was to be ascertained in view of the movement towards children's literature reflecting the changing mores of current society and having an orientation toward physical, economic and social problems.

In using kinds of fantasy discussed in classic psychological literature, trade books published within the last six years did reveal elements of fantasy applicable to recognizing emotional needs as well as other books oriented toward the realism of contemporary man's physical, economic and social needs.

Twenty-seven of the fifty books read and analyzed contained elements of fantasy. They included the following.
TABLE 3
NUMBER OF BOOKS CONTAINING FANTASIES

<table>
<thead>
<tr>
<th>Type of Fantasy</th>
<th>Number of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loss and Return</td>
<td>7</td>
</tr>
<tr>
<td>Reversal of Roles</td>
<td>12</td>
</tr>
<tr>
<td>Heroic Tale--Oedipal Level</td>
<td>8</td>
</tr>
<tr>
<td>Bad Boy Story</td>
<td>2</td>
</tr>
<tr>
<td>Having a Twin</td>
<td>6</td>
</tr>
<tr>
<td>Stories for the Have-Nots</td>
<td>6</td>
</tr>
<tr>
<td>Total Number of Fantasies Identified</td>
<td>41</td>
</tr>
</tbody>
</table>

Twenty-three books contained elements identified as realism.

TABLE 4
NUMBER OF BOOKS CONTAINING REALISM

<table>
<thead>
<tr>
<th>Element of Realism</th>
<th>Number of Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Estrangement from Parents</td>
<td>10</td>
</tr>
<tr>
<td>Involvement with Drugs</td>
<td>5</td>
</tr>
<tr>
<td>Involvement with Sex</td>
<td>6</td>
</tr>
<tr>
<td>Parental Divorce</td>
<td>4</td>
</tr>
<tr>
<td>Revolt from the Establishment</td>
<td>13</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
</tr>
<tr>
<td>Total Elements of Realism Identified</td>
<td>40</td>
</tr>
</tbody>
</table>

Table 5 summarizes the number of books read in terms of the year of publication and indicates the number of elements of fantasy or realism for that year.
TABLE 5
ELEMENTS OF FANTASY AND REALISM--1967-1973

<table>
<thead>
<tr>
<th>Year</th>
<th>Books with Fantasy</th>
<th>Total Fantasies</th>
<th>Books with Realism</th>
<th>Total Kinds of Realism</th>
<th>Total Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>1967</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>1968</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>1969</td>
<td>4</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>1970</td>
<td>0</td>
<td>0</td>
<td>6</td>
<td>12</td>
<td>6</td>
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<tr>
<td>1971</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>14</td>
<td>15</td>
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<tr>
<td>1972</td>
<td>7</td>
<td>12</td>
<td>6</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>1973</td>
<td>6</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>41</td>
<td>23</td>
<td>40</td>
<td>50</td>
</tr>
</tbody>
</table>

No effort was made to choose books that would evenly divide between the classifications of fantasy and realism, since selection was simply on the basis of their availability to the Intermediate School children. Yet the fifty books did divide almost evenly.

Fantasy was represented in each of the years except 1970, where out of six books read, six were interpreted as dealing with realism. In 1973, out of six books read, all were interpreted as dealing with types of fantasy.

Because of the limited number of trade books used and the lack of random selection for statistical analysis, such figures cannot be interpreted statistically. They
suggest, perhaps, that such a study might be indicated. They do, however, serve to answer the question posed by this study. The elements of fantasy as delineated have been occurring from 1967-1973 in fiction available to readers of prepubertal age.
BIBLIOGRAPHY OF PREPUBERTAL FICTION
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SOURCES CONSULTED


