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FROM THE EDITOR

At this time last year, I was rushing to finish the text for the 25th anniversary *Children's Folklore Review* so that I could spend March, April, and May researching in Australia. I did, had a great time, and mailed out *CFR 25* after I returned. I had thought that this year's *CFR* would come together in a more relaxed environment. However, at this point, Laurie and I are rushing to get *CFR* "mocked up" so that the printer can send a bill to the English Department before March 28th; otherwise, the money promised to us will be sent back to the state on that date. If it isn't one thing. . . .

Speaking of funds and publication, the sharp-eyed readers among you will note that the cover of this volume says only "Volume 26"—no issue number. That's because the Children's Folklore Section voted at its annual meeting (see "CFS" 2003 Annual Meeting") to go to a one volume per year publication schedule. There are two reasons for this. First, we will get "more bang for the bucks" this way, publishing more pages of text in one volume that we would have been able to do in two, all other things being equal. Second, we believe the single volume, with its squared back, is a more aesthetically pleasing product.

That said, I think we have another fine volume on our hands. Janice Ackerley's massive 2003 Newell Prize winning paper, "Gender Issues in the Playground Rhymes of New Zealand Children: 1993-2003," leads off the volume, and for the first time, we have a Newell Prize Honorable Mention, Anita L. Gambos' *"The Ugly Duckling*, Hans Christian Andersen: A Story of Transformation." These two are followed by a paper I heard at the 2003 American Conference for Irish Studies Mid-Atlantic Regional Meeting at the University of Maryland, "From Fairies to Famine: How Cultural Identity is Constructed through Irish and Irish American Children's Literature," by Karen Hill McNamara.

The volume concludes with a "Review Roundup: 2003" by CFR Book Review Editor Gail de Vos and her colleague, Merle Harris, the Minutes of the 2003 Annual Meeting of the Children's Folklore Section, the usual Notes and Announcements, and About the Contributors.

As always, send your articles to CFR, tell your libraries to subscribe (still the best deal among academic journals at $10.00/year for USA libraries and $15.00 for non-USA libraries), and see you in Salt Lake City in October.

C.W. Sullivan III

GENDER ISSUES IN THE PLAYGROUND RHYMES OF NEW ZEALAND CHILDREN: 1993-2003

AN ANALYSIS OF THE GENDER ISSUES EMBEDDED WITHIN THE PLAYGROUND RHYMES OF NEW ZEALAND CHILDREN

JANICE ACKERLEY

ABSTRACT

This research investigated the gender issues embedded within the playground rhymes used by New Zealand school children over the last ten years. Comparisons were also made between these present-day rhymes and those from historical collections.

An inductive approach based on grounded theory was used and identified four main classification groupings related to gender:

1. gender based stereotypes,
2. power within both peer groupings and in relation to authority figures,
3. taboo issues including sexual knowledge and references to natural bodily functions and parts,
4. life passages, both traditional and modem day.

Close analysis and interpretation of the rhymes revealed key themes. Links were formed between these themes and current social trends and attitudes. The rhymes used by children were shown to contain hidden transcripts that related to culturally constructed gender issues. At the same time this research presents evidence that important traditional elements of these rhymes were still maintained.

The findings of this research project give insight into the often-subversive world of children's playground culture. The duality of children's playground rhymes was confirmed by this study. Children's playground rhymes are contemporary as well as traditional, innovative and conservative, improvised and inherited. Children preserve the traditions of the past while still managing to adapt their rhymes to reflect concerns of the present.

CHAPTER ONE

Introduction

Background

This researcher has been involved in many different levels of education over the last 30 years, including preschool, primary school, high

school and adult teaching. The interest in children's folklore, and playground rhymes in particular, arose from work as a student, followed by employment as tutor and course director of one of the compulsory papers of the Christchurch College of Education's National Diploma in Children's Literature (NZ). The *Patterns of Language* paper contains a section on children's folklore and involves students in the collection of children's playground rhymes.

Research Questions

- What evidence is there of gender related issues in playground rhymes used by New Zealand children in the period of 1993-2003?
- What comparisons, in relation to gender issues, can be made between current rhymes and past collections?

Rationale

The close examination of the folk rhymes of New Zealand children gives an insight into their culture, a world not readily accessible to the casual adult observer. The contention that in this highly media and technological focussed age children have lost the art of playing has been disproved by studies of several researchers (Factor, 1988; Sutton-Smith, 1999; Bishop & Curtis, 2001; Kelsey, 2001). After the initial assumption by the Opies (1959) "that children no longer cherished their traditional lore" (5) they concluded their study of 5000 United Kingdom school children with the finding that

> the modern schoolchild, when out of sight and on his own, appears to be rich in language, well-versed in custom, a respecter of details of his own code, and a practising authority on traditional self-amusements. (9)

Recognition of gender issues, such as gender segregation in play and the identification of different play styles have been the focus of research studies, (Factor, 1988;. Thorne, 1993; Sutton-Smith, 1999; Hughes, 1999). Also consideration of gender issues within the rhymes themselves have been examined to some extent (McMahon & Sutton-Smith, 1999; Grugeon, 2001; Arleo, 2001).

Analysis and interpretation of the rhymes will establish links between the gender issues contained within the rhymes and the wider society in which they exist. These issues are both culturally constructed and are part of the subversive nature of playground rhymes (Grugeon, 1993). The links between tradition and modernity that exist will also be examined with referral to folklore collections of the past.

> Children play for fun. In the process of play, particularly rule-governed play, children learn and practise skills and test themselves physically, socially and intellectually. The traditional games of the schoolground are as important to children's development as formal lessons in the classroom (Factor, 1983, 108).

> Children's play traditions often reveal dimensions of creativity, artistry and complexity in their own right, including carnivalesque, subversive and parodic elements as well as normative ones. (Bishop and Curtis, 2001, 8)

To appreciate the value and importance of children's folklore, adults need to surpass what Sutton-Smith refers to as the "triviality barrier" (1970) in which the non serious is not necessarily deemed as unimportant.

> The infant appears to babble for the joy of hearing himself. The child plays for the fun of it. The adults return addictively to their games for the enjoyments they find contained within them. We are saying, that is, that childlore deals not only with a definite series of *expressive forms* that can be traced throughout human development, but that these forms are normally, in some sense, self-motivating structures. Which is after all only what generations of humanists have been saying when they have claimed that poetry, drama and other forms of human expression have their own intrinsic vocabulary and system of internal dynamics which must be understood in their own right before it is possible to study how they can be put to the service of this or that functional end. .. It is true, then, that childlore deals with behaviour that has traditionally been regarded as nonserious, but as this behaviour appears to be a systematic part of the human repertoire, to think, therefore, it is unimportant might be a mistake. (Sutton-Smith, cited in Bishop & Curtis, 2001, 7)

With the recognised move of children's folklore play from the physical to the more symbolic and verbal (McMahon & Sutton-Smith, 1999), this researcher believes that it is important to take a more interpretative approach with collections of children's playground rhymes, in terms of looking beyond the surface of the text. This move from the physical to the verbal can be clearly seen when comparing the collections by Knapp & Knapp (1976) and Bronner (1988) with the earlier collections of Newell (1883) and Gomme (1894). The nineteenth century collections contain relatively little mention of purely verbal play,

whilst the later collections have over half the examples given related to verbal or symbolic folklore.

This researcher believes that it is important to go beyond the collection of playground rhymes and to interrogate the text, in this instance looking for issues related to gender. McMahon and Sutton-Smith (1999) recognised and encouraged a trend towards interpretative research and observation of context, both "historical and situational" (306). This researcher will use a similar approach using a combination of historical and present-day collections.

CHAPTER TWO
Literature Review

Before considering literature related to the gender issues within playground rhymes, it is necessary to define more precisely the terms such as "children's folklore," "playground rhymes" and "gender issues" used in this study, and also to make a distinction between nursery rhymes and playground rhymes. This literature review will then move to examine historical influences and the research related to gender issues within the playground and within the rhymes themselves.

Defining the Key Terms

- **Children's Folklore**

According to Bishop and Curtis (2001), the term folklore was first used by William Thoms, writing under the pseudonym of Ambrose Merton, in 1846. It referred to the lore of the people and included the traditions of childhood.

The recognition of childlore resulted in collections and research by the likes of Gomme (1894-98), Sutton-Smith (1959), the Opies (1959), Turner, (1969) and Knapp (1976). The items of childlore collected were regarded as folkloric because they were passed on by word of mouth and involved informal "watching, listening and copying of others." (Bishop & Curtis, 2001, 5)

> The traditional formalised play activities of children, including forms of speech play and verbal art, that are engaged in and maintained by children themselves, within the peer group. Familiar genres of children's folklore include riddles, games, jokes, taunts, retorts, hand-claps, counting-out rhymes, catches, ring plays and jump-rope rhymes. It is likewise distinguished from, though it may share items and genres and have other continuities with, adult folklore. (Bauman, cited in Sutton-Smith, 1999, 172)

Folklore can also include such diverse activities as pranks, fortune telling, secret languages, tall stories, tongue twisters and superstitions. (Opie, 1959)

Folklore may be "contemporary as well as traditional, improvised as well as inherited" (Factor, 1988, 8), also innovative and conservative, variable and constrained. (Zumwalt, 1999)

- **Playground Rhymes**

A vital and vibrant component of children's folklore is the rhymes that children use in the playground.

> Play rhymes are the rhymes which children use for their games-for skipping, hand-clapping, ball-bouncing, chasing games, for deciding who is to be 'he,' or to establish supremacy, to defend themselves, to express their affection or anger, or simply to amuse themselves and one another. (Turner *et al,* 1978, vii)

> Children's traditional culture is an expression of their own beliefs and values, not isolated from contact with the adult world, but specific to themselves. Rhymes and other linguistic play are created and reproduced for children's own purposes, not for those of folklorists, the educational system or publishers. . . . Children create and pass on their rhymes for their own enjoyment as they play. They are a living, active art, made by children for their own purposes, their content to be taken in at the children's own level, and that is how they are best understood. (Boyes, cited in Bishop & Curtis, 2001, 8)

Playground rhymes need to be distinguished from nursery rhymes. The Opies (I959) noted not only a difference in cadence and subject matter, but also in the mode of transmission.

> While the nursery rhymes passes from a mother to another adult to the small child on her knee, the school rhyme circulates simply from child to child, usually outside the home, and beyond the influence of the family circle. By its nature a nursery rhyme is a jingle preserved and propagated not by children but by adults, and in this sense it is an "adult" rhyme. It is a rhyme which is adult approved. The school child's verses are not intended for adult ears. (Opie, 1959,21)

- **Gender Issues**

Ivy (1994) distinguishes sex from gender by considering that sex is biologically determined and consists of the biological and physical characteristics that make us male and female. Gender, however, is more wide ranging, and includes psychological and emotional characteristics, as well as personality, attitudes, beliefs and values. Gender is culturally constructed as opposed to being biologically determined.

Thorne (1993) sees gender as a highly visible source of individual and social identity. Gender refers to "cultural and social phenomena-divisions of labour, activity and identity which are associated with but not fully determined by biological sex." (Thorne, 1986, I)

> Gender is not a unitary, or 'natural' fact, but takes shape in concrete, historically changing social relationships. (Thorne *et al.*, cited in Ivy, 1994, 7)

According to Ivy (1994), children learn gender-related behaviours from their social contacts with their peers, parents and other adults, and they model the actions, thoughts and emotions as they see them. Reflections of these observations can be seen in the text of some of the rhymes they use in the playground.

Introduction

Children's folklore, under examination here, focuses on the rhymes, chants, insults, taunts, rituals, riddles and parodies that are part of the folkloric traditions of children's play. This type of play has been classified as "verbal play" (Bishop & Curtis, 200 I, 13), as opposed to physical play and imaginative play.

Much of this verbal play contains hidden transcripts or underlying issues that are perhaps not immediately obvious as children struggle for mastery and autonomy as a subordinate group. According to Grugeon (1993) playground rhymes form part of a subversive counter culture that occupies a different domain from the official school culture. It is the purpose of this literature review and following my research to consider what these hidden transcripts involve, in particular those related to gender issues.

> Every subordinate group creates, out of its ordeal, a "hidden transcript" that represents a critique of power spoken behind the back of the dominant. (McMahon, cited in Sutton-Smith, 1997, 115)

While the age range of the children most involved in verbal play fits into the area known as middle childhood, "the period between early childhood and puberty" (Factor, 1988, 5), the rhymes associated with

games "belong almost exclusively to the eight to thirteen-year-old group" (Turner *et al*, 1978, 158). However rhymes of the playground, classified by Turner (1978) as "For Amusement Only" (158), cover a greater age range, extending from five to sixteen years. This section includes parodies as well as the more obscene playground rhymes. Primary school playgrounds are the focus of much of this activity, as "playgrounds themselves may be the only school setting in which spontaneous peer interactions are condoned." (Borman, 1979,251)

Historical Background

As the origins of folklore are firmly grounded in tradition it is important to consider features of the past that may have influenced the folk play of children today. Folklore provides "a link with the past but also a vibrant force in the present" (Sutton-Smith, 1999,27).

During the Middle Ages singing games were part of a courtship ritual for intending partners. By the 1800s these same games had developed into fantasies of marriage, "games of unsophisticated girls who could make their choices among other girls largely without the presence of boys at all" (McMahon & Sutton-Smith, 1999, 294). Apart from these singing games, boys were involved in a greater variety of traditional game pursuits than girls (Sutton-Smith, 1981). This is an historical reversal, as today it is the girls who are the chief preservers and initiators of folklore (Sutton-Smith, 1999).

Lady Gomme (1898) identified gender distinctions that divided the play traditions of children into dramatic play, being the property of girls, and competitive play, the property of boys (Turner, 1969). Sutton-Smith relates this to a significant factor "that girls acquire a consciousness of their future roles earlier than do boys, and that many girls' games act out these roles" (Sutton-Smith, 1959, 53-54). This consciousness was reflected in the language of the rhymes.

In the early 1900s girls, given greater freedom in terms of dress, footwear and in the playground, as well as being unchallenged by organised sports, became the chief participants in, and preservers of folklore (Turner, 1969; Sutton-Smith, 1981; Grugeon, 1988; Carpenter, 2001). The change also included a movement from static singing games to the more physical skipping, hand clapping, handstand and ball bouncing games for girls. These aerobic games were most often accompanied by rhymes. This resurgence of rhymes, from only two or three rhymes in 1900 to over fifty skipping rhymes identified in the 1950s (Sutton-Smith, 1981) is partly attributed to the fact that many were now being published in children's magazines and annuals.

The general trend away from the physical aspects of folklore play to the more verbal is a result of a number of factors. In a move away from the freedom of the 1950s 1960s, restrictions on children's play and free time increased during the 1970s through to current times.

These restrictions can be attributed to a number of factors, including safety issues, increased academic emphasis and an increase in the adult direction of organised sports and after school activities.

> The shift from physical to verbal play may reflect not only the general cultural changes in the world of adult work, from manual to symbolic, but also changes in the actual freedom that children have to carry out their older traditions of play. (McMahon & Sutton-Smith, 1999,299)

Commercial influences, in terms of modern entertainment and recreation, have also impacted and resulted in a shift from physical to verbal play (Sutton-Smith, 1981). "Perhaps current childhood does indeed occupy more verbal crevices and less obvious physical space than used to be the case." (McMahon & Sutton-Smith, 1999)

These changing trends can be seen when examining folklore collections of the past. The early collectors were more interested in the continuity of traditions than in looking for any variation or change. "They believed that the games and verbal lore of childhood were relics of adult traditions fallen into disrepair-fallen into the nursery, where they were taken up and tenaciously maintained" (Factor, 1988, 11).
Lady Gomme (1894) remarked,

> Children do not invent, but they imitate or mimic very largely, and in many of these games we have, there is little doubt, unconscious folk-dramas of events and customs which were at one time being enacted as a part of the serious concerns of life before the eyes of children many generations ago. (Gomme cited in Factor, 1988, 12)

Children's playground rhymes today are both creative and conservative and incorporate references to cultural influences into their rhymes.

Gender issues within the playground today.

Recent folklore researchers have recognised that, although essentially traditional, many of the folklore rhymes of recent times are based on dualisms that link the past with the present, tradition with modernity. This influence beyond the traditional is reflected in the comment by McMahon & Sutton-Smith, "Children's folklore appears in many games to have taken on the character of modern mass-media culture, with its cycles of fashion and popularity" (McMahon & Sutton-Smith, 1999,294).

- **Gender Segregation**

Gender differences can be readily observed in any school playground. Historical segregation of play areas still has repercussions in the playgrounds of today and impacts on gender issues within the playground. Researchers have found that when given a choice of play associates, children still choose same sex groupings (Borman, 1979; Factor, 1988; Thorne, 1993; Boyatzis, 1999). Studies have shown that this same sex preference increases with age (Martin *et al*, 1999). Peer interactions are segregated from as young as three years of age, and increase through to eleven years (Maccoby, 1990). Other studies have shown that greater sex integration occurs away from the school playground, in home and community environments (Thorne, 1993). Mixed gender play has also been found to occur more in schools with a wide social intake or in schools with children from more professional homes (Kelsey, 2001). Integration is more likely to occur with adult intervention or when adults give attention to gender equity (Zhumkhawala, 1997; Maccoby, 1990; Jaffe, 1998).

- **Different Play Styles**

There is an extensive body of literature available describing the gender differences in the play styles of boys and girls (Factor, 1988; Sutton-Smith, 1999; Hughes, 1999; Boyatzis, 1999). These differences are attributed to social, cultural and possibly biological factors. Mechling (2000) recognises the "complex dance between biology and culture in children's lives." Feminism expounds the view that all gender is a social construction (Thorne, 1993), however there are biological differences that can't be dismissed, based on "different bodies" (Mechling, 2000, 1).

Thorne (1993) expressed objections to the different culture model, in that it "implied that girls and boys are always apart" (90), and did not take into account the cross gender interactions that occur both in and out of school. Also she noted that this model "embeds the experiences of dominants and marginalises many other groups and individuals" (90).

Research has produced evidence of these gender-related differences. Considering first the social purposes of play, Sutton-Smith (1997) saw inclusion and exclusion as power tactics that differentiate girls from boys. "The most important thing about play is to be included and not excluded from the group's activities. Much of female play is about the play of exclusion" (103). Similarly, James (1993), in her studies of play in Great Britain, noted the importance for both sexes of developing play skills to avoid being seen as an outsider or different. "For boys this means manipulating the important signifiers of masculinity—'toughness' and 'physical prowess'—in the process of play; for

girls it means demonstrating through play the nurturing skills of wives, mothers and managers" (198).

Differences in play styles show boys to be more physical, more active and more involved in rough and tumble play than girls (Thorne, 1993; Lewis & Phillipsen, 1998; Butcher, 1999; Vissel, 1993). Girls "tend to participate in sedentary games or activities and spend much of their time in socialising activities" (Butcher, 1999, 249) and from Estonian folklorist, Anu Vissel (1993), "Girls like those games that serve to set off and cultivate deftness, lightness and grace of movement" (1).

These differences are correspondingly reflected in use of playground space. In the 1980s Grugeon's (2001) research observed "girls seem to be marginalised on the edges of the playground as boys monopolised the centre space to play football" (101). She noted that since then schools have made some effort to make playground space more accessible to all. Similar observations were made by Lindsay & Palmer (1981) and Thorne (1993). The former found that it was the younger girls especially who stayed close to the safety and security of the school buildings and looked for adult contact. Thorne (1993) also noted that the boys had control of ten times more playground space than the girls, and even then they would still invade the limited play area of the girls.

Another area of difference in play styles relates to the boys' tendency to emphasise competitiveness as opposed to the girls' desire for cooperation (Lindsay & Palmer, 1981; Thorne, 1993; Twarek, 1994; Lewis & Phillipsen, 1998). "While boys use a rhetoric of contests and teams, girls describe their relations using language which stresses cooperation and 'being nice'" (Thorne & Luria, 1986, 179).

Gender issues within playground rhymes.

- **The Power Perspective**

Power related aspects are at the centre of much of what children's folklore is about. Modem folklore researchers have recognised the need

> to look beneath the superficially placid surface of children's play to understand how important are the power-related aspects of children's folklore and its formation. . . the dominant theme throughout is that of the power children exercise over each other, and the power they seek in their relationships to adults, mythical or real. (McMahon & Sutton-Smith, 1999, 299)

The power exercised by children in the area of playground rhymes relates to both that of language and relationships. The ownership children have of playground rhymes allows them to manipulate language for their own purposes, free from adult control. The power within the

rhymes themselves relates to control over others, whether this be peers, inter-gender relationships, or adults, authority figures in particular because, ". . . as children compose the most powerless subaltern group, we should expect them to have multiple and complex ways of subverting authority." (McMahon & Sutton-Smith, 1999,302)

Teachers, in particular, are often the subjects of such verbal assaults with parodies such as such favourites as:

Row, row row your boat,
Gently down the stream,
Throw your teacher overboard,
And listen to ***her*** *scream!*

and

Pokare, kare, ana,
I had a squashed banana,
I threw it at the teacher,
She *said come here. . .*

A gender based issue arising from such rhymes relates to whether the female teacher is a greater target than her male counterpart, and if so why this would be the case.

There is also evidence that many of these rhymes are part of a culture of subversive acts of resistance against both adult authority and at times the other gender (Factor, 1988; Grugeon, 2001). Attempts by school authorities to ban or limit these rhymes, as occurred in Australia (Factor, 1988, 176) and in Britain (Grugeon, 2001,101), have only served to drive them underground or make children more cautious with their use when near adults.

Although close interaction between the sexes is not necessarily a feature of playground activity in the middle years, Factor (1988) observed that "rhymes and games are shared throughout the school" (136). She also noted that with the changes in social values and attitudes, evidence of power conflicts between the sexes became obvious in the development of some of the rhymes. The 60s rhyme,

Girls are weak,
Chuck 'em in the creek.
Boys are strong,
Like King Kong.

produced many variants from the 70s onwards that reflect this sparring and was possibly influenced by the development of girl power, with the intense "girls can do anything" campaign of the time.

Boys have the muscles,
Girls have the brains.
Boys are the stupidest,
And we won the games. (140)

Grugeon (1993) noted in her collection of rhymes from girls that

> Listening to the words of the songs which accompany these games and watching the actions involved, a robust and challenging tone is apparent-parodying and ridiculing. Men and boys are mocked. . . In many versions the boyfriend is thrown around until he loses his underpants. Boyfriends have 'pickles' on their nose and are in danger of having their willies drastically shortened and balls caught in barbed wire. (23)

Grugeon recognised that girls use language, in preference to actual physical aggression, as a peaceful means of retaliation to the provocation of boys.

- **The Rude and Crude**

Boys and girls are both actively involved in rhymes that challenge and defy adult standards and conventions. These rhymes give children the opportunity to explore taboo subjects and adult themes within the safe environment of the school playground (Grugeon, 1988). There are a variety of terms used by researchers of the past to describe this type of rhyme. The Opies (1959, 113-116) used the terms "erotic verse" or "the improper." Other terms used include "vulgar rhymes" (Turner, 1978, 162), "obscene rhymes" (Sutton-Smith, 1981, 95), "shockers" (Knapp & Knapp, (1976, 179-189). Lowenstein also made reference to "improper rhymes" and defined them as

> . . . those rhymes created or circulated by children, which are calculated to shock or disgust the listener, to challenge adult refinement and to show, in the case of jokes about sex, that the child concerned is aware of its mysteries and has penetrated the adult veil of secrecy about sexual matters. (Lowenstein, 1974,1)

Lowenstein's "Shocking, Shocking, Shocking" (1974) exposed a number of children's improper rhymes that were current in Australia during the 1960s and 1970s. She found that it was the "good" girls who were the real experts in this area, rather than the "bad" boys. Her findings disputed the belief that obscene rhymes were commonly circulated among boys and "not very nice girls" or belonged to the "ogre child" or "delinquent" (Opie, 1959, 115-116). Also disputed was the finding that

these rhymes were more likely to be known by working class children than the sheltered middle class girls, who were in fact the source of much of Lowenstein's material (6). Similarly, Factor (2000) commented that,

> In my experience there are students at the most expensive private girls' schools who have as extensive a repertoire of vulgar and abusive rituals as the toughest, roughest boys in the working class suburbs of our major cities. (xxii)

This contrasted directly with the comments from the previous century by Bolton (1888).

> We take pleasure in stating that in all our oral and written communications with children in every walk of life we have not received a single vulgar rhyme, nor one containing foul language. The nearest approach to an oath is the exclamation 'Gracious Peter.' (Bolton, cited in Turner *et al*, 1978, 158)

The Opies' (1959) claim likewise that, "genuinely erotic verse, however, is unusual" (115) in children's groups. Comments such as these are reflections of the collectors' attitudes and their relationship with the children they were involved with, and also possibly reflect the more restrictive attitudes of that particular era.

In more recent years researchers have acknowledged the gendered nature of the content of the rhymes themselves. Grugeon (2001) expressed a strong interest in the

> gendered nature of the content of the singing games played by girls in the first four years at school, in the way these games parody adult norms and behaviour, often dealing with taboo subjects through mocking and subversive texts. (99)

Rhymes such as the prolific "When Susie was a baby" allow young girls to explore the possibilities of adult life and the new roles they will soon be encountering in terms of the passage of life from infancy to death and after (Factor, 1988; Arleo, 2001). These rhymes allow children a "freedom from customary propriety" (Factor, 1988, 174) and to explore issues not available in their non-play lives. Sexually suggestive verses have been added and adapted across "social, political, linguistic and geographical barriers" (Arleo, 2001, 130).

> *When Suzy was a teenager, a teenager, a teenager*
> *When Suzy was a teenager, she used to go like this:*
> *'Ooh, aah, I lost my bra in my boyfriend's car,*
> *I don't know where my knickers are.*

Ooh, aah, there they are—
Hanging in my boyfriend's car. (Arleo, 131)

Grugeon (2001) also examined the use of Spice Girl songs parodied by young girls and accompanied by explicitly sexual and provocative actions, in terms of the process of media texts being adapted to the playground. Such rhymes also demonstrate the ease with which popular culture and mass media can be absorbed into children's play (Ackerley, 2002).

> "The existence of vulgar and obscene children's lore is now recognised as a universal phenomenon. . ." (Factor, 1988, 160)

The usage of these rhymes gives a certain satisfaction, not only in playful exploration of language, but also in the exploration of adult taboos, and the appearance of "knowing" about such adult matters beyond their current experience. These rhymes give the participant an air of maturity that temporarily disguises the ignorance and inexperience. The children appear to know more than they do.

The openness of boys is contrasted with the subversiveness of the girls. Thome and Luria's (1986) observations of playground behaviour show the boys being more prepared to take risks.

> Both girls and boys know dirty words but flaunting of the words and risking punishment for their use is more frequent in boys' than in girls' groups. Dirty talk is a stable part of the repertoire of boys' groups. Such talk defines their groups as outside the reach of school discipline (180-81)

The more subversive and private nature of the girls' behaviour sees them partaking in "giggling sessions" (183) on carefully guarded topics.

- **Sex Role Stereotypes**

Children's playground rhymes reflect the division between tradition and modernity, stability and change, the conservative and the innovative. The traditions of the past are preserved even though social changes have taken place. Virginia Caputo (1990) focuses on the traditional in her studies into children's songs in Canadian schools.

> Changes in adult culture, with regard to issues of equality between men and women, the re-evaluation of patriarchal attitudes. . . do not seem to be reflected in children's musical culture as much as one might expect. (4)

Factor (1988), however, had a greater awareness in the variations in the rhymes reflecting changes in attitudes and societal values. She commented that changes in rhymes over time are a result "of children's acute observation and awareness of shifts in social values, their sharp ear for whatever is new and newsworthy." (142)

Sutton-Smith (1972) also recognised this duality. "In seeking to understand children at play. . . we must hold in mind the dual fact that children are innovative as well as conservative" (65). Mary and Herbert Knapp also stress that "while children are remarkably conservative in preserving their traditions for generations, they are also very flexible in adapting their lore to present concerns" (Knapp & Knapp, 1976, 14).

In response to the publicity about the longevity of women the following rhyme was heard in Australian playgrounds:

Boys are weak,
Chuck 'em in the creek.
Girls are stronger,
They live longer.
(Factor, 1988, 141)

Jorgenson (1980) commented that rhymes such as this, and the Susie saga

> often carry with them partially hidden attitudes, values and feelings which are particularly important to female children in this age group of approximately five to twelve years. At this time in their lives, young girls are beginning to consider the possibilities inherent in adult life and the new roles they will soon be encountering, especially ones such as girl friend, wife and mother. (63)

Issues arising and methodological considerations.

As a result of considering a wide range of research related to children's play and folklore, there are two key issues that emerge. First is the trend of moving away from the consideration and collection of what children play, to the investigation of why and how these folklore traditions are kept alive. The comprehensive collections of the past decades (Opie, 1959; Opie, 1969; Turner, 1969; Kelsey, 1962-1990), though still of great value, have given way to greater consideration of the conditions under which such play occurs (Thorne, 1993; Grugeon, 2001; Bishop & Curtis, 2001).

McMahon & Sutton-Smith (1999) have recognised and encouraged a trend towards interpretive research and observations of context, both "historical and situational" (306) with a caution on being over zealous

in "reading into children's folklore what simply isn't there" (306). Related to the consideration of the situational, is the fact that-the research cited in this review occurs largely in the school playground. Gender characteristics may be quite different had more observations been carried out in the neighbourhood or home environments. The social context of such research is of vital importance.

Limitations of earlier research collections have included the problems of the biases of the collectors and their methods (Turner, 1969; Grugeon, 1988). Turner speculated that early collections such as Bolton's (1888) collection of counting out rhymes did not include rude rhymes because the children he collected them from did not "want to offend him" (158).

The second issue to be aware of is related to the danger of creating a mind set prior to carrying out research. Thorne (1993) warns against the different culture mind set when considering gender issues. If observers concentrate their observations on distinct boy-girl groupings, then results will be different to observations with a focus on interaction between the two groups. Thorne (1993) advises starting "with a sense of the whole rather than an assumption of gender as separation and difference" (108).

Similarly verbal folklore should not be considered as entirely distinct from the adult world, as much of this rhetoric results from observations and mimicry of adults. With a recognised increase in verbal play with age, the boundaries between adult and children's humour are less defined, especially when considering the more vulgar rhymes. So much so that "in their mid teens, it is difficult to divide their rude rhymes and jokes from the adult tradition" (Lowenstein, 1974, 1).

Conclusion

This literature review has considered the gender implications embedded in children's playground rhymes. There is a strong historical influence, seen in the physical gender divisions in the playgrounds 1990s and earlier. Environmental and social changes from the middle of the 20th century have resulted in a move from physical folklore play to more emphasis on the verbal and symbolic.

Although girls are shown to be the bearers and preservers of the traditional playground rhymes, inter-gender rivalry can be acted out through playground rhymes. Both sexes use rhymes as a vehicle to mock the power of those who have authority over them. The parodying of adult norms of behaviour and the exploration of a variety of possibilities in terms of the passages of life also feature gender, along with sexuality and stereotypes, which are also explored through these rhymes.

CHAPTER THREE
Methodology
Introduction

There are two parts to this research process.

1. The collection and organisation of the data, and
2. The close examination of the raw data for identification of patterns, themes and issues related to the objectives of this research.

- **Over view of General Collection Methods**

> Folklore has traditionally relied on multiple methodologies. Among the most prominent of these techniques are reminiscences, interviews and diaries, surveys and questionnaires, observations and experiments. (Fine, 1999, 121)

This researcher acknowledges that the multi-method approach produces the most complete range of data, but practicalities such as time constraints, resources and expenses must be taken into consideration. Notable researchers in the field of the collection of children's folklore have used a variety of methods depending on the focus of their studies. A combination of reminiscences (oral history) and observations were used by the Opies (1959, 1969), Sutton-Smith (1959, 1981), Bronner, (1988), Knapp & Knapp (1976), Factor (1983-1988), Turner (1969), and Lowenstein (1974). Reminiscences have the advantage of being relatively easy to collect and can yield historical or comparative data. However, the material collected is verbal rather than behaviour based and, because it is based on recall, may be subject to inaccuracies.

Observations have the advantage of occurring in a natural context and may involve video or audio recording. This technique was used by Goodwin (1985), Hughes (1999), Marsh (2001) and Beresin (1999) and has the advantage of going beyond the text of the rhyme, capturing the verbal nuances, cadence and rhythm. It also places the folklore in a social setting

Hughes (1999) combined interviews with observations and focussed on the 'how' of play in observing the social interaction in the midst of playground games, four square in particular, with the contention that "the gaming of the game is as important as the game" (72). She commented that with this research technique the researcher does not know beforehand exactly what the outcomes will be and, therefore, must remain open to all possibilities. Marsh (2001) and Beresin's (1999) research, using audio-visual techniques, allowed the research to go beyond the text and reveal intricacies of the wider social setting. The trend in recent years has been to conduct research that examines the

broader context of the games, but with a narrower focus on a particular games' type; for example, Beresin (1999) examined jump rope rhymes, Hughes (1999) four square, and Marsh (2001) hand clapping games.

Data Source and Collection

The collection method used for this research project is a result of the researcher's involvement with the National Diploma in Children's Literature (N.Z.). Students of the *Patterns of Language* course (C.L. 713), for which the researcher is currently the Course Director, were required to collect samples of children's playground rhymes on a standardised form (Appendix II) and submit this to their tutor as a course requirement. The transcript of the rhyme, the place and method of collection, the social context, significant oral features and details relating to gender, culture and the age of the children involved, were all recorded on this form. Permission was granted from the Centre for Children's Literature, Christchurch College of Education, to use this collection for research purposes. The rhymes have been collected since 1993 and have been filed by the researcher on a first line or title basis. The collection at the present time numbers just over 4000 individual items. The rhymes used for analysis by this researcher were rhymes that were current in the last ten years.

For the purpose of historical comparisons, however, the researcher will consider rhymes that were recalled by respondents from earlier times, as well as rhymes from the collections of Sutton-Smith (1959; 1972; 1981); Turner (1969; 1978); Opie (1959,1969,1985); and Factor (1983-1988).

Advantages and Disadvantages of Collection Method

The method of collection used for this research resulted in a wide geographical coverage. This coverage extended throughout New Zealand from the top of the North Island to the bottom of the South Island. A wide range of community types were also covered in the collection, ranging from large multi-cultural city schools to small rural communities. This extent of coverage would have been very difficult and time consuming if observational studies had been carried out by the researcher alone.

This method employs a combination of techniques including reminiscences, observations and informal interviews with individuals or groups of children in both school and community settings. The collectors of the rhymes include parents, teachers, librarians, recent graduates, teacher trainees and people in general, who have an interest in children's language and books. Using this method of collection minimises possible ethical issues, as the rhymes are recorded anonymously as far as the user is concerned, with the collectors' details recorded only for the purposes of follow up or clarification. Collectors, however, must

be mindful of the child's privacy and the need to be sensitive to any possible discomfort that may be caused. As adults we are intruders in the child's private world and sensitivity relating to issues of compulsion and authoritarianism should be realised.

Possible limitations of the collection method would be that the data is verbally based rather than context based. There is only limited consideration of the physical and social aspects of the rhymes, with the focus being on the accurate transcribing of the text of the language used. Video or oral tape recordings would allow many other features of the rhymes to be examined, but this would not have produced the quantity and wide range of material and would not be possible within the time frame of this study.

This is a haphazard, rather than systematic method of collection. The researcher must also accept that there will be a level of inconsistency with having so many individuals collecting the rhymes. A wide variety of methods were used for this purpose, including direct observations in both the playground and home, recollection interviews and some written responses from students. Consideration must also be given to the adult intrusiveness factor, children will only tell us what we think they want to hear. This factor was recognised by Turner (1969,158).

Research Method

The researcher considered that qualitative research design best suited the mode of analysis needed to meet the objectives of this project. The research design involves an inductive process of moving from specific data to a general theory.

> Researchers adopting a qualitative perspective are more concerned to understand individual's perceptions of the world. They seek insight rather than statistical analysis. (Bell, 1993, 5-6)

This analysis contrasts with quantitative research methods that rely on deductive thinking, or the process of moving from general theory to specific observations. Qualitative research is ideal when working with subjects in social and cultural contexts.

The grounded theory approach, linked to qualitative methodology, involves the close inspection and analysis of qualitative data. Grounded theory is a

> qualitative research method that uses a systematic set of procedures to develop an inductively derived theory about a phenomenon. (Strauss & Corbib, cited in Neuman, 1997)

This is an inductive method that involves continuous interplay between data and analysis. From the close analysis of the data salient categories and themes should emerge.

The stages in moving from the raw data to the development of a grounded theory are as follows:

1. **Collection** of raw data
2. **Organisation** of data, filing, creating a computer data base, sorting larger units of data into smaller ones.
3. **Perusal**. Getting overall sense of data, jotting down preliminary interpretations.
4. **Classification**. Grouping data into themes. Looking for patterns. Finding meaning in data.
5. **Synthesis**. Integrating and summarising data. Offering hypothesis or propositions
6. **Final Report**

(Leedy, P, 2001)

The **collection** of the raw data has already been described in 3.1 above. The **organisation** of data involved the filing of individual rhyme items as they came to hand on a first line or title basis. The data based sorting involved a spread sheet table organised in terms of type of rhyme and gender usage, that is whether the rhyme was used by male, female or mixed groupings. The eight main categories for the types of rhyme that emerged were skipping, clapping, taunts and teases, parodies, counting out, elastics, crude rhymes and amusement rhymes. This enabled the researcher to become familiar with the wide range of data and also to distinguish between those rhymes which were current and those that were based on historical recall. This information was also valuable when looking at the gender usage of individual rhymes and details of this are included in the appendix of this study. The next stage involved the **perusal** of the raw material for gender related issues within the rhymes and then looking for patterns and **classification** groupings related to the selected rhymes. At this stage the researcher looked closely at the text of the rhymes, in an effort to identify possible gender based issues embedded within the rhymes themselves and also to consider possible categories or classification groupings that may be forming. The **synthesis** process involves close examination of the selected rhymes and additional consultation and comparisons with related collection material, both current and historical.

Once completed the researcher moves on to presenting the **final report**.

Folklorist Gary Fine (1999) has described three different perspectives in analysing folklore.

- **thematype**, being analysis according to a theme or structure.

- ecotype, being analysis according to social environment.
- ego type, being analysis of performance.

> Any item of folklore can be analysed from any and all perspectives, although most folklore approaches focus on only one. (Fine, 1980, cited in Sutton-Smith, 1999,47)

Thematype analysis was the perspective taken with this study.

In the final report and discussion, where rhymes have been lengthy or complex, only relevant extracts have been cited. Full text of the rhymes and details relating to the context and gender details of the users of the rhymes concerned, are given in detail in the appendix section of this research.

CHAPTER FOUR
Results and Discussion
Introduction

The focus of this research is to look beyond the surface features of the text of children's playground rhymes and to explore culturally and socially constructed gender issues embedded within the rhymes. When discussing the ambiguity of children's play Fagen (1981) commented that

> The most irritating feature of play is not the perceptual incoherence, as such, but rather that play taunts us with its inaccessibility. We feel that something is behind it all but we do not know, or have forgotten how to see it. (Fagen, cited in Sutton-Smith, 1997,2)

Close analysis of the rhymes, revealed the categories and themes as outlined in Table 1. It should be noted here that the categories are not all inclusive and the boundaries between them not clearly defined. There may be some overlapping in terms of categories and themes.

Four main categories emerged on close examination of the content of the rhymes. The categories identified by the researcher were

- **stereotypes**—in relation to how children view and form images of gender
- **power**—in relation to those who control the lives of children and how they control others in their peer grouping and associations with aggression and dominance.
- **taboo**—aspects that are forbidden or not spoken about openly.
- **life passages**—traditional passages through life including rites of passage and future roles that children may anticipate.

Table 1:
Categories and themes identified within children's playground rhymes.

Category	**Themes**	**Rhyme** **Examples** (first line)
Stereotypes	Body image is all-important; perpetuation of "good" girl, "bad" boy myth; the formation of gender role identity is part of growing up.	Girls are sexy: I'm sexy, I'm cute: Oh my gosh! I think I broke a nail: I must increase my bust: I'm a Barbie girl: Ladies and gentlemen: I'm a little Dutch girl: I'm a little angel: Down in the meadow: Mummy had a baby: Here comes the bride.
Power	Ridicule of, and resistance against, those who hold power; girls do not have to submit to attempts at male dominance; boys/girls are superior to the opposite sex.	Joy to the world: On top of spaghetti: Glory Halleluiah: Po kare kare ana: Row, row, row your boat: My boyfriend gave me an apple: Under the apple tree: Girls are weak: Boys are strong.
Taboo	Natural bodily functions and parts hold a particular fascination; possession of "adult" sexual knowledge is a status symbol within the peer group; children have a desire to shock and defy adult prohibitions; children's recognition and mockery of different sexual preferences.	My boyfriend's name: My friend Billy: Ellie I, Ellie I: Nicholas Pickolas: Cinderella dressed in yella: Old King Cole: Hickory, dickory: Roses are red: Jack and Jill: Waltzing Matilda: Ashes to ashes: A man's occupation: Georgie Porgie: Little Jack Horner: I love you.
Life Passages	Different life stages are a reflection of traditional and contemporary social influences; courting rituals and choosing a marriage partner by a divination process; distinct features of the New Zealand male culture.	When Susie was a baby: K.I.S.S.I.N.G: AB.C.D: Doh, the stuff that buys me beer: God of nations: Sex, drugs and rock and roll: Roll your dope: Weed is a plant: It's raining: Fitz, Merts.

Unless stated otherwise all these rhymes are part of the National Folklore Collection (N.Z.). The full text of each rhyme is recorded in Appendix 1.

Stereotypes

The gender related stereotypes identified by the researcher relate to conformity to the "perfect" body image, the "good" girl "bad" boy myth and changing gender roles.

- **Body Image conformity**

The conformity to the image of the "ideal," both for males and females, can be recognised within the context of many of the children's rhymes.

Girls are sexy, made out of Pepsi
Boys are ugly, made out of rugby.

(Part of the clapping rhyme beginning *"My mother, your mother, lived down the street. . . 80,90 Marble Street. . .* see Appendix I).

Boys have got the muscles,
Teachers got the brains,
Girls have got the sexy legs,
So they win all the games.

I'm sexy, I'm cute,
I'm popular to boot.
Great looking, great hair,
The boys will love to stare
Go, go go touros

(This was chanted by both boys and girls while waiting in line for a turn on the flying fox in the junior school playground.)

This image, however, is also subject to mockery. These rhymes emerge as a reaction to the extreme pressures exerted by media, to conform the ideal female stereotype. They are usually recited by pre- adolescent girls and are chanted in a highly exaggerated manner, at the same time taking the opportunity to mock the male, rugby fanatic.

Oh my gosh! I think I broke a nail.
It's totally for sure.
I'm gonna need a manicure.
The sun up there, is shining on my gorgeous hair.
Hey, you! Go home,

I'm talking on my telephone.
23,24, I don't know the stupid score!
Go, go, fight, fight,
Gee I hope I look all right!

Direct references and undermining of pressured advertising campaigns are made in the following rhymes

I must, I must increase my bust,
Cos then, cos then, I will attract men,
And get a job, a job,
working as a blob At Jenny Craig,
Jenny Craig,
So they can all catch my plague,
and get fat, get fat!
So what do you think of that!

Alternative version:

(The bigger the better, the tighter the,
sweater, the boys depend on us.)

and in the parody of the Barbie song by the pop group Aqua.

I'm a Barbie girl, in a Barbie world,
Life's fantastic, I'm made out of plastic,
I've got rubber hair, purple underwear,
I take a shower, every half hour.
Come on Barbie, let's go party....

A more recent addition to rhymes relating to body image relates to the pre and early teen routine of removing bodily hair, in particular the 'adult' process of shaving of the legs. The clapping rhyme beginning *"Ladies and gentlemen, boys and girls ...* " contains the following lines:

I went to school, it was pretty cool.
I shaved my legs and my face went red.
I came back home and my mummy said,
Naughty, naughty, girl
For shaving your legs!

Alternative version

I got back home and my daddy said,
You're too young to shave your legs. . .

An interesting feature of the alternative version cited here, is that the group chanting this rhyme contained boys as well as girls. The re-

searcher has assumed that was the reason for the following lines being added:

I went upstairs to light the fire,
My balls got stuck in the electric fire.
I went to the doctor, the doctor said,
Sorry, Mister, but your balls are dead!

- **The "good" girl, "bad" boy image**

Research by Zumwalt (1999) recognised the opposing images of the "ideal" little girl and the "real" little girl as presented in children's playground rhymes. The 'good' or 'ideal' little girl is respectful, predictable, co-operative as shown in the initial part of the skipping rhyme:

I'm a little Dutch girl dressed in blue
These are the things that I must do,
Bow to the King,
Curtsey to the Queen,
Show my undies to the rugby team.

The final line here introducing us to another side of the "good" girl, the subversive, provocative tease. A similar contradiction can be seen in this rhyme:

I'm a little angel,
I don't swear,
Bugger, bugger, bull shit,
I don't care!

In looking closely at the rhymes the researcher noted that it is the girl that is the tease and the boys often appear as somewhat dull, one-dimensional characters.

Boys, boys are no fun
Here comes Susie with a mini skirt on.
She can wobble, she can wibble,
She can do the splits.

If indeed the boy does make the first move towards the girl, it is the girl that is made to feel the ashamed.

Down in the meadow where the green grass grows,
There sat little Mary as sweet as a rose.
Along came a boy and kissed her on the cheek.
Shame little Mary!

Who's your little boyfriend?
A, B, C, D...

- **Gender-role Identity**

Gender-role identity develops predominantly during the period of middle childhood and relates to the way children see themselves relative to male and female traits. These roles can be developed and experimented with, within the bounds of their rhymes and chants, as can be seen in this handclapping rhyme:

My mummy had a baby, yummy, yummy.
My daddy is a dentist, gummy, gummy.
My sister is a show off, honey, honey.
My brother is a cowboy, bang, bang, boom, boom.
Fifty bullets in my head!
Turn around, touch the ground.
Freeze!

As children love to create chaos and overturn the adult world (Sutton-Smith, 1999,302), the nonsense element creeps in with:

My name is Andy Pandy, sugar and candy
Mum's gone crazy,
Dad's had a baby!
Do me a favour
Get lost!

A long-standing gender-role stereotype can be seen in the traditional wedding song beginning, *Here comes the bride.* Turner (1959) has noted the use of this rhyme in 1930, the Opies recorded it in 1959. The more recent rhymes have similarities to the historical versions, with the additional comments about the groom and a bawdy ending.

Here comes the bride,
Big, fat and wide.
Slipped on a banana,
Went for a ride. Turner (1930)

Here comes the bride,
Fair, fat and wide,
She cannot get in the front door,
She has to get in the side. Opie (1959)

Here comes the bride,
Fair, fat and wide.
Where is the groom?
He's in the bathroom.
Why is he there?
He lost his underwear.
Great waterfall, he's peeing on the wall.
Here comes the usher,
The old toilet flusher. Current

She went with Romeo.
Here comes the bride,
Fat, fair and wide.
Slipped on a banana skin,
And went for a ride.
Where did she go?
She went to Mexico.
What did she wear?
Purple underwear.
With whom did she go?
She went with Romeo Current

Power

It is in the playground, away from adult influence and control, the children find true power.

> Children's folklore can be considered hypothetically as a series of hidden transcripts of the non-powerful segment of the population known as children. (Sutton-Smith, 2001, 116).

> I suggest, along these lines, how we might interpret the rumour, gossip, folktales, gestures, jokes and theatre of the powerless as vehicles by which, among other things, they insinuate a critique of power while hiding behind innocuous understandings of their conduct. . . . Together these forms of insubordination might suitably be called the infrapolitics of the powerless. (Scott, 1990, xiii)

Much of children's folklore consists of hidden transcripts. A hidden transcript according to James C. Scott (1992) "is a critique of power spoken behind the back of the dominant" (xi). In this case the dominant are the adults, parents and teachers, in the child's world. Their rhymes serve as expressions of defiance, as a challenge to the controlling forces in their lives.

The messages contained within the rhymes related to power come from both ends of a continuum. At one end we have expressions of extreme violence enacted against the dominating power with examples such as *Waltzing Matilda, On top of Spaghetti, Po Karekare Ana* and *Joy to the World.* At the other end the researcher has found a subtle undermining in the form of teases, *"Boys are weak, chuck 'em in the creek"* directed at the opposite sex. All these rhymes have a form of power at their base.

- **Ridicule of teachers**

The dominant authority figure in a child's world, at the age when playground rhymes are most prominent, is the schoolteacher. Even though changes to a less authoritarian culture within our schools over the last 30 years have taken place, this change has not been reflected in the text of the rhymes chanted by children today about their teachers. The tradition of undermining the teacher and their associated power still exists. This has been commented on by Factor "These rhymes endure despite changes in school climate and ethos in the last 30 years" (1988, 159) and Caputo (1990).

> Changes in adult culture with regard to issues of equality between men and women, the re-evaluation of patriarchal attitudes, new ideas about methods of teaching have developed over the last twenty years or more, and so on, do not seem to be reflected in children's singing culture as much as one might expect. (Caputo, 1990,4)

The key gender issue that this researcher has identified within the selection of rhymes that mock the authority of the teacher, is that just over 90% of the references are to female teachers. Of the 62 individual rhymes referring to teachers, 56 made reference to female teachers, 2 to male teachers and 4 were neutral. This can be compared with the past collections of Turner (1969; 1978), and Opie (1959), where 60% of the references were to female teachers.

Joy to the world,
The teacher's dead.
We barbequed her head.
What happened to ***her*** *body?*
We flushed it down the potty.

Round and round it goes,
Round and round it goes.

On top of spaghetti,

All covered in blood (sand)
I shot my poor teacher,
With a M 16 slug (grey rubber band)
*I shot **her** with pleasure,*
*I shot **her** with pride,*
*I couldn't have missed **her**,*
***She** was 20 foot wide.*
*I went to **her** funeral, I went to **her** grave*
Some people threw flowers,
I threw a grenade!

Glory, glory halleluiah,
Teacher hit me with a ruler,
Poked her in the chin,
With a rotten mandarin.
*And **her** teeth came marching ou-ou-out!*

Row, row, row your boat,
Gently down the stream,
Throw your teacher overboard
*And listen to **her** scream.*
Ahhhh!

Po kare, kare ana,
I had a rotten banana,
I threw it at the teacher,
***She** said, "Come here!"*
I said, "No fear!
I'll be back next year,
With a bottle of beer!"

The dominance of references to female teachers may be because they are seen as "easier" targets for such abuse, but may also simply reflect the male/female teacher proportions in our primary schools today. Latest figures from the N.Z. Ministry of Education's 2002 teacher survey reveal that only 13.6% of teachers in primary schools are male. The extreme violence contained within these rhymes would also suggest that while they are serving a purpose of mocking authority, they are not to be taken seriously, although situations in some schools where violent acts against teachers are increasing, may demonstrate otherwise.

- **Overcoming Male Dominance**

Girls have developed ways of overcoming male dominance in their rhymes. Rather than expressing overt aggression, the girls in their rhymes discretely undermine the males by a subtle 'turning of the ta-

bles." This can be seen in the changes in a rhyme developing from a popular singing game of the past, beginning *"My boyfriend gave me an apple, my boyfriend gave me a pear."* In the earlier versions of this rhyme the girl is depicted as being manipulated by male suitors.

". . . All the boys are waiting,
For to take me out.
One will give me an apple,
One will give me a pear,
One will give me fifty cents,
To kiss behind the stair.
I'd rather wash the dishes,
I'd rather scrub the floor,
I don't want an apple,
I don't want a pear,
I don't want fifty cents
To kiss behind the stair.

(New York, 1926)

The 1975 version contains the lines

My mother took my necklace,
My father took my dime,
My sister took my lover-boy,
And gave me Frankenstein.
He made me dust the windows,
He made me scrub the floor,
He made me sew his smelly socks,
So I kicked him out the door.

(Opie, 1985)

There is a hint of the feisty young girl at the end of this rhyme, but this was only the beginning of the young girls turning the tables on the presumptuous males! The rhymes from the researchers current collection have many more aggressive variations on this theme.

My boyfriend gave me an apple,
My boyfriend gave me a pear. . .

Version 1

I made him do the washing,
I made him do the floor,
I made him clean the baby's bum,
In 1994!

Version 2

I took him to the café,

To get some bubblegum,
But when he wasn't looking,
I shoved it up his bum,
I took him back home,
To tuck him into bed,
But when he wasn't looking,
I farted on his head!

Version 3

I gave him back his apple,
I gave him back his pear,
I gave him back his kiss on the lips,
And threw him down the stairs.
I threw him over England,
I threw him over France,
I threw him over the Waikato Bridge,
And he lost his underpants.

- **Inter-gender Teasing**

Playground teasing between the sexes takes the form of playful banter rather than that of the more serious malicious taunts. Sutton-Smith (1999), makes a distinction between teases and taunts. A taunt is " a malicious verbal expressive activity involving a victim," and a tease is "a verbal expressive activity involving a minimal degree of victimisation, with 'fun' rather than hurt as the motivation" (314).

Rhymes that are slightly provocative and contain teasing elements include;

Boys, boys are no fun,
Here comes Susie with a mini skirt on,
She can wibble, she can wobble,
She can do the splits
I bet you five bucks you can't do this.

(from Apple on a stick)

Under the apple tree,
My boyfriend said to me,
Kiss me, hug me,
Tell me that you love me.
Underneath the apple tree,
My boyfriend said to me,
GET LOST!

Another very common form of inter-gender teasing comes as part of one of the most popular clapping rhymes in this researcher's collection. There were a total of 132 individual entries for this rhyme *"Under*

the Bambushes." Of this total, 128 were collected from girls. The rhyme concludes with a rhyming couplet that always follows the same format, but varies in content;

Boys are spastic,
Made out of plastic.

Boys got to Mars,
To get fast cars.

Girls are sexy,
Made out of Pepsi.

Girls go to Mars,
To get more bras.

Boys are rotten,
Made out of cotton.

Boys go to Jupiter,
To get more stupider.

The Taboo

Rhymes dealing directly or indirectly with taboo subjects are a prime source of amusement for children.

> Defecation, urination, nudity, the private parts, the sex organs, and the sex act, which, in a civilised society, are kept private, have a fearful fascination for children. (Opie, 1993, 15)

These rhymes are the property of both boys and girls and involve the mocking of adult values and preoccupations. "These rhymes parody adult norms and behaviour, often dealing with taboo subjects through mocking and subversive texts" (Grudgeon, 200 I, 99).

- **Bodily functions and parts**

One of the key themes related to taboo subjects is the fascination children have with natural bodily functions and parts. An analysis of the researcher's rhymes related to farting or passing wind, shows that boys are involved in the telling of 80% of these rhymes, whereas with the more sexually explicit rhymes the balance is more evenly spread. This matches the findings of other researchers (Lowenstein, 1974; Factor, 2000). The boys are likely to be more open and direct with their telling of the rhymes while the girls may be more subversive (Thorne & Luria, 1986).

While heeding the warning of McMahon and Sutton-Smith (1999, 306), not to read too much into the interpretations of these rhymes, this researcher has noted a comment made by Grugeon (2001. p100) on the relationship between the notion of 'swallowing a snake' and the suggestion of pregnancy. On investigating this link further the researcher found many more examples within the current collection that appeared to substantiate this link.

Grugeon's examples were;

My boyfriend's name is Tony
He comes from Macaroni. . .
I jumped in a lake and swallowed a snake
And came up with a bellyache.

(Jessica, Bedford, 1979)

and

Meet my boyfriend Fairycake
He gave me a cake and a bellyache.

(Bedford, 1995)

Further examples located by this researcher not only further extend the pregnancy premise, but also establish a direct link of the penis with a snake.

My friend Billy, had a ten foot willy.
He showed it to the lady next door.
She thought it was a snake,
And hit it with a rake,
And now it's only five foot four!

Alternative

(I shot it with a sniper
'Cos 1 thought it was a viper,
And now it's only five foot four!)

Other current versions collected from New Zealand playgrounds that make reference to the snake and the subsequent bellyache include

Ellie I, Ellie I,
Chickalie, chickalie,
Went to California, jumped in a lake,
Swallowed a snake, and came out with a bellyache.

and

My name is Nicholas, Picholas,

Don't be ridiculous,
Why don't you do me a favour,
Swim in the lake, swallow a snake,
And then come back with a bellyache.

and from the rhyme beginning, *My boyfriend's name is Jackie. He comes from Taranaki. . .*

One day when I went walking,
I heard my boyfriend talking,
To the prettiest girl with the strawberry curl,
And this is what he said ,said, said.
I L.O. VE. you—love you,
I K.I.S.S. you—kiss you.
So I jumped in the lake and swallowed a snake,
And then came home with a bellyache.

Perhaps the most commonly chanted rhyme in this section, with a total of 50 individual recordings (47 collected from girls), is this skipping rhyme,

Cinderella, dressed in yella,
Went upstairs to kiss her fella,
By mistake, she kissed a snake,
And ended up with a bellyache.
How many doctors will it take? 1,2,3. . .

When searching back through earlier collections the researcher could find little mention of a snake in this context. In examining the Cinderella rhymes from the Australian Children's Folklore Collection, now stored in Museum Victoria, this researcher noted that of the 110 Cinderella rhymes recorded, only three mentioned a snake and none made reference to a bellyache in connection with the snake. This researcher concluded that the linkage established here is a more recent variation of the skipping rhyme.

Turner recorded this version dated 1962-1973 Melbourne;

Old King Cole had a forty-foot pole,
He showed it to the lady next door.
She thought it was a snake, and hit it with a rake,
And now it's only two foot four.

Dorothy Howard, in her 1968 publication, noted the Cinderella version, but according to Lowenstein (1974), she completely missed the sexual point. Although Lowenstein also commented that when she

asked her son about this same rhyme he remarked "If children want to be rude, they aren't subtle, they make it obvious" (3). This comment further reinforces the gender differences between boys and girls in such matters, with the boys being more open in their usage of obscene rhymes.

- **Possession of 'adult' sexual knowledge as a status symbol**

A major preoccupation of children is the acquisition of sexual knowledge, with the culture of childhood allowing them to use the rhymes "to explore dangerous adult themes while remaining children" (Grugeon, 2001, 113). Through these rhymes children can display an assertion of familiarity of a supposedly adult area of experience. The declaration of "knowing" creates a certain status within the peer group.

> Jokes about sex and reproduction are also a sort of status symbol, indicating to the less sophisticated that the teller is part of an in-group, and knows all adult secrets. (Lowenstein, 1974, 1)

Some of the rhymes are very explicit and directly stated, while others contain a "hidden transcript" of meaning that the tellers may not even be aware of. The more directly explicit rhymes are often formed from parodies, and the effect on the listener is often one of shock, as what is heard may be totally unexpected. For some the thrill is simply in the use of taboo words and the accompanying "shock" factor. Examples from the researher's collection include

Hickory dickory dock,
The mouse ran up my frock,
It bit my tit
And made me spit,
Hickory dickory dock

Roses are red,
Violets are corny
When I think of you baby,
Ohh I get horny.

Jack and Jill went to the dairy,
Jack pulled out his big and hairy.
Jill said, "Wow what a whopper,
Lay me down and do me proper.
Three months later doing well,
Six months later doing swell,
Nine months later, snap, crackle, pop.

Out came a baby with a six foot cock.
No, that's not all, no, that's not all,
Poor little bugger has only one ball!

Waltzing Matilda, who bloody killed her?
Lying in the grass, with a dagger up her arse.
Along came granny, chopped off her fanny,
Took her to the movies, chopped off her boobies,
Took her to bed and chopped off her head,
And that was then end of Waltzing Matilda.

When I die, bury me,
Hang my nuts (tits) from a cherry tree,
When they're ripe, take a bite, Don't blame
me if you fart all night.

and the recitation from a 12 year old boy

Jack and Jill, went up the hill,
Each with a dollar quarter,
Jill came down with two dollars fifty,
Dirty hoe!!

and the directly stated rhyme of a group of 9-12 year old males

Ashes to ashes,
Dust to dust,
If it wasn't for the girls,
Our balls would rust.

The overlapping between the categories can be seen here with the following rhymes that are very explicit, but also follow a pattern similar to the life passage scenario, also giving warnings of the consequences of the acts involved.

1+1 = the fun has just begun in the bedroom,
2+2 = he's up to my shoe in the bedroom,
3+3= he's up to my knee in the bedroom
4+4= he's shut the door in the bedroom,
5+5 = he's fucking me alive in the bedroom,
6+6= he's licking my tits in the bedroom,
7+7 = he's this feels like heaven in the bedroom,
8+8= the doctor's at the gate in the bedroom,
9+9= the twins are doing fine in the bedroom,

10+10= let's do it all again in the bedroom!

Running down the road, knocking on the door,
Fuck, dam, son of a bitch, couldn't find a whore.
Finally found a whore, she was tall and thin,
Fuck, dam, son of a bitch, couldn't get it in.
Finally got it in, wiggled it around,
Fuck, dam, son of a bitch,
Couldn't get it out.
Finally got it out, it was red and sore,
The moral of the story is,
Never fuck a whore!

The childish fascination with the mysteries of the sexual act can be seen in this sequence of rhymes collected from the 1950s to the present time. This researcher compared the confusions of the past,

A man's occupation is to stick his doodle-ation
(cock-u-lation)
Into a women's ventilation,
To increase the population,
Of the younger generation,
Of the world.

Melbourne, 1973 (Lowenstein), Newcastle 1951-55 (Turner)

The bodgie's occupation
Is to stick his cockulation
Up a widgie 's *ventilation*
To increase the population
Of the coming generation.

Melbourne, 1962 (Turner)

with the equally complicated perception of the sexual act of current times;

Sex is when a guy's communication
Enters a girl's information,
To increase the population,
For a younger generation,
Do you get the information?
Or do you need a demonstration?

It's a man's occupation,
To stick his copulation,
In a woman's ventilation,
To improve the population,
Of the younger generation.
I got this information from the Board of Education,
If you want a demonstration, lie down!

The comment from the teller of this rhyme to the collector was, that he had no idea what it really meant but that it sounded rude. This further reinforces the idea that appearance of 'knowledge' is more important than the actuality of knowing.

When considering issues relating to sexual preferences, there were only three rhymes the researcher found related to gay and lesbian life-styles.

Georgie Porgie pudding and pie,
Kissed the girls and made them cry,
When the boys came out to play, He
kissed them too, 'cos he was gay.

He put in his thumb,
And pulled out a bum,
And said, "What a gay boy am I!
Little Jack Horner,
Sat in the corner,
Eating his Christmas pie,

and the Barney, purple dinosaur parody,

I love you, you love me,
Homo-sex-ual-ity
People think that we're best friends,
But really we are lesbians!

These rhymes were all related by children over eleven years of age, and did not appear to be widely recorded. This researcher could not find any such references in collections from the past.

Life Passages

- **The Susie Saga**

Sutton-Smith (1959) recognised that much of children's folklore is the property of girls and also that girls acquire a consciousness of future roles earlier than boys do. They often act out these roles in their

skipping and clapping games. An internationally used example of this is the enduring Susie saga. Variants of this rhyme

> have been collected in Australia, Britain, Cyprus, Denmark, France, Ireland, Israel, South Africa, Spain and the USA and perhaps elsewhere, in at least five languages: English, Danish, French, Greek and Spanish. (Arleo, 1999, 115)

The Susie rhyme traces the life cycle of a female character from birth, childhood, courtship, marriage, death and the hereafter. The progression through different stages involving various rites of passage is counterbalanced by the mocking laughter and exaggerated actions that accompany each of the levels, undercutting the supposed certainty of life's passage.

> The playground texts can be seen as part of an ongoing process of interpretations of different domains of discourse which have consistently shifting boundaries. (Grugeon, 1999, 114)

Arleo (1999) examined both the international traditions of the rhyme and the poetic, musical and kinetic features. Some of the conclusions relevant to this research were the cultural influences on different variants of the text. He noted, for example, that in only one version of the rhyme (Australian) was there any mention of Susie taking up a career: *"When Susie was a teacher, a teacher, a teacher, . . "* In examining the rhymes from the Museum Victoria collection this researcher located references to a teacher, as well as a typist and a stripper.

The timing of pregnancy was also interesting, in that two English versions had pregnancy preceding marriage, whereas in the American version pregnancy follows marriage. In the Spanish version the rhyme begins at the courtship stage and deals with marital conflict and separation. The death and after-life stages are direct reflections of the particular society's cultural and religious beliefs. The American and Danish versions conclude with the central character as a ghost; whereas, the English and Danish versions explore themes such as heaven, hell and resurrection (Arleo, 1999)

Factor (1988, 175) comments that the Susie game shows "freedom from customary propriety," especially seen in the verse

> *When Susie was a teenager, a teenager, a teenager,*
> *She went 'Ohh ahh I lost my bra,*
> *Left my knickers in my boyfriend's car!*

One version from the Australian Children's Folklore Collection replaces the reference to *'teenager'* with *'stripper.* ' The Opies noted that

this game emerged in the late 1960s from an earlier singing game beginning "When I was a Lady" (1985, 458), with possible connections back to the nineteenth century (Appendix I).

The variations in this researcher's collection are as follows

When Susie was a baby she went wah, wah wah
*When Susie was a toddler she went scribble, scribble, scribble (**wobbly walk - action**)*
*When Susie was a schoolgirl she went Miss, Miss I can't do this (**I want to piss**)*
*When Susie was a teenager she went "Ohh ahh I left my bra (**knickers**) in my boyfriend's car!"*
When Susie was a mother she went "Rock, rock around the clock" (**1,2,3,4 *chuck the baby out the door***)
*When Susie was a grandma she went knit, knit I lost my stitch! (**smack, smack, smack**)*
*When Susie was dead she went—silence. (**Whoooo..**)*
*When Susie was a skeleton she went rattle, rattle. (**crackle, crackle, creak, creak**)*
When Susie was a ghost she went whooo, whoooo.

Features of note here are that there is no mention of a career for Susie. The traditional pathways of the past are followed; however, the suggested actions at the different stages take on a much more bawdy tone than the original versions. The suggestion of violence comes in with the mother wanting to "chuck the baby out the door" and the grandmother's smacking actions. These lines do not appear in any of the other versions from other countries that the researcher located. Could this be related in anyway to the fact that New Zealand does not have a good record when it comes to child abuse? Alternatively, the fact that such cases have been more openly discussed than ever before may also be an influencing factor.

A less complicated rhyme following a similar sequence, is the common tease when a boy and girl are seen to "like" each other.

Jack and Jill sitting in a tree,
K.I.S.S.I.N.G
First comes love,
Then comes marriage,
Then comes the baby in the baby carriage.

With the modern additions of

That's not all
Now they're drinking
ALCOHOL

or

That's not all
Baby's playing basketball!

or

That's not all, 1,2,3,
Jill ends up on the D.P.B. (Domestic Purposes Benefit for single parents in New Zealand)

From these present-day examples it can be seen that children are very astute observers of adult's social and cultural practices, and will readily incorporate these observations in their folklore.

- **Divination**

Divination has long been used as a method of predicting life's passages. As far back as 1770s a procedure was described of foretelling a boy's destiny by counting buttons on a waist coat and chanting 'Sowja, sailor, tinker, tailor, gentleman, apothecary, plow-boy, thief..." Opie (1959, 363). Similarly young girls determined the character and station of their future husbands by counting necklace beads. In the 1950s the Opies quote a young schoolgirl

> When you have prunes or something with stones in it at dinner, put the stones at the side of your plate and count them. As you are counting you find out what kind of man you are going to marry by saying, "Tinker, tailor, soldier, sailor, rich man, poor man, beggar man, thief," and whatever name you stop at you will marry. After doing that you find out what you are going to be married in by saying, "Silk, satin, muslin and rags." Then you know what kind of house you are going to live in by saying, "Big house, small house, pigsty and barn." (Opie, 1959,363)

Skipping rhymes of today serve a similar purpose, with the choice of partner, and other decisions depending on the trip of the rope. The formula usually includes A,B,C,D . . . with bystanders supplying the name of the lucky boy.

From there the rhyme follows a pattern,

A,B,C,D...
Will you get married? yes/no
What will you wear? wedding dress. bikini, nothing.
(bra, undies, wedding gear)

What will your boyfriend wear? singlet, undies, tie, wedding gear.
Where will you get married? church, beach, toilet.
(house, pig sty, toilet, church)
Where will you go on your honey moon? NZ, Australia, USA
Where will you live? house, pig sty, toilet, church.
What will your boyfriend wear? singlet, undies, tie, wedding gear
What does he do? tinker, tailor,soldier, sailor, rich man, poor man, beggar man thief
Will you have babies? yes/no
How many children will you have? 1,2,3,4...
What will you have? single, twins triplets, quads.
Will you split up? yes/no

Turner's (1978) collection in *Cinderella Dressed in Yella* (18) contains a lengthy version of this rhyme with many different options given, including colour of the house, number of bottles and nappies and the age you will be when you die. Turner dates this rhyme from the period 1900-1973 in Victoria, Australia. The version above, from the researcher's collection, shows a blend of tradition and modernity, with historic reference to 'tinker, tailor, soldier, sailor' alongside the more modem day reference to marital separation and domestic discord.

- **New Zealand Male Culture**

Most of the rhymes discussed in this section so far relate to the life passages for girls and their future roles as wives and mothers. The rhymes that reveal the life passages of boys focus on the macho male culture, especially in New Zealand, in terms of the rugby and beer culture and more recently the experimenting with drugs. The following rhyme was collected from a group of twelve years old boys and reflects the beer drinking culture of adolescence.

Doh. . . the stuff that buys me beer,
Ray. . . the bloke that buys me beer,
Me. . . the guy that drinks me beer,
Fah. . . a long way to get beer,
Soh. . . I'll have another beer,
Lah. . . I'll have another beer,
Te. . . No thanks, I'm drinking beer,

That brings us back to
Doh, ray, me. . .

The drug aspect is also incorporated in the following rhymes:

Po kare kare ana
I was smoking marijuana,
I gave it to the teacher,
She said, "Come here!"
I said, "No fear!
1'1l be back next year,
With a bottle of beer,
To rub in your hair. "

Sex, drugs, rock and roll
Speed, weed, birth control,
Life's a bitch, then you die,
Fuck the world,
Let's all get high!

Weed is a plant that grows in the ground,
If God didn't want it, it wouldn't be around.
So tell all the people,
Who don't want to get high,
To shut the fuck up, and give it a try.

Roll, roll, roll your dope,
Scrunch it at the end,
Spank it up,
And have a smoke,
Then pass it to a friend.

The rugby culture and trans-Tasman rivalry is also incorporated in rhymes such as

It's raining, it's pouring, The
All Blacks are scoring.

God of nations,
In the serum,
Kick the Aussies in the bum.
If it hurts, serves them right,
Blow them up with dynamite!

Both boys and girls use such rhymes to experience possibilities that the future may hold for them, while maintaining the protection and security of childhood.

CHAPTER FIVE
Conclusion

This research has investigated the gender issues within the playground rhymes used by New Zealand school children between 1993 and 2003. Comparisons were made between present day and historical collections of playground rhymes. Through the close examination of collected rhymes the researcher found that various categories and themes emerged. Such trends could be related to current cultural developments, while maintaining elements of the traditional from the original version of the rhyme.

Children, as a relatively powerless group in society, use these rhymes to comment on and experiment with the boundaries of their experiences. The rhymes are often subversive and not always immediately obvious to the casual observer. This research explored many of the hidden transcripts contained within these rhymes and concluded that children use these as an important element in their play lives, as well as a means of empowerment and experimentation with language. Just as gender itself is socially and culturally determined, so are many of the gender issues contained within the playground rhymes examined here.

There is an undenied necessity for continued scholarship and research in the area of children's folklore. Since the studies of Sutton-Smith in the fifties and sixties there has been little research in New Zealand in children's folklore play. A recent study, looking mainly at dialectal variation in the playground vocabulary of New Zealand children, carried out through the Victoria University of Wellington by Laurie and Winifred Bauer (2002) has resulted in a collection of children's play rhymes. The Christchurch College of Education's, National Diploma of Children's Literature (1994) has also resulted in the development of a comprehensive collection of children's playground rhymes. This collection was utilised for the purpose of this study.

Within New Zealand the area for folklore studies is wide open with so many avenues unexplored in terms of the how and why, with much of the raw data now available and still in the process of being collected. A study of the effects of multi-culturalism on children's folklore would be one possibility. The publication of a scholarly collection of playground rhymes similar to that published by Turner (1969; 1978) is another area of consideration.

It is important that archival collections are maintained. As well as providing valuable insights for the adults that study them, playground rhymes also provide children with a link to the past as well as reflecting the vibrant forces of the present.

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Appendix I: FuJI-text of Rhymes used in Research

Page No.	Rhyme text of most commonly recorded version	Girls	Boys	Both	Total
11	*Row, row, row your boat,* *Gently down the stream,* *Throw your teacher overboard,* *And listen to her scream*	18	10	16	44
11	*Po kare kare ana,* *I had a squashed banana,* *I threw it at the teacher,* **Alternative** *She said, "Come here!"* ***(It hit her in the eye*** *I said, "No fear,* ***She said, "Wah, wah****,* *I'll be back in a year,* ***I lost my bra****,* *With a bottle of beer, and* ***I don't know where*** *To wash my hair* ***my knickers are!")***	11	5	2	18
11, 32	*Girls are weak. chuck 'em in the creek.* *Boys are strong, like King Kong.* *Boys play rugby, to get more ugly,* *Girls take showers, to get more powers.* ***(Girls go to the gym to get more slim)*** ***Boys are spastic, made out of plastic)*** *Girls are sexy, made out of Pepsi* *Boys are rotten, made out of cotton.*	15	0	0	15
13-14, 40	*When Susie was a baby, a baby, a baby* *When Susie was a baby she went wah,wah wah* *When Susie was a toddler she went scribble, scribble, scribble* ***(wobbly walk - action)*** *When Susie was a schoolgirl she went Miss, Miss I can't do this* ***(I want to piss)*** *When Susie was a teenager she went "Ohh ahh I left my bra (knickers) in my boy-friend's car'"* *When Susie was a mother she went "Rock. rock around the clock"* **(1,2,3,4** ***chuck the baby out the door)*** *When Susie was a grandma she went knit, knit I lost my stitch!* ***(smack, smack, smack)*** *When Susie was dead she went –silence.* ***(Whooooo..)*** *When Susie was a skeleton she went rattle, rattle.* ***(crackle, crackle, creak, creak****)* *When Susie was a ghost she went whooo, whoooo*	13	0	2	15
23	*My mother, your mother*	33	3	3	39

	Lived down the street, 18,19 *Marble Street,* *And every time they had a fight,* *This* is *what she told me* *Girls go to Mars, to get more bras,* *Boys go to rugby, to get more ugly* ***(and other variations).***				
23	*I'm sexy, I'm cute,* *I'm popular to boot.* *Great looking, great hair,* *The boys will love to stare* *Go, go go touros*	1	0	0	1
24	*Oh my gosh' I think I broke a nail.* *It's totally for sure.* *I'm gonna need a manicure.* *The sun up there,* is *shining* on *my gorgeous hair.* *Hey, you! Go home,* *I'm talking* on *my telephone.* 23,24, *I don't know the stupid score!* *Go, go, fight, fight,* Gee *I hope I look all right!*	2	0	0	2
24	*I must, I must increase my bust,* *Cos then, cos then, I will attract men,* *And get a job, a job, working as a blob,* *At Jenny Craig, Jenny Craig,* *So they can all catch my plague,* *And get fat, get fat!* *So what do you think of that'*	1	0	0	1
24	*I'm a Barbie girl,* in *a Barbie world,* *Life's fantastic, I'm made out of plastic,* I've *got rubber hair, purple underwear,* *I take a shower, every half hour,* *Come* on *Barbie, let's go party,* *Comee* on *Barbie, lets go party,* *No way, no way!*	1	0	0	1
24- 25	*Ladies and gentlemen, boys and girls,* *Goota re bub, she bub, she bub,* *I went upstairs to comb my hair,* *I went back down and the boogie man was there.* *I went to school and* it *was pretty cool.* *I shaved my legs and my face went red.* *I carne back home and my mummy said,* " *Naughty, naughty girl for shaving your legs.* *I went upstairs to light the fire,* Mv *balls got stuck* in *the electric wire.*	4	1	1	6

	I went to the doctor, the doctor said, *"I'm sorry Mister, but your balls are dead!"* *Turn around, turn around, touch the ground,* FREEZE!				
25	*I'm a little Dutch girl* ***(Girl Guide)****dressed in blue* *These are the things that I must do,* *Bow to the King,* *Curtsey to the Queen.* *Show my undies to the rugby team.*	6	0	2	8
25	*I'm a little angel,* *I don't swear,* *Bugger, bugger, bull shit,* *I don't care!*	2	0	0	2
26	*Apple on a stick. makes me sick.* *Makes my heart beat two forty six,* *Not because you're dirty,* *Not because you're clean,* *Just because you kissed a boy,* *Behind a magazine,* *Boys, boys are no fun,* *Here comes Susie with a mini skirt on,* *She can wibble, she can wobble,* *She can do the splits,* *But I bet you five bucks she can't do this* !	8	0	0	8
26	*Down in the meadow,* *Where the green grass grows,* *There sat little Mary as sweet as a rose,* *Along came a boy,* *And kissed her on the cheek.* *Shame little Mary!* *Who's your little boyfriend? A.B.C.D...?*	1	0	0	1
26	*Mummy had a baby, yummy, yummy.* *Daddy* is *a dentist, gummy, gummy.* *My sister* is *a show off, honey, honey.* *My brother* is *a cowboy, bang, bang, boom, boom.* *Fifty bullets in my head,* *Turn around, turn around,* *Touch the ground FREEZE!*	1	0	0	1
26	*My name* is *Andy Pandy, sugar and candy* *Mum's gone crazy,* *Dad's had a baby!* *Do me a favour* *Get lost!*	1	0	0	1
27	*Here comes the bride...* *(Many variants of this rhyme)*	5	1	5	11
29	*Joy to the world,* *The teacher's dead*	6	3	3	12

	We barbequed her head. *What happened to her body?* *We flushed it down the potty.* *Round and round it goes.* *Round and round it goes.*				
29	*On top of spaghetti, all covered in sand,* *I shot my poor teacher, with a grey rubber band,* I *shot her with pleasure,* I *shot her with pride.* I *couldn't have missed her. She was 40 foot wide.* I *went to her funeral,* I *went to her grave,* *Some people threw flowers, I threw a grenade.* *Her coffin went up, her coffin went down.* *Her coffin went splat, all over the ground.* *I looked in her coffin, she still wasn't dead,* *So I got my bazooka, and shot off her head.* ***(Her head went flying, up into the sky,*** ***Then the All Blacks kicked it,*** ***and scored a great try)***	7	7	7	21
29	*Glory, glory halleluiah* *Teacher hit me with a ruler.* *Poked her in the chin,* *With a rotten mandarin.* *And her teeth came marchin" ou-ou-out.*	1	0	2	3
31	*My boyfriend gave me an apple,* *My boyfriend gave me a pear.* *My boyfriend gave me a kiss on the lips.* *And threw me down the stairs.* *I gave him back his apple,* *I gave him back his pear,* *I gave him back his kiss on the lips.* *And threw him down the stairs...* (Many variations to the ending)	25	0	5	30
31-32	*Underneath the apple tree.* *My boyfriend said to me* *"Kiss me, hug me, tell me that you love me"* *Underneath the apple tree,* *My boyfriend said to me,* *"Get lost!"*	6	0	2	8
33	*Billy, had a ten foot willy.* *He showed it to the lady next door.* *She thought it was a snake.* *And hit it with a rake,* *And now it's only five foot four*	0	2	0	2
34	*Ellie I, Ellie I.* *Chickalie. chickalie,*	1	0	0	1

	Went to California, jumped in a lake, *Swallowed a snake, and came out with a bellyache.*				
34	*My name is Nicholas, Picholas,* *Don't be ridiculous,* *Why don't you do me a favour,* *Swim in the lake, swallow a snake,* *And then come back with a bellyache*	8	1	1	10
34	*Cinderella, dressed in yella,* *Went upstairs to kiss her fella,* *Made a mistake, and kissed a mistake,* *Then came back with a bellyache.* *How many doctors did it take?* 1,2,3,4...? ***(On the way her panties busted,*** ***How many people were disgusted?*** **1,2,3,4...?)**	47	3		50
34	*My boyfriend's name* is *Jackie,* *He comes from Taranaki,* *With a pimple on his nose,* *And big long toes,* *And this* is *how my story goes,* *One day when I went walking,* *1 heard my boyfriend talking,* *To the prettiest girl with the strawberry curl,* *And this* is *what he said ,said, said.* *I L..O.V.E. you -love you,* *I K..I.S.S. you - kiss you.* *So I jumped in the lake and swallowed a snake,* *And then came home with a belyache.*	10	0	2	12
35	*Hickory, dickory dock… (Many variants of this rhyme)*	1	7	2	10
36	*Roses are red... (Many variants of this rhyme)*	13	16	10	39
36	*Jack and Jill... (Many variants of this rhyme)*	10	9	7	26
36	*Waltzing Matilda, who bloody killed her?* *Lying in the grass, with a dagger up her arse.* *Along came granny, chopped off her fanny,* *Took her to the movies, chopped off her boo-bies,* *Took her to bed and chopped off her head,* *And that was then end of Waltzing Matilda.*	4	4	8	16
36	*Ashes to ashes,* *Dust to dust,* *If it wasn't for the girls,* *Our balls would rust.*	0	2	0	2
36	*When 1 die, bury me,* *Hag! my nuts (tits) from a cherry tree,*	1	2	0	3

	When they're ripe, take a bite, *Don't blame me if you fart all night.*				
37	*1+1 the fun has just begun in the bedroom,* *2+2 he's up to my shoe in the bedroom,* *3+3 he's up to my knee in the bedroom* *4+4 he's shut the door in the bedroom,* *5 +5 he's fucking me alive in the bedroom,* *6+6 he's licking my tits in the bedroom,* *7+7 he's this feels like heaven in the bedroom,* *8+8 the doctor's at the gate in the bedroom,* *9+9 the twins are doing fine in the bedroom,* *10+10 let's do it all again in the bedroom*	1	0	0	1
37	*Running down the road, knocking on the door,* *Fuck, dam, son of a bitch, couldn't find a whore.* *Finally found a whore, she was tall and thin,* *Fuck, dam, son of a bitch, couldn't get it in.* *Finally got it in, wiggled it around,* *Fuck, dam, son of a bitch,* *Couldn't get it out.* *Finally got it out, it was red and sore,* *The moral of the story is,* *Never fuck a whore!*	0	1	0	1
38	*Georgie Porgie... (Many variants of this rhvme)*	6	3	3	12
38	*Little Jack Horner... (Many variants of this rhvme)*	2	1	1	4
38	*1 love you, you love me,* *Homo-sex-ual-ity* *People think that we're best friends,* *But really we are lesbians.* (Other variants related to Barney the purple dinosaur)	2	1	3	6
41	*X and Y sitting in a tree,* *K.I.S.S.I.N.G.* *First comes love,* *Then comes marriage,* *Then comes the baby in the baby carriage.*	28	6	14	48
42	A.B.C.D. (divination) *Will you get married? yes/no* *What will you wear?* (Many variations in responses throughout rest of this rhyme) *What will your boyfriend wear?* *Where will you get married?* *Where will you go on your honeymoon?* *Where will you live?* *What will vour boyfriend wear?*	54	0	12	66

	What does he do? *Will you have babies? yes/no* *How many children will you have?* 1,2,3,4. *What will you have? single, twins triplets, quads.* *Willyvou split up? yes/no*				
43	*Doh... the stuff that buys me beer,* *Ray… the bloke that buys me beer,* *Me... the guy that drinks me beer,* *Fah... a long way to get beer,* *Soh... I'll have another beer,* *Lah... I'll have another beer,* *Te?... No thanks, I'm drinking beer,* *That brings us back to* *Doh, ray, me...*	0	1	0	1
43	*Po kare, kare, ana,* *I was smoking marijuana..*	0	2	0	2
43	*Sex, drugs, rock and roll,* *Weed, speed, birth control.* *Life's a bitch and then you die,* *Fuck the world, let's all get high.*	0	1	0	1
43	*Roll, roll, roll your dope,* *Scrunch it at the end,* *Spank it up,* *And have a smoke,* *And pass it to a friend.*	0	6	1	7
43	*Weed is a plant, that grows in the ground,* *If God didn't want it, it wouldn't be around.* *So tell all the people, who don't want to get high.* *To shut the fuck up, and give it a try.*	0	1	0	1
44	*It's raining, it's pouring,* *The All Blacks are scoring.*	0	1	0	1
44	*God of Nations, in the serum,* *Kick the Aussies up the bum.* *If it hurts, serves them right,* *Blow them up with dynamite!*	0	2	0	2
44	*Fitz, Mers, Cullen, Bull,* *If you support the Aussies,* *You're a bloody fool!*	0	1	0	1
		356	103	114	573

APPENDIX 2

1. *WHEN I WAS A LADY*

When I was a lady,
A lady, a lady—
When I was a lady,
Oh! then, oh! then, oh! then,
It was hey oh! this way,
This way, this way;
It was hey oh! this way,
Oh! then, oh! then, oh! then.

When I got married,
Got married, got married—[etc.]

When I got a baby,
A baby, a baby—[etc.]

When my baby cried,
Cried, cried—[etc.]
When my baby died,
Died, died—[etc.]

When I had a bustle,
A bustle, a bustle—[etc.]

When my bustle fell,
Fell, fell—[etc.]

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THE UGLY DUCKLING, HANS CHRISTIAN ANDERSON: A STORY OF TRANSFORMATION

ANITA L. GAMBOS

Introduction

The Ugly Duckling is a small story that offers universal hope to the disenfranchised. Here, a misfit, rejected by family and society, makes the microcosmic journey of all who seek self-actualization. In *Fairy Tales and the Art of Subversion*, Jack Zipes notes in his chapter, "Hans Christian Andersen and the Discourse of the Dominated":

> *(The Ugly Ducking)* has generally been interpreted as a parable of Andersen's own success story because the naturally gifted underdog survives a period of "ugliness" to reveal its innate beauty. (87)

Therefore, to understand the significance of the transformation, from ugly to beautiful, it is important to view the passage against the backdrop of Andersen's life.

Andersen's Life Influences

Hans Christian Andersen was clearly a product of the nineteenth century, a period of broad-sweeping changes in both world and national views, when tenets of biology, eugenics and race became subjects of public discourse.

Andersen was born to poverty in 1805 in the old provincial Danish town of Odense. The son of a cobbler who loved books and taught himself and his son to read, Andersen grew up hearing his father say that he (the father) was of aristocratic origin. Andersen's mother worked as a washerwoman; she was uneducated and superstitious, but introduced Andersen to folklore. He was also greatly influenced by his grandmother, a grounds person at Odense Hospital, a local workhouse. Andersen spent a great deal of time there listening to elderly, female inmates who repeated old stories and the traditional folk tales of Denmark. These made a deep and lasting impression.

Andersen was a poor student and received little education. He spent much of his time alone writing short plays and dreaming of becoming an actor. Encouraged by his parents, he composed his own fairy tales and arranged puppet shows. Andersen was fortunate to live in one of the few towns outside of Copenhagen that housed a public theater. He often accompanied his father to the town's playhouse.

When he was 11, Andersen's life was seriously disrupted when his father died, and the family became even more destitute. He was forced to go to work. For a short time, he apprenticed to a weaver and a tailor, and also worked at a tobacco factory. At the age of 14, he fled to Copenhagen to find his way in the theater. During his first years in Copenhagen, Andersen fought to gain a toehold in the theater as a ballet dancer, actor and singer. Eventually, he succeeded in becoming associated with the Royal Theater, but had to leave it when his voice began to change.

One of the directors of the Royal Theater, an influential government official, Jonas Collins, provided Andersen the means to be educated and eventually gain admission to Copenhagen University. These educational experiences broadened Andersen's perspective and put him in touch with the dramatic social changes of his day. Zipes notes:

> Throughout the western world, a more solidified bourgeois public sphere was establishing itself and replacing feudal systems, as was clearly the case in Denmark. (76)

It might be said that Andersen in his subsequent life became living proof of the social mobility made possible by the bourgeois democracy that arose after the signing of Denmark's constitution in 1849.

After his school years, Copenhagen at last came to mean something positive for Andersen, and he began his writing in earnest. The University of Southern Denmark's Center on Hans Christian Andersen notes on its website:

> Here the proletarian Andersen acquired the culture and education associated with bourgeois circles in the Golden Age that encompassed the last years of absolute monarchy. . . . Andersen' s entire production of tales is, as it were, suspended between these two poles. . .

Having broken with his family and social class, but not yet a member of the moneyed class, Andersen understood that he could realize his potential and gain greater social standing only through the world of art, the only outlet the times provided. The Center's web site also remarks:

> Here, too, he came to know both the bourgeois upper class of the capital and the very lowest stratum of its proletariat. He came to know the fight for survival at the subsistence level and the bitterness of being a supplicant dependent on the good will of others.

It is Zipes' s opinion that this duality produced deep self-doubts in Andersen that impelled him to constantly reprove his value.

> . . . to show his aptitude and disposition were noble and that he belonged to the elect. This is apparent in the referential system built into most of his tales which are discourses on the dominated. (79)

His friends were patrons rather than intimates, and his constant sense of indebtedness to them weighed heavily and perpetuated his isolation. Throughout his life, from his own perspective and despite his fame as a writer, Andersen was the dominated subject within the dominant social circles. Andersen never felt himself to be fully accepted by any group. He lived as an outsider, a loner, unable to enjoy the deep attachments and obvious social identification that a wife and family would have bestowed.

Perhaps it is for this reason that he began to travel extensively. He considered Germany to be his second home but was also comfortable in Italy. His journeying paved the way for international literary fame as his first work published in 1829 described his trek from Holmens Canal to the east point of Amager, a fantastic tale set in the style of German Romantic writers. The work was well received. Andersen was considered to be the most widely traveled Danish writer of his day. He spent over nine years of his life outside Denmark.

Andersen's literary fame grew rapidly from the mid-1830s when his novels became widely accepted in Germany. However, from 1839 onwards, it was his fairy tales that earned him acclaim until his death in 1875. Imbedded in the straightforward narrative easily understood by children are subtler and deeper meanings to which adults respond. It is to these symbols and meanings that attention is next turned.

Understanding Tale Symbolism and Meaning

The Oxford English Dictionary defines symbol as something that stands for, represents or denotes something else; a material object representing or taken to represent something immaterial or abstract, as a being, idea, quality or condition. *Meaning* is defined as that which is intended to be or actually is expressed or indicated; the intent, the spirit.

Archeologists, seeking to discover historic and cultural meaning from artifacts, offer an evolution of symbolic capacity. The Auckland Center for the Arts notes that our physical and mental capacity for symbolic thought and its representation in language is the result of evolution. The ability to reason, plan and communicate in symbols sets us

apart from other animals. This generates our culture capacity. Therefore, the ability to derive symbolic meaning from tales helps preserve and expand the cultural underpinnings that link us all. This is one of storytelling's most important functions.

On an individual level, different cognitive maps guide personal actions. People sense/sample the world and then interpret! give meaning to, according to these cognitive maps. Just as language has an internal organization called grammar, cognitive maps are given organization and structure through sets of related symbols and meaning. Folk tales, fairy tales, myths, lore, are the organizing principles of cognitive maps. Therefore, through either the collective or the individual pathways, the symbolism of tales helps to organize the internal operating systems both for culture in general and for its singular components. Thus, the Auckland Center proposes that "approaches that look at symbols and meaning may generate coherence and sense."

In *Interpretation of Fairy Tales,* Marie Louise von Franz speaks to four basic cognitive maps for those interpreting fairy tales.

> Actually you can interpret a fairy tale with any of the four functions of consciousness. The thinking type will point out the structure and the way in which all the motifs connect. The feeling type will put them into value order (a hierarchy of values) which is also completely rational. With the feeling function, a good and complete fairy tale interpretation can be made. The sensation type will just look at the symbols and amplify them. The intuitive will see the whole package (of fairy tale) in its oneness, so to speak; he will be most gifted in showing that the whole fairy tale is not a discursive story but is really *one* message split up into many facets. (24)

The cognitive map of this report will follow an intuitive interpretation of the major symbols and meaning of *The Ugly Duckling.*

Symbolic Analysis of *The Ugly Duckling*

From the very first paragraph, story symbols that evoke multiple meanings are plentiful. The opening paragraph that describes the long golden days of summer, sweet air, tall com and freshly-cut hay leads the reader to a pastoral/earth setting, a time of fullness and ripening, a time of maturation after quickening. But, beyond the open sunlight, there are the shaded deeps (cool lakes of the unconscious where new life can be born.) Near the lake shore, storks (symbols of fertility and birth) wade. Birds (symbols of freedom that fly with new hopes and dreams of the future) chatter overhead.

Even the manmade objects like the old mansion surrounded by a

moat are contained and defined by the watery unconscious. Along the stone walls of the mansion, "huge burdock plants with leaves as big as platters grow thick and tall. Beneath their leaves it was like a secret room." (It is interesting to note that burdock leaves are usually heart-shaped near the bottom of the plant and egg-shaped at the top.) In this womb-like place, recreating the ancient mysteries, the mother duck waits for her eggs to hatch, each egg enfolding its own primeval, cosmic universe.

After the ducklings begin to hatch, "the mother let them look as much as they liked, for green is good for the eyes." (Through the connection with the green, fertile earth, all living things are made whole, and life is supported.)

The mother duck must still sit on the nest to hatch the last and largest egg. An older duck (crone/elder/shaman) cautions the mother duck that the egg could be a turkey egg (note the quality of Trickster), clearly inferior in the animal hierarchy. The mother duck was encouraged to make sure that the product of this larger egg could swim (navigate the world emotionally.)

When the Ugly Duckling hatched, he (advisedly a "he" in this case) was gray, not a golden yellow like the other ducklings. This gray duckling was suspect, "in the gray zone," not fully accepted, but not yet rejected, while the yellow ducklings, the color of sun and summer and life, were perceived as the "real ducklings."

After a swim in the moat (a journey of initiation), the mother duck cautions the ducklings to beware of the "mean old cat" living the barnyard. The cat can represent the feminine aspect of the personality, the unexplored unconscious. It is interesting to note that after the ducklings had proven themselves by *performing* in the moat (masculine activity), they were now being cautioned to pay attention to the feminine principle, the aspect of *being.* They could even find it to be dangerous.

The exhortation to pay attention to appearances is primary. The mother duck equates her worth to the perceived value that others place on her "well bred" ducklings and, commensurately, on her success as a mother. She instructs them to keep their toes turned out properly (be outward turning and explore.)

Particularly evocative is her social instruction to bow to the respected older female duck who is of Chinese heritage (ancient wisdom). She is also addressed as "Your Grace," a designation of nobility. She notes that the older duck has a bit of red cloth on her leg so that everyone would "take notice of her and treat her with respect."

Red is the color of blood, of kinship and, in some cultures, of initiation. (The ducklings were to be presented to their new tribe.) More directly, in the Chinese culture, red is the color of good fortune and abundance. (By honoring the duck of greater social standing, honor and riches might also be conferred on the mother duck and her ducklings.)

It was the old duck who commented on what a nice family the mother duckling had, but notably excluded the Ugly Duckling from this evaluation. She even went so far as to say "too bad you can't start over again with him." (Abundance will not come to the Ugly Ducking in his current form.)

On that first day, the barnyard animals' abuse of the Ugly Ducking began. (The barnyard can be equated to the town square, the gathering place of the lower classes where justice was dispensed.) Though the cat never made an appearance, the chickens and ducklings shouted that "The cat should grab you," an indication that they wanted some super natural force to intervene in the destruction/transformation of the Ugly Duckling. Early one morning (at the beginning of his quest), the Ugly Duckling ran away. Almost immediately, he encountered animals in the wild and assumed they ran/flew away because he was so ugly. The cognitive map he carried had to be tested in the wild (the subconscious) to gain the truth of his own inner map. Thus, he began a hero's journey, with the hero's task of encountering and overcoming his demons.

He first met wild birds who flew away. (His hopes, his dreams had changed.) Next, he met wild ducks who thought him strange and, curiously, said that he could remain in the marsh as long as he didn't marry into their family. (This is the psychological distancing device used to guard and protect the status quo and keep the tribe intact.)

One morning, he met a pair of young, wild geese who invited him to join them on their side of the marsh. They acknowledged his ugliness (differences), but were willing to include him in their community. (Through younger, less stultified beings, the order of the status quo begins to weaken, and messages from the unconscious arise. Hints are given to what is possible.)

Unfortunately, just as the clues are evidenced, a hunter shoots the wild geese as they fly from the rushes. (So, too, are many new ideas gunned down aggressively when they land in the sights of the guns of established thinking and tried-and-true systems like the proverbial "old boys network. ")

It was when a huge dog, "its eyes gleaming horribly," came upon the Ugly Duckling, pushing his dog's nose right into the duckling's face, then departing, that the Ugly Duckling decided to leave the swamp. (In ancient Babylon, the goddess of Fate is represented by a dog, and often, gods accompanying traveling goddesses took the forms of dogs. The dog is a sign of protection and power.) It is interesting that it was the appearance of a dog that precipitated the Ugly Duckling's hurrying out of relatively known safety to the truly unknown.

Having left the marsh (the world in-between the solid land and the watery depths), the Ugly Duckling came to a "sad-looking little farmhouse" which housed an old woman, a cat and a hen. Not seeing well, the old woman thought that the duckling was a hen and put him on a

nest in hope of his laying eggs. (Many will not see who we really are.) After a period of time, "the duckling sat in the comer feeling very, very sad. (His feelings began to match the sad environment.) Thoughts of fresh air and sunshine came to his mind, and he was filled with an extraordinary longing to swim" (to return to his true nature).

When he expressed his desire to the hen and cat, they were scornful. They encouraged him to be grateful for "a warm room and pleasant company." But the Ugly Duckling left the sure comforts of the poor farmhouse (where he would have been safe but unrealized), and set out on his own path. (The hero could not be seduced from his quest.) He came to a beautiful pond (an enclosed pool of emotional content, where he could explore his identity). He tried swimming near the other ducks, but they turned away. (The journey to self-realization is a solitary one.)

Winter (the period of frozen time and inward space, the dark night of the soul) was coming. A raven (the prophetic bird of death) squawked. (Our hero was about to go through the transformative death to self.) One evening, he saw a flock of swans fly overhead, and though he did not know their identity, he called out to them and felt strangely excited. (His intuition and his instincts were waking up, and he was beginning to know himself differently.) His voice was so loud and so shrill it frightened him. (He was afraid of embracing this new voice/identity that was emerging.)

Then he dived down to the bottom of the pond (the unconscious) and "when he came up again, he was even more excited than before." (He was willing to engage deeply for only a moment, but a moment was enough to fire his imagination and keep him alive during the upcoming wintry trial. It gave him a hint to his most secret, and his truest identity.)

Winter came. "The duckling had to swim round and round in the water to keep it from freezing right up. But every night the pool in which he swam grew smaller and smaller." (Self-actualization is not gained through a mental process. Though our minds go "round and round," transformation happens only when the circuitous thoughts get smaller and smaller, as we tire of the mind's game and let it stop.) "At last he froze fast into the pond. " (We surrender to our fate, the outward, seemingly constricting construct arising from our deepest unconscious.)

It was a peasant (someone of the land) who found the duckling, "broke up the ice with his wooden clog" (a strong, sturdy shoe indicating that the duckling was headed in a new direction) and carried the little ducking home to his wife (the feminine principle accessed fully only when we allow ourselves to be carried along.)

The peasant's children who wanted to play with him made the Ugly Duckling "afraid they might hurt him and he fluttered away." (Though not necessarily malignant, we tend to be afraid of the primal, previously-unknown forces that present themselves and flee from them emo-

tionally lest we be harmed.) The duckling flew into the milk (the substance of creation,) butter (a source of richness and abundance,) and flour (a distillation of earth energy.)

Finally, he darted out of the open door (means of escape from our darkest parts) and "lay exhausted in the new-fallen snow." (Having courage to face his inner genius which is just as frightening as facing the demons, the duckling comes to the neutral place of inner stasis where transformation happens.) He drags himself to the reeds at the edge of the frozen pond (suspended between two worlds where his mind no longer works) and survives the winter.

When Spring came (the time of rebirth, renewal and igniting of the light), the ducking "woke to find the sky bright and the larks (harbingers of new life) singing." He found that his wings were stronger and carried him swiftly away. (He objectified this new found strength not yet realizing that it was a part of him.)

The duckling found himself in a large garden (a place of spiritual growth and healing; renewal of energy and focus) where "apple trees blossomed (death and rebirth, the fruit of the Tree of Life) and sweet-smelling lilacs (rich, perfumed, sensory conveyors of new life and tantalizing possibilities) dangle their long branches over the waters of a lake." (Larger that his former pond, the Ugly Duckling now claims a larger space for himself.)

"Right ahead of him, out of the leafy shadows, came three beautiful white swans." (Emerging from the unconscious into the light of day, the duckling sees his desire embodied.) He felt a strange sadness (mourning and letting go of the hero's journey space) and determined to be with them "even though they will peck me to death because I am so ugly." Though he feared personal harm and rejection (as he was living in his old paradigm), he preferred death to winter's isolation or a return to is former life. (Once there is transformation, there is no turning back.)

When the duckling bowed his head to the water, he saw his reflection (the outward manifestation of the inner transformation that had taken place during the solitary winter). For the first time, he was then able to see himself for who he truly had become. "It did not matter that he was born in a duck's nest. He was hatched from a swan's egg!" This time, he did not go round and round in his head in fruitless mental exercise. Instead, "the three lovely swans circled round and round and stroked him gently with their beaks." (He made the transition from his head to his heart. For this he was rewarded.)

Some little children (reflection of his newly-found ego; he was not afraid of them as he was the peasant's children) came into the garden (the protected space) and threw bits of bread (the foundational nourishment of life). Note that three ingredients that previously he had fled from in fear—milk, butter and flour—now, in the fire of his transfor-

mation, had become bread, something that could sustain him). The outer response (to his inward self acceptance) came from the smallest child. "Look! A new swan! The new one is the prettiest one of all."

The old swans (those who had made a similar journey) bowed their heads in agreement. (Instead of his bowing his head to the old barnyard duck, these elegant creatures were now bowing to him.) "This made the duckling feel quite shy, and he tucked his head under his wing. (Initially, we are not always comfortable with the changes that transformation brings and sometimes "hide out. ")

"His heart filled with joy, and he ruffled his feathers and raised his slender neck, for he had never dreamed of so much happiness when he was an ugly duckling." (Having once been bitten in the neck by the chickens, and receiving the necessary wound that initiated the quest, the duckling now stretches his elegant neck and claims his new swan self-identity. The hero's journey is ended.)

Autobiographical Parallels to Andersen's Life

Andersen fled from his home to escape poverty and social status. Though born in the slums, Andersen always believed himself to be misplaced, an unacknowledged aristocrat, a beautiful swan. He suffered at the hands of the "barnyard animals," those lesser childhood beings who wounded him by their taunts about his appearance and his mannerisms. Though the trappings changed, and he was later adopted by the wealthy Collin family, Andersen was always out to prove to others (and to remind himself) that he really had the right, despite his poor birth circumstances, to "live in the large garden" of his life. He always wanted "the little people" to exclaim at his talent and honor him for his aristocratic spirit.

There is little mention made of Andersen's mother in his many biographical sketches, though his father and grandmother play prominently. In the tale, the mother duckling is resigned to his oddness and gives the duckling a brief chance to fit into the family. But, she quickly aligns with public opinion when family and neighbors turn against the Ugly Duckling. Though not explicitly stated, one wonders how much of this treatment is autobiographical as well. Andersen's family and friends could not have been happy to have been so deliberately left behind. The tale even describes the Ugly Duckling's family as "cruel."

The poultry yard scene is interesting. Clearly, the mother duck sees herself and her family as more distinguished than the chickens, roosters and geese, but not as distinguished as the elder China duck. Andersen shows his bias here for hierarchy the titled, the pedigreed, qualities that he obviously lacks. Zipes notes:

> A dominated voice of his narration does not condemn his former social class, rather Andersen loses contact with it by denying the rebellious urges of his class within himself and making compromises that affirmed the rightful domination of the middle class ethic. . . . (Andersen) rarely suggested alternatives or rebellion (in his tales.) Rather, he placed safety before idealism and chose moral compromise over moral outrage, individual comfort and achievement over collective struggle and united goals. He aimed for identification with the power establishment that humiliates subjects rather than opposition to autocracy to put an end to exploitation through power. (83 & 84)

Andersen was not particularly interested in changing the system, but in changing himself to fit into the system. This is further evidenced in the instructions that the mother duck gives before the first barnyard foray when she tells her ducklings that the world is a place of squabbling and snapping. She implies that it is necessary to accept the world the way it is. The goal is not to try to change the world, but to hurry past any frays that are encountered and survive by looking good.

Going out into the world and meeting with other creatures who rejected the Ugly Duckling, who tried to use him, or who offered him help have probable parallels to Andersen's international travels. In seeking out the literati of his time, Andersen seemed to be seeking out "those of his own kind." He did not return to his birth home, but, instead, searched for outward validation of self-worth.

Like the Ugly Duckling, Andersen was slow to see himself as a member of the company of swans. The ending of *The Ugly Duckling* is like Anderson's cry for the world's accreditation. He wants endless confirmation that despite his poor beginnings, he had become a true swan-and not just a beautiful swan, but the best of them all.

The story of *The Ugly Duckling* viewed from the perspective of Andersen's life is a tale of one who achieved his dream, but who then spent a lifetime trying to believe it.

Transformation Themes in *The Ugly Duckling*

The number three is frequently repeated in the story. The duckling left the protection of the marsh on the third day. Three dwelled in the small farmhouse (old woman, cat and hen). The duckling flew in a panic into three household ingredients (milk, butter and flour). Some character identification can be made with the Maiden/Mother/Crone, the Triple Goddess archetype, as the reader watches the duckling from hatching to maturity. After the winter, the Ugly Duckling was surrounded by three swans. His transformation occurred in the third season. Three is the number of completion, of perfection, the number of

integrated divinity.

Three also mirrors the death-resurrection cycle found in many religions and traditions. It is also embodied in the three alchemical phases of transformation where the crude *prima material* is transformed into gold. von Franz describes the three-fold alchemical process as progressing through the *negredo,* the Latin word for the blackness of the material when subjected to fire; the *albedo,* the white substance which becomes silver when washed, and the *rubedo* (the red) which through further heating turns into gold.

> The *albedo* signifies the individual's first clear awareness of the unconscious... It means the cool, detached attitude, a stage where things look remote and vague, as though seen in the moonlight. In the *albedo,* therefore, it is said that the feminine and the moon are ruling. It also means a receptive attitude towards the unconscious. "Washing off is the ordeal of coming to terms with the shadow; whereas the former stage, the *negredo* marks the first terrible facing of the shadow which is torture, and should be followed by working on and differentiating one's inferior side. The alchemists call this "the hard work." With the progress of the *albedo,* the main stream is relieved. Then simple heating changes the *albedo* into the *rubedo,* which is ruled by the sun and heralds a new state of consciousness. (117)

In *The Ugly Duckling,* the *negredo* is the period during the darkness of the marsh and the subsequent "walkabout" of experience. The *albedo* is the time of frozen white winter, and the *rubedo* is the rush of blood, the emergence of sun in the return of spring, the season of transformation.

Finally, in *A Psychiatric Study of Myths and Fairy Tales,* Julius Heuscher notes:

> It is admittedly an oversimplification to reduce the basic challenge to our evolution to three stages: one, progressive feeling of loss of unity with our (spiritual) origins; two, gaining awareness of our identity in the course of contact with the material world; and three, eventual synthesis on a higher plane. (95)

These three stages are congruent with the alchemical motif already described.

Role of the Mother/Stepmother Figure in *The Ugly Duckling*

Jacqueline Schectman, in *The Stepmother in Fairy tales,* makes interesting observations pertinent to the role of the tale duckling.

> The stepmother. . . is emblematic of whole family systems gone awry in the face of inevitable growth and change. To know the stepmother. . . is to understand her in the context of relationship and the stages of her family life. (100)

The mother duck is rust introduced when she is nesting, waiting for her eggs to hatch. "She had been sitting a long time, or so it seemed to her, and she missed the company of all the other ducks." After the other eggs hatched, she realized that the biggest one of all still remained unhatched. She complains that she is "so tired of waiting," but settles to do just that. The mother duckling seems content in her nesting until an elder duck raises doubts about the real nature of the large egg. The mother duck's response is, "But I've already waited so long. I may as well wait a little longer," reflecting the mother duck's concern about her time investment, but not necessarily about her duckling.

When the first ducklings hatch, she quacks at them for maternal identification, and they respond with the predictable peeps. However, when the Ugly Duckling finally hatches, she "just looked at him" wondering about his true identity. Her first thought is, "Into the water he'll go, even if have to push him in myself." From the very beginning, the mother duckling was worried about how the Ugly Duckling would reflect on her.

During the first swim, when she saw how well the Ugly Duckling "uses his legs and how straight he holds himself," she concluded that "he is my own child after all, and really not so ugly when you look at him properly." Though not indicative of unconditional love, the mother duck evidences at least some maternal acceptance.

Before the ducklings enter the barnyard, the mother duck explains how to look good and behave correctly so that they are considered to be a fine, well-bred family, and she, then, is deemed to be a good mother. Soon after they enter, the Ugly Duckling is attacked by the chickens. The mother duck cries, "Leave him alone! He's doing no harm." She even defends him to the old China duck, "He is good tempered and he swims as well as the others. And I am sure he will turn out all right."

Andersen states ominously, "But that was only the first day." Afterwards, the Ugly Duckling's troubles grew until even his own brothers and sisters chased him and made fun of him. At this point, "the mother duck looked at him sadly and wished he were far away."

That is the last the reader hears of the mother duck as she is not mentioned after the Ugly Duckling runs away. One can only hope in

Schectman's words that

> . . . in becoming who they truly are, her (stepmother's) children bring a necessary healing to the home. (101)

In *The Drama of the Gifted Child: The Search for the True Self,* Alice Miller explores in detail the mother-child dynamic. In treating children, she states:

> If we start from the premise that a person's whole development (and his balance, which is based on it) is dependent on the way *his mother* experienced his *expression of needs and sensations* during his first days and weeks of life, then we must assume that it is here that the *beginning of a later tragedy* might be set. If a mother cannot take pleasure in her child as he is but must have him behave in a particular way, then the first value selection takes place for the child. Now "good" is differentiated from "bad," "nice" from nasty," and "right" from "wrong." Against this background will follow all his further valuations of himself. (Italics are Alice Miller's) (85)

Given that *The Ugly Duckling* is a semi-autobiographical tale and so few facts are available about his mother, the conclusions are obvious. That is why the Ugly Duckling's flight from the barnyard and subsequent solitary winter were so critical. As Miller states,

> His plight is no doubt the result of social pressures, but these do not have their effect on his psyche through abstract knowledge; they are firmly anchored in his earliest affective experience with his mother. Thus his problems cannot be solved with *words,* but only through *experience-not* merely corrective experiences as an adult but, above all, through a conscious experience of his early fear of his beloved mother's contempt and his subsequent feelings of indignation and sadness. (104)

Mothers who derive their own value and self-worth by vicariously living their children's lives can create real tragedies. These women, having never received nurturance from their own mothers, create another generation of emotionally-truncated individuals, another tragic reenactment of lack and isolation.

Until the gifted child, the true swan, takes the first step out of the barnyard and into the marsh to begin the hero's journey of transformation, nothing changes for the individual or for the mother. Miller notes,

> In order to become whole we must try, in a long process, to discover our own personal truth, a truth that may cause pain before giving us a new sphere of freedom. we choose instead to content ourselves with intellectual "wisdom," we will remain in the sphere of illusion and self-deception. (I)

Conclusion

The Ugly Duckling is a tale for all persons, a tale for those who wish to dive deeply into the realm of the unconscious. It is a story of transformation, of liberation, of rebirth. Written by a man caught between two worlds, two times, it reveals valuable insights for this time, this history.

Life is the hero's journey. It's time to stop blaming our mothers, fathers, sisters, brothers, life in general. Transformation is a choice.

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FROM FAIRIES TO FAMINE: HOW CULTURAL IDENTITY IS CONSTRUCTED THROUGH IRISH AND IRISH AMERICAN CHILDREN'S LITERATURE

KAREN HILL McNAMARA

Wee, magical fairies and cheeky, green leprechauns searching for enormous pots of gold jumped off the pages of my childhood books and into my consciousness of what defines "Irishness." The stereotypical stories routinely reflected light-hearted, slightly daft Irish characters who were carefree and often getting into mischief. Contemporary Irish and Irish American narratives have moved beyond my childhood "shamrockery" reading to richer and more developed texts. This essay considers how cultural identity is conveyed in these works.

Children are extremely impressionable, and what they read impacts the way they view the world. Children's literature is a powerful vehicle for delivering cultural awareness and national identity. The plots and themes act as a "cultural barometer," measuring trends in society. Children's literature provides a sense of nationality and helps define the character of the people it portrays. Much has been researched on the role of narrative in the development of a reader's historical understanding, and authorities are clear about its value in children's social and intellectual development.

A short history of Irish children's literature

Irish themes have been featured in scores of juvenile works both inside and outside of Ireland. Indeed, it is quite possible that more "Irish" children's stories have been written by American than Irish authors. One reason may be demographics, as the ancestral homeland of nearly one-fifth of all Americans is Ireland, and according to 1990 census figures, there are eight times as many people of Irish ancestry living in America as there are residents in Ireland today. Another consideration is market size, as the United States publishes over 5000 children's stories annually, compared with fewer than 200 in Ireland.

Curiously, despite Ireland's prolific and long literary history, children's literature in Ireland is a relatively recent phenomenon. Prior to the 1980s, "with a population small in number and with a weak economy, there was simply no market for children's books in Ireland," observed children's literature scholar Emer Sullivan (6). Irish author Tony Hickey provided a personal example of how limited the production of children's stories in Ireland was during this time. During our interview

in Dublin, Hickey lamented: "When my book, *Matchless Mice,* came out in 1980, I was amazed to discover that it was the only children's book published in the Republic that year!" The majority of Irish children's writers had regularly turned to the United States or England to be published, and these books had to fulfill "foreign expectations" with regard to plot, theme, and characterization. "Overseas publishers tend to want only their notions of Irishness, the land of the leprechauns" (Sullivan 6). Hence, Irish children's stories were trapped in old-fashioned stereotypes, which some bemoan as "stage Irish."

Today, there is what many call a "flowering" of Irish children's literature. Irish children's author Siobhan Parkinson explained this new phenomenon in *Horn Book Magazine:*

> The success in recent years of Irish children's publishing is due partly to the efforts of the publishers and writers themselves, partly to the Arts Council and other government sup port (royalties for creative artists are tax-tree), and largely to the growth in both the Irish economy and the Irish sense of self-esteem, particularly in cultural issues. (I75)

One of the most popular literary genres published for children in Ireland is historical fiction. Celia Keenan analyzed this recent trend in her article, "Reflecting a New Confidence: Irish Historical Fiction for Children. "

> The historical novel has a particular importance in colonial and post-colonial cultures when people need to explain who they are and why their plight is so painful. But the enormous growth of historical fiction for children in Ireland would seem to me to reflect a new confidence in Irish society, emanating from widespread popular belief that if we understand the past we might behave better in the future. (369)

Fictional novels set in the past tend to focus on the human side of history and give young readers a sense of how life was lived. A watershed in modem Irish history is the Great Irish Famine of the mid-nineteenth century. Literature for children presenting this calamitous time illustrates how stories impact the way children view their cultural identity and heritage.

Is the Great Irish Famine a significant event?

In 1845, there were more than eight million people in Ireland, the vast majority of native Irish subsisting almost entirely on potatoes. This

dependence on the potato had devastating consequences when a catastrophic blight destroyed much of the potato harvests of 1845, 1846, 1848 and 1849. Over this period, an estimated one to one and a half million people died of starvation and disease, and another two million were forced to emigrate to new worlds, mainly to the United States, Britain, Canada and Australia.

Irish Famine historian and scholar Christine Kinealy described the Great Famine as "one of the most lethal famines in modem history, accounting for a loss of 25 percent of the population in Ireland over a period of six years" (2). In fact, one hundred and fifty-eight years have passed since the start of the Great Famine, and yet Ireland's population has never recovered. Ireland remains the only country in Europe today with a population smaller than it was in 1845.

While historians, economists, sociologists, educators, journalists and politicians have debated the varied and controversial causes for the Irish Famine, all agree that it is a defining event in Irish history. The consequences of the Great Famine changed more than the course of Irish history; the resulting Irish diaspora affected the shape of world history, especially that of America. There are nearly one hundred million people around the globe who claim some Irish ancestry and over fifty-two million of these are Americans, many of who are in the United States today as a result of the Famine ("Irish Identity"). The impact of the Great Famine is critical to understanding modem Irish and American history.

History and Literature

Despite the significance of the Great Famine, it has inspired relatively little fictional writing, especially in the domain of juvenile literature. The absence of children's novels in Ireland that sought to educate young people about the Great Famine and its ramifications is ironic, for Ireland is a nation passionate about history with a world-renowned literary reputation. Recently, many scholars have been addressing this "silence" that seems to have surrounded the Famine. The pathos of suffering and the psychological legacy of diaspora associated with the catastrophe appear to have had long-term consequences on the psyches of Irish and Irish emigrants. The children's novelists I interviewed spoke vehemently about the silence and the Famine's effect on Irish culture. Shame and survival guilt are at the core of this issue. Feelings of deep shame that are associated with being perceived as passive victims, or feelings of guilt that are associated with being perceived as ruthless survivors, have contributed to the sounds of silence. I believe

that this mentality influenced children's authors and publishers, resulting in a paucity of books available on the topic for children.

Since the commemoration of the 150th anniversary of the Irish Famine in the mid-1990s, the topic has received a dramatic increase in media, literary, and scholarly attention. School systems, reacting to this new public awareness, have started addressing the Great Famine, and today it is taught in every school district in Ireland and is included in many American school curriculums as well. This change has also been reflected in children's literature, as authors from around the world have finally begun producing quality children's literature that depicts this historic and traumatic event. Children's writers have imaginatively represented the Irish Famine, bringing the event to life in a way that traditional textbooks cannot. Young people, rarely represented in history books, are the main protagonists in juvenile fiction. Famine novels help young readers understand the greatest crisis in Irish history by personifying it through fictional characters that they can connect and identify with, thus making the history of the Famine feel real to them.

Christine Kinealy acknowledged that "the impetus to remember the Famine was often strongest outside of Ireland," and the chronology of the publication dates of children's Famine books is a perfect exam ple of this (2). The very first children's Famine story, *The Search of Mary Katherine Mulloy,* was written by an American author in 1974. It is interesting to note that the first eight books were all published in the United States. The next nationality to explore the subject was, remarkably, the British, with Michael Morpurgo's *Twist of Gold* (1983). The Irish themselves did not address the Great Famine in children's literature until 1990, 140 years after the catastrophe, when Marita Conlon-McKenna wrote *Under the Hawthorn Tree.* The book surprised Irish publishers by becoming the most commercially successful Irish novel for children, winning countless international awards and resulting in two sequels. Today, it is on the national curriculum and read by every Irish primary student. This groundbreaking narrative marked the beginning of the Irish exploring the subject for its young people.

Historical novels portraying the Great Famine to children and adolescents tend to follow predictable plot patterns. Generally, there is a reliance on two traditional conventions. The first is the quest, which is to survive the Famine, and the second is the initiation into adulthood, demonstrated by emigrating from Ireland. While some novels present the Famine from a slightly non-traditional angle and may insert unique twists and turns into the narrative, overall there is a remarkable consistency in the way the catastrophe is portrayed.

Basic plot formula

"As they drew near the lane they noticed a strange smell, a smell of something rank and putrid" (Lally 12). The typical story opens up with the stench of the rotting potatoes in the field of a small farm, the desperate attempts to salvage any unspoiled potatoes, and the ultimate resignation that blight has occurred. The reader vicariously witnesses the vast hunger the young girl and her family experience as they seek to survive. Most tales contain the historically accurate portrayal of the cruelty meted out to the peasants by the merciless and predatory landlords. Eviction scenes show the suffering and deprivation of thousands who were callously evicted from their homes by English soldiers. Inevitability, each story includes the tumbling of a poor widow's cottage.

With their homes demolished, leaving the main character and her family destitute, the quest for food and work begins. There are depictions of wretched laborers working for a pittance and the contemptuous export of corn and cattle from Ireland while the poor starve. Workhouses feature in these accounts, usually as places to be dreaded and feared. But sometimes the family is reduced to entering them, resulting in disease and disastrous consequences.

Death is omnipresent. These are not cheery tales, as they deal with cruelty and hardship, and are heart wrenching at times. The young hero often loses her parents and a baby sister to Famine fever. Yet, despite how desperate the situation may appear during the plot, the key to survival is usually found in the predictable escape from Ireland. There is the journey to the docks, usually on foot, where the protagonist has a series of encounters with the starving along the road. The initiation into adulthood is now unfolding. Eventually the young woman reaches the docks and makes the horrendous passage to North America in a "coffin ship." Graphic descriptions of the crowded, stench-filled pit of steerage where she comes face to face with illness and death are common. In fact, the plots are somewhat repetitive with the central character always befriending another family, an older passenger always dying of fever and being cast overboard, and the typical storm at sea. Sometimes the story concludes with the arrival into America and the passage into adulthood is completed. These narratives offer the Irish immigrant a fresh start, and the story is able to conclude on a happy or at least hopeful note. Sequels, all set in America, follow five of these novels.

When emigration happens early in the story line, the plot formula continues to be predictable. The protagonist typically battles discrimination, struggles with prejudice, and encounters signs that say, "No Irish Need Apply." Eventually these tenacious young women find work as domestic servants in New York or are employed by the textile mills

in Massachusetts. Generally these books also end happily. Often the central character raises the passage money for the rest of her family to come over and has fallen in love in her new homeland.

Emigration, commonly employed by novelists because the Famine resulted in massive migration, also provides these despairing tales with an optimistic and promising ending. Of course, not all of the Famine novels end happily. The children never locate their missing parents in *Under the Hawthorn Tree* (1990), Mary dies of cholera in the epilogue in So *Far from Home* (1997), and in *Across the Sea from Galway* (1975), the ship crashes along the coast and nearly everyone onboard perishes. Yet, most children's books prescribe a happy ending, or at least conclude with a message of hope.

Heroic Characters

These are survival stories. The resourcefulness and inner courage necessitated in escaping starvation and fever under horrendous circumstances lie at the center of these novels. While the body of adult Famine literature is often told as one of passive victimization or as one of resistance, children's Famine literature centers on the will to survive incredible hardships. The main characters are consistently courageous, spirited, quick-witted, and independent. Determined to create new and better worlds for themselves, these young heroes learn to endure and to seize every chance for survival. It is my argument that the traits and qualities of these protagonists represent "Irishness" to readers.

Take, for example, American Susan Campbell Bartoletti's *Black Potatoes,* which was awarded the coveted Robert F. Sibert Award for the most distinguished informational book for children published in 2001. This 160-page text examines the events of the Famine and the experiences of ordinary people living in that time. I met and interviewed Bartoletti, and she told me how she intentionally avoided highlighting the victimization and instead focused on heroism. She went on to say, "What are the heroic acts? If we look at searching in fields for turnip tops and edible weeds, that is a heroic act. Yes, you are a victim, but you are also a hero because you are struggling to survive and help your family survive."

This attitude is a familiar one, and several of the authors I interviewed have noted the desire to present heroism. When I spoke with Marita Conlon-McKenna in Dublin, she expressed a view similar to Bartoletti's, noting that the central theme in *Under the Hawthorn Tree* (1990) is that these children have made up their minds to survive. "They're not going to be beaten; they're not going to lie down and die," McKenna told me. A passage from the novel illustrates this theme:

> Michael and Eily decided that they must get Peggy and themselves strong enough again for the rest of the journey. It was their only chance.
>
> The next few days were spent hunting for food. They had to keep the fire going also. They had finished the blood. Michael went searching at night and had been lucky enough to catch a rat and a hedgehog. They had lost their squeamishness by now and knew that all that mattered was their survival. Nettles were plentiful, and every ripened berry was also picked. (133)

Novels about the Great Famine allow readers to vicariously experience the devastating effects that famine, poverty, and homelessness can have on people, and provide an understanding of human resilience. Children, who are beginning to form their own values and principles, can learn from the bravery and hope of the protagonists who persevered against the odds. I believe these stories allow young readers today to relate to these Irish protagonists as heroes, thus counteracting potential guilt and shame that may have plagued the generations before them.

Why didn't the Irish just fish?

Consider this personal memory relating to this guilt and shame theme that I am trying to convey. I have vague recollections of my social studies teacher remarking how it was ludicrous the Irish never fished the seas, implying that they were responsible for starving. This sentiment is not unique, and some of my American contemporaries had similar recollections that the Irish were too lazy, too stupid to save themselves. "It is difficult at first to understand why the Irish people, thousands of whom lived near the coast, did not fish," Cecil Woodham Smith acknowledged in the groundbreaking text, *The Great Hunger: Ireland 1845-1849* (1962), the first mainstream factual account on the Irish Famine (298). Certainly it is unflattering for a nation to perceive itself as passive victims.

Contemporary Irish children's literature has changed this misconception. Imbedded in numerous narratives are the various reasons explaining why Ireland, an island surrounded by water, failed to take advantage of its maritime wealth. Novels such as *Under the Hawthorn Tree* (1990) and *Twist of Gold* (1983) educate children by portraying their characters taking risks by fishing illegally. American author, Eileen Carbonneau, informs her readers about the laws in Ireland during the 1840s in her young adult romance novel, *Rachel LeMoyne* (1998).

Rachel observes the manor home as a "place of crystal chandeliers, oil paintings, majestic trees, and a trout-filled river in which the poor might be killed for fishing" (65). The disparity between the English landlords and the Irish peasants are clearly shown. *The Hungry Wind* (1997), by Irish author Soinbhe Lally, also reveals the hardships endured during the Great Famine:

> Each day the women and girls went to the rocks to gather seaweed and shellfish. At one end of the strand there were stretches of muddy sand, encrusted with acres of mussels, but they were not allowed to pick those. For fear that hunger would tempt them the landlords agent, Mister Hamilton, sent his men to warn tenants, that the mussel beds were not included in their shore rights. (14)

Consider the most popular children's Irish Famine novel in North America, *Nory Ryan's Song* (2000). Written by American Patricia Reilly Giff, a descendant of Famine immigrants, this ALA Notable Book has been widely distributed in the United States and has sold numerous copies. Giff, winner of two Newbery Honor Awards, has recently written a sequel, *Maggie's Door* (2003). In Giff's first Famine story, twelve-year-old Nory and her family live along the west coast of Ireland, and her neighbors fish for a living. Disaster hits when their landlord, Lord Cunningham, confiscates their currach:

> The currach was gone too, gone to pay for the Mallons' rent from last year. Gone, not even for Cunningham to use. "What would he want with the sea, and the cold, and the aching hard work?" Liam had said. "What would he want with the danger?" Devlin (the landlord's agent) had locked it up with chains on the pier in the harbor. It would be there, with the tar on the canvas drying and cracking, until great holes appeared and the currach wasted away. It wouldn't be the first time. There were others there, waiting for the owners to pay the rent they owed and get them back, but that never happened. (69)

A passage from the fantasy novel, *Knockabeg: A Famine Tale* (2001), written by Irish American Mary E. Lyons, echoes this theme as well. "The shillings go to Lord Armitage Shank for his bloody rent! Many families have even sold their hide canoes and fishing nets to pay the fee" (5).

These examples certainly do not correlate laziness with Irishness. Instead, the books educate young readers by illustrating the varied and complex circumstances surrounding the fishing problem, such as fishermen being forced to sell their gear to buy food for their families and fishing rights belonging to the English landlords. Shame, that may have been associated with passive victimization, has now been replaced by an accurate historical understanding of this issue. Children's literature of the Irish Famine, non-existent during my childhood, sheds a new light on complicated issues and educates children by weaving historical information throughout the narrative.

"He took the soup"

Many may recall the phrase, "he took the soup," or the insulting term, "souper." These expressions are still heard today and were coined during the Irish Famine when anti-Catholic zealots would provide free soup to the destitute villagers if they first agreed to renounce their religion. So strong was the Catholic faith in Ireland during this time that some Irish starved to death rather than convert to Protestantism. Those that did turn apostate and partake in the soup were called soupers, a disdainful stigma that often marked their families for generations. "Souperism," the nickname for this proselytization aspect of evangelical Protestant missions, it is more frequent in Famine folklore than in historical research. While souperism did occur, it was uncommon. However, it created tremendous tension where it did exist, resulting in long lasting and bitter memories that have been passed down from generation to generation.

Though not a universal motif in the children's Irish Famine narratives, souperism is mentioned in several works. Interestingly, the reaction by the main characters is usually one of ambivalence, and vague attention is given to the religious pressure. For example, in *Under the Hawthorn Tree* (1990), Eily, Michael, and Peggy sleep outside a soup kitchen in order to be the first in line the next day. "During the night an old man shook them and told them to be on their way, as the heathens would try to convert them in the morning and if they took another mug of soup they may as well take the Queen's shilling. The children were puzzled, but simply ignored him" (81-82). The children were offered stew the following day and were not asked to renounce their faith. Certainly no guilt or shame is associated with the old man's remark, and the story moves forward without additional comment.

Souperism is also mentioned in passing in Canadian James Heneghan's *The Grave* (2000), a time-slip novel for young adolescents.

The teenage protagonist, Tom Mullen, is also confused when he is labeled as a souper.

> We joined a lineup for soup and had to take it inside and listen to a sermon from a bad-tempered minister named Nangle who went on and on about popery and sin and other stuff I didn't understand. As we came out, a bunch of old biddies were standing in the street yelling at us, calling us Soupers. I was too tired to ask Hannah what the fuss was about. (103)

Tom appears too famished and fatigued to be concerned about derogatory comments from onlookers, and no conversion of faith in exchange for food occurs in the novel.

In *Mary-Anne's Famine* (1994), written by Irish author Colette McCormack, the soup kitchens are accepted, and the local priest even encourages his parishioners to partake in the charity. Mary-Anne records in her journal:

> The soup kitchens are near us and we must make use of them. Father O'Rourke tells us never to mind that the people who give out the soup are not of our religion, to live is the important thing. Some people turn from being Catholics so they will get more soup and other help. We drink the soup but it is not very good. (16-17)

In *Red Bird of Ireland* (1983), by American Sondra Gordon Langford, Aderyn hears about the evangelical Protestants second hand, and the story line is sympathetic to the Famine victims who succumb to souperism:

> "We saw something else by the wharf, Father Domhnaill," said Seamas. "There was a little house from which some well-dressed people were offering soup to the poor who stood around. There were many poor and hungry, but on one would eat. A man told me that, in order to get that soup, you have to blaspheme the Blessed Virgin and the Holy Catholic Church. Can that be true?"
>
> "I'm afraid so," said Uncle Domhnaill. "I've been told, by priest and others, that there is food being given out, all over Ireland, to those who will abjure their Catholic faith. Some poor souls are so hungry that they do turn from their faith in order to get some food. Those who do so are well

> cared for, afterward. I don't judge a starving person who does what he feels he must in order to stay alive, or keep his family alive. I pray for him. God in heaven will be his judge, not I." (147-148)

Collectively, there is a lack of any serious religious tension in children's literature of the Famine, and it is interesting to note that souperism is not referenced again during the narratives. These passages show compassion to the starving people who took the soup. The characters are not ostracized or made to feel blameworthy in any way. Although the practice of souperism was not widespread, where it did occur it still remains an emotive part of the oral culture of the Famine, and guilt and anger are still in the mindset of some Irish and Irish Americans today. Children's literature, however, appears to playa pivotal role in dissipating this souperism friction. Perhaps a more confident Irish identity results from this new understanding and awareness. The protagonists, with whom the young readers identify, are heroes, surviving by any means they can, whether it is accepting soup from people of a different religion, fishing illegally on the landlord's land, or emigrating from their homeland.

Conclusions

Historical fiction presenting the Great Famine provides a nexus between the past and the present, educating children about this consequential historical event, while revealing the unspoken significance the Irish Famine has in their current lives. It is important for children to remember that the horrific extremes of famine and poverty during the 1840s are still prevalent in many parts of the world, and refugees come to Ireland and America to escape these conditions. It is vital that Irish and Irish Americans make the connection that their ancestors shared the plight of these people today. Quality historical fiction can provide young readers with a sense of continuity in time and history and an awareness of their roots that encourage appreciation for where they came from and where they are going.

As a young American child in the 1960s, my exposure to literary Irish characters was limited to the stupid housewife, Mrs. Callahan, in Richard and Phyllis Atwater's classic book, *Mr. Popper's Penguins,* or the portly policeman, Michael, and his boss, Clancy, in *Make Way for Ducklings,* Robert McCloskey's Caldecott Award winning book (Savage 37). My understanding of Irishness was limited to Lucky Charms cereal, "Kiss me I'm Irish" buttons, and wearing green on St. Patrick's Day. These outdated clichés are being replaced with modem and more

accurate definitions of Irish culture through children's literature of the Great Famine. Carefree peasants catching leprechauns are now superseded by courageous children combating illness, starvation, eviction and emigration.

Consider twelve year old Eily, the eldest of the O'Driscoll children in *Under the Hawthorn Tree*. This character grows in strength and courage as she assumes the responsibility for her younger siblings after her mother has left. Eily's bold determination and resourcefulness are clearly shown as she struggles to find food to live another day and keep her siblings alive. She demonstrates maturity and ingenuity as she nurses her sister, Peggy, who is stricken with famine fever, and her brother, Michael, who is suffering from an infectious wound. In the middle of the novel when hunger and homelessness becomes overwhelming, Peggy muses "Are we in hell?" and Eily responds, "No, just a place destroyed. Come on, we'll move through this as quick as we can" (108). Eily's indomitable spirit transcends this time of misery as she endeavors to survive.

"I wanted to make sure the children were intelligent and resourceful," Conlon-McKenna explained during our interview. Creating characters that were models for her own children, Conlon-McKenna made the O'Driscolls different from her own childhood reading. She lamented that very few books in the past portrayed Irish children as clever or thinking for themselves. "They were nice kids. Kind, but dull. Not smart. No bright sparks." As a child, Conlon-McKenna emulated Laura Ingalls and Heidi instead of identifying with Irish characters. "It's a strange thing, really, but when I read other children's books from other countries I would say, 'I wish I could be her.'"

Conlon-McKenna's sentiments were echoed by other authors I interviewed. Many writers for children purposely depicted confident and positive Irish characters in their Famine narratives. The protagonists remained strong throughout the story line by enduring emigration from Ireland and battling bigotry and intolerance in America. These attributes are rooted in historical fact as Hasia Diner described in her scholarly text *Erin's Daughters in America* (1983). Her research revealed that thousands of Irish woman were able to utilize ambition, energy, and ability that would otherwise have remained stifled by the effects of the Great Famine. Diner describes these educational and occupational successes and emphasizes that the qualities that enabled many Irish to prosper can be found in Ireland's cultural traditions.

The personality traits that Diner articulates are repeated in the central characters of children's fiction of the Famine. Themes of resiliency, gallantry, love, and loyalty, commonly portrayed in Famine novels, are interpreted by youngsters as typically Irish. Young readers, who often

identify with the child characters in the story line, relate to the perseverance of these protagonists and believe that they also can successfully learn to handle difficult situations. Reading about the Great Famine in fictional novels gives Irish and Irish American children a new cultural identity and a deeper meaning regarding their ancestral homeland.

In Ireland, as in all countries, literature is the mirror in which the events of a nation's history are reflected. Whether examining historical fiction, or the many other literary genres, a study of children's literature may be regarded as a study of a country and its people. Authors of Irish children's stories play an important role in the developing and nurturing of a distinctive Irish identity. The absorption of cultural knowledge from early childhood through young adult reading is particularly acute. The characters in Irish children's stories have developed from the weak and stereotypical images represented in my childhood reading, to the fresh, appealing, and strong-willed heroes portrayed in contemporary Irish stories that my children are reading today. The story lines have matured from traditional folktales to modem and expressive narratives. This encouraging and accelerating change over the last few decades is an indication of how Irish and Irish American society and cultural identity has also evolved.

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REVIEW ROUNDUP 2003

GAIL DE VOS
MERLE HARRIS

This collective descriptive review essay encapsulates all of the remaining titles that I received for reviewing in this journal in 2003. As you will see, two major publishers of storytelling and folklore material have been strong submitters to your review columnist. Storyteller Merle Harris and myself divided up the titles for review and I have arranged them, for the most part, by publisher and series.

World Folklore Series published by Libraries Unlimited.

The World Folklore Series is aimed at school librarians and teachers, but much of the text is accessible to older students. The series not only contain folktales, but also brief histories as well as information on the role of folklore and storytelling in the various regions and is a wonderful introduction to new stories and a better understanding of distant countries and their peoples. The series could be made more inviting for children by improving the book cover design. With the exception of the cover of *When Night Falls!* the series look more like textbooks than the storybooks they truly are. All volumes contain line drawings and colour photographs. Thematic indices in all the books would also be appreciated.

The following volumes are only a few of the titles from this ongoing series which both of us were quite impressed with the presentation, background information and rhythm of the tales.

Folktales from Greece: A Treasury of Delights. Mitakidou, Soula, Anthony L. Manna, and Melpomeni Kanatsouli. Illustrated by Anastasia Valavanidou and Photography by Georgios Katsagelos, 2002. 1 56308 908 4

From the Mango Tree and Other Folktales from Nepal. Shrestha, Kavita Ram and Sarah Lamstein, 1997. 1 56308 378 7

Gadi Mirrabooka: Australian Aboriginal Tales from the Dreaming. Retold by Pauline E. McLeod, Francis Firebrace Jones and June E. Barker. Edited by Helen F. McKay, 2001. 1 56308 923 8.

Jasmine and Coconuts: South Indian Tales. Spagnoli, Cathy and Paramasivam Samanna. Illustrated by Paramasivam Samanna. 1999. 1 56308 576 3.

Tales from the Heart of the Balkans. Marshall, Bonnie C. Edited by Vasa D. Mihailovich, 2001. 1 56308 870 3.

The Celtic Breeze: Stories of the Otherworld from Scotland, Ireland and Wales. McNeil, Heather. Illustrated by Nancy Chien-Eriksen. 2001. 1 56308 778 2.

When Night Falls, Kric! Krac! Haitian Folktales. Louis, Liliane Nerette, edited by Fred Hay, 1999. 1 563089 579 8.

Folktales from Greece: A Treasury of Delights was the result of meeting with Manna, visiting from America, and Mitakidou when they were both doing research in the same Greek pre-school where the oral tradition was alive and well. The introduction offers a brief historical background of the area, and explanation of the function and classification of Greek tales, information on the art of Greek storytelling and the selection criteria for the tales in the book. The twenty tales are divided into five sections: supernatural beings, tales of transformation, clever folk, stories with strong morals, and humorous stories. Each section begins with an introduction about these tales and comprehensive notes follow each story. This is a strong collection, beautifully translated and containing stories that are suitable for all ages. There are good references and a useful index but pronunciation guides for some of the names would have been helpful.

As with the other volumes in this series, *From the Mango Tree and Other Folktales from Nepal* starts with a brief introduction to Nepal—its history, religion, people and daily life. Lamstein points out that it is the first collection of Nepalese folktales published in North America. The fifteen folktales, collected and translated by Kavita Ram Shrestha, are stories of royalty, the common people and pour quoi tales of the origins of lakes and caves in Nepal. There is a combination of gentleness, humility and humour in these stories which should appeal to adults and children alike. The final story in the collection has been written out in the Nepalese script. The end matter includes a glossary of terms and a bibliography.

The introduction to *Gadi Mirrabooka* states that this is the first collection of stories from the Dreamtime of the Australian Aboriginals told by Aboriginal storyteller custodians. The informative introduction explains the importance of these stories to the culture and belief system of the traditional audience as well as the concept of the Dreamtime. Material in the first sections of the books looks at the physical landscape, the flora, the fauna and the aboriginal people of the land and includes historical and contemporary background information. The thirty-three short tales, the majority of which are pour quoi tales, are told in various localities within the Australian continent. Back matter includes a glossary, a bibliography and information about the three storytellers and editor of this volume. This volume puts these tales in their proper content and allows the non-aboriginal storyteller/reader a strong glimpse into this ancient culture.

In *Jasmine and Coconuts: South Indian Tales,* Spagnoli and *Samanna* write of a region and people they know well. Their exploration of this area includes a brief history of the four southern states, as well as an overview of religions, arts, crafts and daily life. The authors also explain the differences in telling styles in South India covering the many facets of storytelling: language, gesture, pronunciation, music and much more. The forty-two tales are divided into seven themes consistent with South Indian values, such as "Value of Simplicity, Problem of Greed" and "Respect for Family and Elders," and, where necessary, explanatory notes precede the story. The stories are wide ranging from ancient to modern, from folklore to true stories, and all of them have a strong oral rhythm to them. The appendix covers festivals, resources, pen pals and websites, and a glossary. As well there are sources for the stories, bibliographies for both adults and children, an index and thematic index. This book is a real treasure trove - a delight for the ears and the eyes.

Tales from the Heart of the Balkans is the most diverse of all the collections reviewed. The book covers five independent countries: Croatia, Slovenia, Bosnia and Herzegovina, Yugoslavia and Macedonia. The introduction includes a concise but good history of the region, with an overview of oral literature and its importance, as well as some of the problems associated with translating stories from three official languages and their many dialects. The thirty-three tales are divided into myths and legends, animal tales, fairy tales and tales of everyday life. All the regions are represented in all the stories and the retellings should work well whether they are read aloud or told to the students, or used for independent reading. A glossary and pronunciation guide and a good index round off a book that is a great introduction to a diverse region and its stories.

In her search for her Celtic roots, author Heather McNeil travels to the country of her ancestors. *The Celtic Breeze* briefly introduces this region and its people, tales and songs before retelling fifteen traditional tales, many accompanied by related ballads and their musical notation. Faery folk of the earth, of the water, and their interaction with ghosts and music are the focus of this collection. Each tale is put in context by the author. The back matter includes a brief inventory of items offering protection from the faery folk, a glossary, bibliography and a recommended reading list as well as an index.

In Liliane Louis's introduction to *When Night Falls, Kric! Krac! Haitian Folktales* she uses stories to give what she calls "an overview of the beautiful and mysterious land." Together with Hay's introduction, readers learn about Haiti's geography and history as well as the importance of voodoo and magic to the Haitian people. The twenty eight stories are divided into six sections: That Stupid Bouki, Stepmother Can Never be Real Mother, Animal Stories, Kings and Princes,

Unpleasant Encounters and Stories of Love and Courtship. There is a gentle reminder before the stories begin about the importance of pre-reading because several stories in this book reflect the harsh realities of life in a culture different from that of our readers. There are, however, stories for everyone from young children to adults in these tales which Louis has both heard and told over the years. She also includes some of her favourite recipes. A much needed glossary, good index and coloured photographs round out this collection which will have many calling out "Kric" and waiting for the "Krac" to get story time going.

Titles from August House

A prolific producer of books of storytelling material and folktales for adults and children, August House offers various series and collections for use in schools, libraries and by storytellers of all ages. The titles that reached your book reviewer's desk revealed a great diversity in the types of materials that they publish.

The Books of Nine Lives series by Pleasant DeSpain

All nine volumes of this series, written by Pleasant DeSpain and illustrated by Don Bell, are aimed at young tellers. These tales were originally published in "Pleasant Journeys," a weekly newspaper column in *The Seattle Times* between 1977 and 1978 and were reprinted several times in book form before they appeared in this most recent transformation. I have only two volumes in hand (Volume 2: *Tales of Nonsense* & *Tomfoolery* (2001) and Volume 3: *Tales of Wisdom and Justice* (2001)) but they all have the same format. Each slim volume begins with an introduction of the theme, nine or ten tales from diverse cultures, simply written and accompanied with a full-page line drawing, and adequate source notes with a brief commentary for each of the tales. I have used these books very successfully with elementary school students coming to the art of storytelling for the fust time. Not only are these tales writing succinctly, the students are not intimidated by the size of the books themselves

The other titles in the series are:

Volume 1: *Tales of* Tricksters
Volume 4: *Tales of Heroes*
Volume 5: *Tales of Holidays*
Volume 6: *Tales of Insects*
Volume 7: *Tales of Enchantment*
Volume 8: *Tales to Frighten and Delight*
Volume 9: *Tales of Cats*

World Tales Series by Martha Hamilton and Mitch Weiss

How and Why Stories: World Tales Kids Can Read and Tell. Hamilton, Martha and Mitch Weiss. 1999.0 87483 561 5.
Noodlehead Stories: World Tales Kids Can Read and Tell. Hamilton, Martha and Mitch Weiss, 2000. 0 87483 585 2.
Through the Grapevine: World Tales Kids Can Read and Tell. Hamilton, Martha and Mitch Weiss, 2001. 0 87483 624 7

Martha Hamilton and Mitch Weiss, also known as Beauty and the Beast, have been telling stories and teaching storytelling to children and adults for over twenty years. Their first book *Children Tell Stories: A Teaching Guide* (Richard C. Owen, 1990) is a classic. Their first collection of stories for children to tell is *Stories in My Pocket: Tales Kids Can Read and Tell* (Fulcrum, 1996) was a huge hit with students and teachers alike. We have used and recommended these books in workshops for both children and adults. These three collections are aimed at children, full of wonderful suggestions on how they can become storytellers in their own unique way, but they are equally as useful to all beginning storytellers

Each collection has an introduction to the type of stories in the compilation and a world map showing where the stories come from. The stories are one to two pages, retold simply but effectively with a black and white illustration for each story followed by brief "About the Story" which discuss the origin of each story and "Tips for Telling" which cover gestures, body language and use of voice. Following the stories there is a chapter "General Tips for Telling Stories" which covers choosing, learning and telling stories and throughout the authors emphasise that the tips are suggestions only and should be used to help tellers find their voices when telling the stories. Back matter includes an Activities chapter for children who want to make up their own stories and an appendix of sources where children can find other versions of these stories.

There are twenty-five stories in *How and Why Stories* which answer many questions such as "Why the Sun Comes Up When Rooster Crows," "Where All Stories Come from" and "How Owl Got His Feathers." In the "Activities" section the authors make suggestions for original pourquoi stories, using the library to see if there are. stories unique to regions and also provide a bibliography of scientific explanations for some of the stories. Children love stories where they can laugh out loud and *Noodlehead Stories* delivers twenty-three hilarious stories. The authors warn against using derogatory terms and point out that the joy in these stories is "laughing at the noodlehead in all of us. A bibliography of literary noodlehead stories is included. *Through the Grape-*

vine includes thirty-one tales that have been passed down through the years (or grapevine), from mouth to ear to electronic transmission.

Other August House offerings

Czanota. Lorna MacDonald.*Medieval Tales That Kids Can Read & Tell*. 2000. 0 87483 589 5.

DeSpain, Pleasant.*Sweet Land of Story: Thirty-Six American Tales to Tell*, 2000. 0 87483 600 X.

MacDonald, Margaret Read. *The Parent's Guide to Storytelling: How to Make Up New Stories and Retell Old Favorites.* 2nd Edition, 2001. 0 87483 618 2.

MacDonald, Margaret Read *Shake-It-Up Tales! Stories to Sing, Dance, Drum and Act Out.*. 2000, 0 87483 570 4.

McBride-Smith, Barbara. *Tell It Together: Foolproof Scripts for Story Theatre.* 2001. 0 87483 650 6.

Each of the fifteen classic legends in *Medieval Tales* is simply and briefly told to be accessible for young tellers. The tales are placed in context with a very concise history of the story and precise tips for the telling of the tale. The legendary characters in these tales include William Tell, Robert Bruce, Robin Hood, Joan of Arc, the Knights of the Roundtable, Duke Lech of Poland, Beowulf, Roland, Saladin, Alexander the Great, Eleanor of Aquitaine and Boudicca. Back matter includes information on the role of the medieval storyteller, additional pointers for telling the tales, and a bibliography instead of source notes. The stories themselves are extremely short and are attractive to children beginning their storytelling endeavours.

DeSpain's collection of American tales is a treat for those who wish to get a sense of the United States through its regional tales. While some of the tales are folktales, many of them are tales of the folk, gathered by the author from tellers living in the various regions. The collection, divided up by regions, includes ghost tales, hero tales, tall tales, and a few tales from the Native people. Entertaining and informative source notes conclude the collection.

Both of Margaret Read MacDonald's volumes follow her well-established formula for presenting stories for retelling. The stories are printed in sound bites for ease of reading and learning and include notes on telling the tales and relevant background notes on when to tell and why to tell stories. *Shake-It-Up Tales!* offers information on playing with stories, using chants, songs, motions and sound effects, as well as stories which encompass a more dramatic flair using multiple tellers and audience participation, Besides the twenty tales in this collection, MacDonald includes an extensive list of resources and guides for each

of the elements of story she discusses. An added benefit of this collection is the introduction of little known folktales from around the world.

Story theatre is the focus of *Tell It Together.* After a brief discussion about story theatre, McBride-Smith provides tested scripts for seven classic myths, nine folktales and seven literary offerings adapted with permission from the various publishers. The scripts call for five to fifteen cast members and are designed for middle school students although many are appropriate for use with older teens. One of the strengths of this compilation is that the story scripts can be told by one voice, making it a valuable addition to any variety of collected works.

Folktale Collections from Other Publishers

Congdon, Kristin G. *Uncle Monday and Other Florida Tales.* Illustrated by Kitty Kitson Petterson. Jackson: University Press of Mississippi, 2001, 1 57806 385 X.

Dorson, Mercedes, and Jeanne Wilmot. *Tales from the Rain Forest.* Hopewell, NJ: The Ecco Press, 1997,0 88001567 5.

Hazell, Rebecca. *The Barefoot Book of Heroic Children.* Illustrated by Helen Cann. New York, NY: Barefoot Books, 2000, I 9 0228 323 6.

Ryan, Patrick. *Shakespeare's Storybook: Folktales that Inspired the Bard.* Illustrated by James Mayhew. New York, NY: Barefoot Books, 2001. 1 84148 307 9

Spagnoli, Cathy. *Terrific Trickster Tales from Asia.* Fort Atkinson, WI: Alleyside Press, 2001, 1 57950 045 5.

Spencer, Ann. *Song of the Sea: Myths, Tales and Folklore.* Illustrated by Mark Lang. Toronto: Tundra Books, 2001, 0 88776 487 8.

A collection of the diverse cultures that comprise the state of Florida, *Uncle Monday* presents tales of magic, humor, adventure and creation. The introduction discusses the origin of the stories of and the tradition of storytelling within the state. Each story is accompanied by a reflection to that guides the reader to a deeper understanding of the issues, historical context and contemporary relevance of the tale. The fifty tales are arranged according to their overall focus: pour quoi tales; people with special powers; food, friends and family; unusual places, spaces and events; and ghosts and the supernatural. The back matter includes endnotes for the descriptive material, source notes, a glossary and bibliography. An accessible and enjoyable collection.

Tales from the Rain Forest begins with a brief introduction to the Amazon basin, the Amerindian culture, and the flora and fauna of the area. The importance of the oral tradition among the various tribes is also discussed. Paintings and etchings from early explorations to the Amazon accompany each tale. Dorson (who grew up in Brazil) and

Wilmot acknowledge that the material available to them was so abundant that they chose to concentrate on myths of origins as being most engaging for young listeners. The book ends with a glossary of Amerindian and Portuguese words as well as bibliographies. The ten myths and legends explain the origin of humans, rain and thunder, birds, water lilies, fire and other wonders. Each story is followed by brief cultural comments. The stories (translated from Portuguese) allow the reader a glimpse of a mysterious and rich relationship between humans and their environment, and leave her or him with a desire for more of these stories.

Rebecca Hazell has chosen to write biographies for twelve young people from around the world who exemplify bravery and determination. Some of the names and their stories are well known, while others are not so well known. In the introduction, Hazell explains what makes a person heroic and how she is presenting their stories in the first person. Each biography is written in three parts - beginning with a 'you are here" setting in which the place and time and a brief history is given, followed by the child telling the story in the first person, and then a summary of his/her accomplishments. I wanted to like the book but found the format frustrating and false. The "first person" voice did not ring true for me and travelling back and forward in time did not work. The book would have far more impact if the children's stories were in more traditional biography format.

In his introduction to *Shakespeare's Storybook*, Patrick Ryan points out that in all probability Shakespeare had listened to stories all his life and "read everything he could lay his hands on" and so knew which stories his audiences would enjoy and wrote to please them. Ryan presents the seven stories he feels inspired Shakespeare to *write The Taming of the Shrew, Romeo and Juliet, The Merchant of Venice, As You Like It, Hamlet, King Lear* and *The Winter's Tale.* An essay in which Ryan talks about the themes, characters and sources Shakespeare might have used for the play precedes each folktale. He also brings in snippets relating to Shakespeare and his family. Each essay is accompanied by small illustrations of the characters and a border introducing elements and words from the play. Mayhew's full-page watercolour illustrations accompanying each story are dreamy and theatrical. This book is a great introduction to children who have never seen a Shakespeare play, and at the same time offers much to those who have already been introduced

Divided into three major sections, the collection, *Terrific Trickster Tales from Asia,* acquaints the North American reader with Asian tricksters. Spagnoli first introduces trickster tales and how to get ready to tell them, pointing out that "Everyone loves a trickster, except the one being tricked!" Her instructions are excellent and should encourage would-be storytellers to relax and enjoy themselves. Twenty-five dis-

tinctive trickster tales comprise the second section of the book. They have universal appeal and there is a brief explanation of the origin of each tale, telling tips, resources and follow-up activities for each story. Part Three "More Ideas and Resources" encourages the reader to explore the world of storytelling beyond the trickster tales. Highly recommended.

Poetry, historical accounts, superstitions, folktales and ballads from around the world and featuring the folk that live beneath or sail upon the waters, *Song of the Sea* evokes the watery spirits and adventures of a distant time. The collection seems aimed at a young audience and while it includes a bibliography, it does not include any source notes for the wealth of information contained within its covers.

Picture book titles:

Hallworth, Grace. *Sing Me a Story: Song-and-Dance Tales from the Caribbean.* Illustrated by John Clementson. [Little folk] Little Rock: August House, 2002. 0 87483 672 7.

MacDonald, Margaret Read. *Fat Cat: A Danish Folktale Retold.* Illustrated by Julie Paschkis. [Little folk] Little Rock: August House, 2001. 0 87483 616 6.

Mora, Pat. *The Race of Toad and Deer.* Illustrated by Domi. Toronto: Groundwood Books, 2001, 0 88899 434 6.

Five traditional stories from Jamaica, Haiti, and Trinidad and Tobago are playfully retold in *Sing Me a Story.* Musical notation and dancing instructions, where applicable, accompany each tale which jumps right out of the brilliant pages. Folk art illustrations create a frame around each tale to produce this small collection of delightful tales.

Fat Cat is a combined retelling of the traditional Norwegian tale of the Fat Cat and a Czechoslovakian tale, "Kuratko the Terrible," that was a long established element in storyteller Margaret Read MacDonald's repertoire. Cat and Mouse are friends and when the greedy cat not only gulps everyone in sight including his friend and roommate, mouse, something has to be done. Mouse to the rescue and Cat no longer is a fat hungry cat but a fancy one as well. Folk art illustrations dance across the pages of this colourful and rollicking version. Great source notes!

Pat Mora has provided an adaptation of the Mayan variant of the fable of the "Hedgehog and the Hare" in which cooperation in the race aids victory in *The Race of Toad and Deer.* The story was told to the author by a mason and scholar in Guatemala. The text is reminiscent of the chatter of the jungle and is highly complemented with the rich col-

ours and shapes of the illustrations by artist Domi of Oaxaca, Mexico. A treat to the ears and eyes.

AMERICAN FOLKLORE SOCIETY CHILDREN'S FOLKLORE SECTION MEETING
ALBUQUERQUE, NM
10 OCTOBER 2003

Minutes

President Sean Galvin called the meeting to order at noon in Enchantment E of the Hyatt Regency Hotel, Albuquerque, NM. A quorum was present.

Minutes of the Rochester, NY, meeting were approved as published in the *Children's Folklore Review*, volume 25, numbers 1 and 2.

Reports

Princilla Ord, although not able to attend the meeting, sent in the following report on the following funds: The Opie Fund, $2951,21; the Lifetime Membership Fund, $680.73; the Newell Prize Fund, $8075.18; and the General Fund, $2381.40.

C. W. Sullivan III, *Children's Folklore Review* editor, reported that the English Department at East Carolina University continues to support the journal at the rate of $2000.00 per year. This amount covers almost all of the printing but none of the mailing. Last year's *CFR* cost $2476.00 for printing and mailing. The department also supplies a graduate assistant to the journal for 10 hours per week.

Awards

Sullivan reported that the Newell Prize this year would be awarded to Janice Ackerley for "Gender Issues in the Playground Rhymes of New Zealand Children: 1992-2003" and that there was a Newell Prize Honorable Mention this year, Anita L. Gambos' *"The Ugly Duckling*, Hans Christian Andersen: A Story of Transformation." Sullivan expects both essays will be published in the next *Children's Folklore Review.*

Bill Ellis reported that there were two Aesop Award Winners this year:

> *Horse Hooves and Chicken Feet: Mexican Folktales.* Selected by Neil Philip. Illustrated by Jacqueline Mair. New York: Clarion, 2003.

Mightier Than the Sword: World Folktales for Strong Boys. Collected and told by Jane Yolen. Illustrated by Raul Colón. San Diego: Sliver Whistle/ Harcourt, 2003.

There were six Aesop Accolade books this year:

Invisible Kingdoms: Jewish Tales of Angels, Spirits, and Demons. Retold by Howard Schwartz. Illustrated by Stephen Fieser. New York: Harper Collins, 2003

Nelson Mandela's Favorite African Folktales. Written and Illustrated by Diverse Hands. New York: Norton, 2002.

Pajaro Verde: The Green Bird. Joe Haynes. Illustrated by Antonio Castro. EI Paso, TX: Cinco Puntos, 2002.

Somethingfor Nothing. Ann Redisch Stampler. Illustrated by Jacqueline M. Cohen. New York: Clarion, 2003.

The Sun, the Rain, and the Apple Seed: A Novel of Johnny Appleseed's Life. Lynda Durrant. New York: Clarion, 2003.

Yonder Mountain: A Cherokee Legend. Told by Robert H. Bushyhead. Written by Kay Thorpe Bannon. Illustrated by Kristina Rodana. New York: Cavendish, 2002.

Neither an Opie Prize nor a Lifetime Achievement award was given out this year.

There was a question about who in the Children's Folklore Section should be the contact person for the various awards, and it was decided that Margaret Read Macdonald would be the contact person for the Aesop Awards, Carole H. Carpenter for the Opie Prize, and C.W. Sullivan III for the Newell Prize.

Old Business

The problem of the meeting time was discussed again, and Sean Galvin agreed to look for a meeting time in less conflict with other meetings that members wished or needed to attend.

Due to printing costs and other factors, the membership decided that the *Children's Folklore Review* should become an annual volume. This will not only give us more total pages for the same price, but a more aesthetically pleasing product as well.

New Business

The problem of people wishing to join the section without joining the American Folklore Society was discussed. At this point, subscribers can still get the journal without joining the AFS.

The amount the American Folklore Society charges the section to administer its funds, 12%, was discussed, and the president was charged with investigating this situation.

The membership voted to sell Aesop Award and Accolade stickers to publishers and to allow publishers to imprint the insignia themselves on the covers of award winners. The established rate will be $100.00 for 500 labels.

The membership voted that the section write letters to the Dean of Arts and Sciences and the Chair of the English Department at East Carolina University complimenting Sullivan on his job as CFR editor and thanking the university for its continued support.

The meeting was adjourned at 1:30 PM.

Respectfully submitted,

C.W. Sullivan III
Secretary Pro Tem

NOTES AND ANNOUNCEMENTS

Newell Prize Announcement

The Children's Folklore Section of the American Folklore Society annually offers the WW Newell Prize (which includes a cash award) for the best student essay on a topic in children's folklore. Students must submit their own papers, and published papers are eligible. Instructors are asked to encourage students with eligible papers to enter the competition.

Papers must be typed, double-space, and on white paper. On the first page include the author's name, academic address, home address, E-mail address, and telephone number. Deadline for each year's competition is September 1st. Submit papers or write for more information: Dr. CW Sullivan III**,** English Department, East Carolina University, Greenville, North Carolina 27858-4353.

Temple University Press announces the publication of *Yo' Mama! New Raps, Toasts, Dozens, Jokes and Children's Rhymes from Urban Black America,* Onwuchekwa Jemie, editor. For free pages from the introduction, go to www.temple.edu/tempress/chapters/1452_chl.pdf .For additional information, go to www.temple.edu/tempress/titles/l453 reg.html

Dr. June Factor, editor, announces that the bi-annual Australian journal of children's folklore, *Play & Folklore,* is now available at www.museum.vic.gov.au/playfolklore. She also welcomes contributions for future issues.

CONTRIBUTORS

JANICE ACKERLEY is a Reading Development teacher at Ashburton College, New Zealand, and a distance education tutor for National Diploma in Children's Literature (Christchurch College of Education). Her interest in children's folklore, playground rhymes in particular, developed from an ever-expanding collection of play ground rhymes gathered from throughout New Zealand as part of the Patterns of Language course. Her final papers in her MEd (Children's Literature) focused on gender differences (published in the Australian journal *Play and Folklore*, number 44) and gender issues arising from close examination of children's playground rhymes.

ANITA L. GAMBOS is a consultant, educator, and public speaker. She taught at both the high school and college levels before transitioning to a corporate career in Financial Services. For over 25 years, Anita was the executive officer heading Corporate Marketing, Executive Development, Human Resources, and Employee Relations functions. Most recently, she was Chief Learning Officer of a global Fortune 100 company. She is currently President of The Interplay Group, Inc. (www.theinterplaygroup.com), a consulting firm specializing in transformational change for both companies and individuals. Anita is also a student of the Storytelling Program at Dominican University, San Rafael, CA.

GAIL DE VOS is a storyteller, author of seven books on storytelling and folklore, and Book Review Editor for *Children's Folklore Review.* She is an adjunct professor for the School of Library and Information Services at the University of Alberta in Edmonton, Alberta, Canada, where she teaches courses on storytelling, children's literature, and comic books and graphic novels. She was resident storyteller at Fort Edmonton Park, bringing history alive through stories for over thirteen years and is the coordinator of the annual storytelling festival held at the park each Labour Day weekend.

MERLE HARRIS has always been fascinated by stories. She is a freelance storyteller and has been a facilitator/trainer for the Parent-Child Mother Goose Program since 1994. She has told stories in schools, libraries, seniors homes, women and juvenile detention centers, on the radio and at festivals across Canada, and was resident storyteller at Fort Edmonton Park. She is co-author with Gail

de Vos and Celia Barker Lottridge of *Telling Tales: Storytelling in the Family* (University of Alberta Press).

KAREN HILL McNAMARA holds a Doctorate of Letters from Drew University in Madison, New Jersey. She graduated with distinction in 2003, and her doctoral dissertation, "Telling Bridget's Tale of Hunger: Children's Literature of the Great Irish Famine," won the University Prize. Her annotated bibliography of children's famine literature was published in *Foilsiu* (2003), an interdisciplinary journal of Irish Studies. She has presented fourteen papers on Irish/American children's and young adult literature at national and international conferences. She is scheduled to teach in The Caspersen School of Graduate Studies at Drew University.