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"No Man's Land": Fairy Tales, Gender, Socialization, Satire, and Trauma During the First and Second World Wars

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"No Man's Land": Fairy Tales, Gender, Socialization, Satire, and Trauma During the First and Second World Wars

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Introduction

In her essay "Fantasy and Reality," Bettina Hurlimann writes of some children's books as existing "in a no-man's land between the fairy-tale world and the real one."[1] Every child is familiar with the ubiquitous phrase "once upon a time" or some variation, a phrase that situates a story neither in the past nor in the present but in a liminal zone open to all sorts of interpretations. Perhaps because of their origin as oral tales, fairy tales demonstrate a certain flexible framework through which they can be adapted and transformed according to the teller and the audience. In addition, because of their commonality, productions of adaptations and transformations present the audience with a familiar framework that may conceptualize new ideas, forming a matrix of intertextuality that allows the audience to process new ideas within a "safe" realm. The cathartic aspect of fairy tales moves the audience through tension-filled plot with the promise of "a sudden and miraculous grace,"[2] an affirmation of an ending that even if it does not have a clear-cut resolution, offers an outlet.

Because of this effect of fairy tales, their use during wartime is particularly intriguing. The dual use of fairy tales as adult-produced propaganda aimed at both children and adults and as a retrogression to childhood to form some sort of cohesion out of war contributes a rich discourse on how an examination of the intersection of war, gender, and children's literature can contribute to an understanding of history. German and fairy tale scholar Jack Zipes' idea of the "fairy-tale discourse" that forms a dialogue of civilization that is disputed and fought over throughout history in various places offers an engaging way in which to study how fairy tales can be imbued with political and ideological significance.[3]

The way in which this dialogue is created takes various forms. Propaganda that uses fairy tales as an appropriated framework can be seen in posters and film that explicitly tie war with the realm of children and these stories. Literary historian Celia Malone Kingsbury analyzes the way in which children's literature, games, and posters aimed at American children during World War I depicted Germans as Others and instructed children to fight against them.[4] Likewise, film historian Michael S. Shull and University of Maryland librarian David E. Witt argue that American cartoons during World War II were aimed at inciting

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[1] Bettina Hurlimann, "Fantasy and Reality," in Three Centuries of Children's Books in Europe, ed. and trans. Brian W. Alderson (Cleveland, OH: The World Publishing Company, 1959), 76.

[2] J.R.R. Tolkien, "On Fairy Stories," in The Annotated Brothers' Grimm, ed. Maria Tatar (New York: W.W. Norton & Company, 2004), xxxviii.

[3] Jack Zipes, Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization (New York: Routledge, 2006).

[4] Celia Malone Kingsbury, For Home and Country: World War I Propaganda on the Home Front (Lincoln, NE: University of Nebraska Press, 2010).

patriotism and contribution to the war effort. Their argument, however, includes how adults were incorporated into the audience, opening up a discussion of how a genre of childhood addressed and moved away from children. Their bibliography of films include several reinterpretations of fairy tales, most notably Little Red Riding Hood, that will be discussed in this paper.[5]

Other fairy tale productions, however, are less explicit, offering more subtle connections. Historian Christa Kamenetsky analyzed these nuances in relation to the Third Reich, examining how the Nazis overall did not fundamentally change or reconfigure folktales but used them in a process of socialization by censoring, discarding, and reinterpreting them in accordance with their racial ideology.[6] Similarly, Zipes traces the trajectory of the fairy-tale from Weimar Germany to Nazi Germany, illustrating how changing emphasis reflected both similar and different attitudes towards the family in "an ideology of competition and domination."[7] French scholar Judith K. Proud demonstrates this ideology in her work analyzing the appropriation of fairy tales in Vichy France during World War II to construct an image of "New France" based on particular symbolism that mixed the old with a new vision of the world.[8]

While these two spheres functioned during wartime to socialize both children and adults through the manipulation of the fairy tale and its interpretation, other transformations of the fairy tale genre explored the depths and meaning of war in a process of memory. Examining this other side to the fairy tale enriches the understanding of its use during wartime. Literary scholar Donald Haase points out how the adaptability of fairy tales allows for a development of emotional control to cope with trauma.[9] This aspect of wartime fairy tales can be examined using Antoine de Saint-Exupéry's The Little Prince, which demonstrates the way in which the genre could be radically transformed in order to explore the depths and meaning of war and gender in that context.

These sources can be used as building blocks to a formation of a greater understanding about not only war and socialization but also how gender intersects with these, a factor that is only briefly mentioned or overlooked in these sources. The production of fairy tales during World War I and World War II by the Allied Anglo nations demonstrate a trend to use this space of childhood in order to promote a sense of normalization and catharsis while simultaneously promoting a

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[5] Michael S. Shull and David E. Wilt, Doing Their Bit: Wartime American Animated Short Films 1939-1945 (Jefferson, NC: McFarland & Company, Inc., 2004).

[6] Christa Kamenetsky, Children's Literature in Hitler's Germany: The Cultural Policy of National Socialism (Athens, OH: Ohio University Press, 1984).

[7] Zipes, Art of Subversion, 138.

[8] Judith K. Proud, Children and Propaganda: Il etait une foise. . . : Fiction and Fairy Tale in Vichy France (Oxford, England: Intellect Books, 1995).

[9] Donald Haase, "Children, War, and the Imaginative Space of Fairy Tales," Lion and the Unicorn 24, no. 3 (2000): 360-77.

certain agenda through a process of adaptation and transformation. Through this process, fairy tales held a central place in wartime society as a means of socializing children through the use of familiar tales with a new context, as an area of hybridization of childhood and adulthood to confront wartime reality, and as both a way to deal with trauma and a critical discourse on war. In these spheres that fairy tales enter, there emerges a shifting and tension-filled relationship with prewar gender paradigms that has yet to be examined and that offers a new understanding of the way in which war, gender norms, children's literature, and society interacted.

Presentation, Adaptation, and Selection of Fairy Tales: A Symbolic Political Act

Much of the power of fairy tales lies in their simple, familiar form. Reading a fairy tale as a child or rereading it as an adult recalls a place of "fantasy, escape, recovery, and consolation."[10] They reaffirm certain values in the reader's mind because characters and plots stand as abstract symbols that can reflect the reader's worldview. Particular social and historical meaning, therefore, lies in the way in which fairy tales are interpreted and presented. Both Kamenetsky and Zipes, examining German use of the fairy tale, point out that the Nazis used fairy tales in a manner that often did not change fundamental aspects of the tale, selecting tales that fit into their worldview.[11] Though the tale may not change, however, the selection itself formed a political choice, a "symbolic act" that is "an intervention in socialization in the public sphere."[12] As historian H.R. Kedward states in the introduction to Proud's work, Proud's study demonstrates how the use of fairy tales in Vichy France during World War II in this manner sought to create a place that "constitute[d] the optimum social structure for France, past, present, and future."[13] Through selection and presentation, therefore, the fairy tale could be used to both regress to a safe realm and progress a certain structure of the world.

While the focus of scholars has often turned to the Nazi use of fairy tales in this manner, the selection and presentation of fairy tales was not limited to them, although they perhaps did so most blatantly and extensively. The nuanced

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[10] Maria Tatar, "Reading the Grimms' Children's Stories and Household Tales: Origins and Cultural Effects of the Collection," in The Annotated Brothers Grimm, ed. Maria Tatar (New York: W.W. Norton & Company, 2004), xxviii. Tatar takes this idea from J.R.R. Tolkien's essay "On Fairy-Stories," in The Tolkien Reader (New York: Ballantine, 1966), 132. The essay is reprinted in The Annotated Brothers' Grimm, ed. Maria Tatar (New York: W.W. Norton & Company, 2004).

[11] Zipes, Art of Subversion, 142; Kamenetsky, Children's Literature, 74.

[12] Zipes, Art of Subversion, 10.

[13] H.R. Kedward, introduction to Children and Propaganda: Il etait une foise. . . : Fiction and Fairy Tale in Vichy France, by Judith Proud (Oxford, England: Intellect Books, 1995), vi.

use of the fairy tale in World War I is exhibited by the collection of fairy tales entitled The Allies' Fairy Book, published in 1916. Literary critic Edmund Gosse introduced the collection by stating that "All we need say more is that it has amused us to bring together forgotten specimens of the folklore of the fighting friends of humanity."[14] Gosse's introduction seems to suggest that the book was put together in "amusement," nothing more. The presentation of the stories, however, as distinctively nationalistic, illustrates a pride in nation, a pride that has brought forth "forgotten specimens of folklore." In defining these stories as "forgotten," Gosse suggests that the collection is recovering a part of each nation's tradition. Zipes argues that a similar sort of recovery process occurred in relation to Nazi use of fairy tales, which also underwent "a cleansing policy to recover the pure Aryan tradition of the folktale."[15] While perhaps not as dramatically obvious as the Nazi selection, the same rhetoric is used here in a World War I presentation of fairy tales by the Allied nations. Gosse's introduction suggests a resorting to the "forgotten" past in the tumultuous present, though he glosses this over by proclaiming it simply for "amusement." Furthermore, the binding together of these children's stories symbolically illustrates the forming of the community made up of the Allied parties. Through the very act of presenting the stories as one collection, the book forms a child's literary counterpart to a larger political alliance. As Proud points out in relation to World War II French fairy tales that took the form of propaganda, the child becomes both "object as well as subject."[16] The child and a child's imaginary world is depicted in order to reflect a social and political structure that is then fed back to the child as a subject. Proud also suggests that the use of familiar stories within a new context and emphasis can be used to not only speak to children but also to adults, what she describes as infantilization.[17]

The stories in the collection themselves reflect a harkening back to this "forgotten" past which becomes politically and socially charged in their present context. While all of the tales invoke a traditional gender paradigm, hierarchal authority, and a dichotomy of good versus evil, the opening and closing tales of the collection offer a chance to view the collection in light of its wartime context. The features of these tales create a fantasy mirror for a certain perception of reality and an affirmation for a particular outlet.[18] While they are sold by Gosse to be simple fairy tales that existed long before World War I, the flexibility of the

[14] Edmund Gosse, introduction to The Allies' Fairy Book: with an introduction by Edmund Gosse C.B. and illustrations by Arthur Rackham (Philadelphia, PA: J.B. Lippincott, 1916), ix.

[15] Zipes, Art of Subversion, 142.

[16] Proud, Children and Propaganda, 4.

[17] Proud, Children and Propaganda, 12.

[18] Bruno Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales (New York: Alfred A. Knopf, 1976), 45.

fairy tale and its abstract characters allow for a projection of real individuals and situations to be enacted in an interpretative way. They move from the "allegorical into the representational," as Proud suggests. Using the words of Girardet, she explains how the stories become a place where "the mysterious process of heroisation. . . culminates in the transmutation of the real and its absorption into the imaginary."[19]

For example, the first tale presented, "Jack the Giant-Killer," an English fairy tale, presents Jack, the "right valiant Cornish man,"[20] as a chivalric protector and deliverer who rescues humanity from the giants intent on devouring it. The opening line "When good King Arthur reigned" invokes a mythic-historical past. Jack is presented as a rural boy, evoking an image of a hard-working, untainted, uncomplicated past in the midst of the reality of the industrial warfare of World War I. He sets off to slay the greedy, prideful, and devouring giants who threaten all of humanity, including one who holds a "private and secret malice under the false show of friendship."[21] Near the end of the story, he confronts the ultimate giant, Thunderell, who "dined upon murdered men" and craved the "blood of an Englishman."[22] The slaying of these giants can be read as the symbolic slaying of England's enemies in World War I. Proud notes that in a story of Tom Thumb created during World War I, Germany featured as the ogre.[23] Similarly, Celia Malone Kingsbury includes a page from a World War I children's text, "A Liberty Loan Primer," that portrays Uncle Sam bayoneting the Kaiser, who resembles an ogre/giant. The text proclaims that children should help Uncle Sam stop "the Ger-man Beast from Kil-ling Am-er-i-can Wom-en and Child-ren."[24] It takes little stretch to see the giants the good, "honest" Jack slays as the perceived aggressors of World War I, ready to devour all of humanity, even as they are portrayed as stupid, cowardly, and incompetent.

Jack thus becomes associated with salvation and a messianic figure. This correlation becomes stronger with his words to the generous prince: "I myself will go before and prepare the way for you."[25] As an intermediary to salvation, Jack battles not only giants but also the Devil, killing Lucifer in order to free the princess from his spell and becoming a Knight of the Round Table. In an

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[19] Proud, Children and Propaganda, 11, 38.

[20] "Jack the Giant-Killer," in The Allies' Fairy Book: with an introduction by Edmund Gosse C.B. and illustrations by Arthur Rackham (Philadelphia, PA: J.B. Lippincott, 1916), 3. Both "Jack the Giant-Killer" and "The Last Adventure of Thyl Ulenspiegel" with Arthur Rackham's illustrations are reprinted in Fairy Tales from Many Lands (New York: Viking Press, 1974). This reprinting, however, does not contain Edmund Gosse's introduction.

[21] "Jack the Giant-Killer," The Allies' Fairy Book, 5.

[22] "Jack the Giant-Killer," The Allies' Fairy Book, 10-11.

[23] Proud, Children and Propaganda, 28-29.

[24] Kingsbury, For Home and Country, 173.

[25] "Jack the Giant-Killer," The Allies' Fairy Book, 7.

imitation of his killings of many of the giants, he beheads the Devil. The religious connotations continue with his adventure into the giant Galligantua's enchanted castle to free the duke's daughter, who has been transformed into a sacrificial white deer. The blowing of a trumpet by Jack heralds the giant's doom in an act that references Judgement Day. All of these images set Jack up as an emissary of good on Earth, a deliverer, and in service to the ideals of honor, loyalty, bravery, love, and freedom.

The repetition of religious imagery combined with a mythical sense of medieval English past creates an atmosphere that sets up England as a timeless crusader against all forms of evil and tyranny that threaten to devour humanity. While not overtly political, the interpretation of this tale in the context of war suggests its selection as a symbolic act that has a political subtext. Zipes points this out in relation to Nazi Germany, stating that "while there was no massive attempt to rewrite the [German folktales] stressing their Aryan features or to paint pictures with Nordic types" there remained a large effort by those in authority to "revamp the interpretation of the tales."[26] Selection and presentation can be a part of this revamping. In presenting Jack as both an "everyman," rural boy and as a mediating messianic figure on a quest to literally topple giants and defeat the devil, the story reflects back on the contemporary context of England during World War I in a symbolic way.

The leading illustration of the collection that heads this story reinforces this idea. It depicts an angel representing Liberty who contains the names of each of the Allied countries on her wings. She is standing on top of a boar with a dragon's tail and claws. A sword point labeled "Honour" points to its neck, as if at any moment it will be beheaded even as it lies dead. The tale is very specific in its telling that Jack beheaded many of the giants he slew as well as the devil, presenting these either to the prince or King Arthur, the benevolent and generous authority figures of the tale. Killing becomes a mark of honor, a gift that a man gives to his leaders. Underneath the boar lies the banners of "Tyranny" and "Rapacity" with the broken sword of "Dishonour."[27] The greed and rapacity of the giants are defeated by Jack, who saves all from their fate of being eaten and is rewarded at the end of the tale with the duke's daughter.

The marriage takes on a symbolic interpretation when considering this illustration in conjunction with the tale. Bruno Bettelheim states in The Uses of Enchantment: The Meaning and Importance of Fairy Tales that the ending marriage of fairy tales often symbolizes "through the punishment and elimination of evil, moral unity on the highest plane."[28] In marrying the duke's daughter, Jack finds fulfillment in the values he has exemplified through the text. In wedding

[26] Zipes, Art of Subversion, 142.
[27] The Allies' Fairy Book, 1.
[28] Bettelheim, Uses of Enchantment, 146.

together the virtues of Honour and Liberty within an alliance of nations, the illustration suggests a "moral unity on the highest plane." Thus, while the choice of "Jack the Giant-Killer" to start the collection may seem arbitrary, reading the tale symbolically suggests it contains a political subtext.

By situating this story in the realm of fairy, the struggle in the real world takes a mirrored form in the fairy tale, where giants are defeated, clever, brave, and honest Cornish men win, and women are always beautiful, maidenly, and worthy to be saved from the clutches of the shadow of tyrannical and devil-like devourers. A mark of the fairy tale is that it is not, as Bettelheim points out using the words of J.R.R. Tolkien, "primarily concerned with possibility, but with desirability."[29] The fairy tale projects a world that ultimately ends perfectly in accordance with a determined set of accepted norms, including gender norms. Thus, Jack's role in the story reinforces not only English pride but also male agency as he is the deliver of his country, and thus the gender paradigm is kept stable. The tale therefore functions, as A.S. Byatt suggests about the Grimm brothers' fairy tales in relation to Germany, as "asserting" what was English against an external aggressor and "mirror[ing] and shap[ing] national identity."[30] In a time of turmoil, this assertion could not only take on overtly obvious forms but also be exemplified in a "forgotten" fairy tale.

The closing tale of the collection buttresses "Jack the Giant-Killer" in an interesting and politically-charged way. The tale is one from Belgium entitled "The Last Adventure of Thyl Ulenspiegel." While the collection was published in 1916, the act of closing it with a Belgium story, particularly this story, may suggest that the 1914 "Rape of Belgium" played a part in the organizing structure, which bolsters the ideology of the Allied cause. The story tells the tale of Ulenspiegel and his wife, Nele, opening with a line that describes them as "always young, strong, and beautiful, since love and the spirit of Flanders never grow old."[31] From the opening line, Ulenspiegel and his wife are set up to be more than just characters; they represent "the spirit of Flanders" and thus come to embody a larger nationalistic idea. The reader is told the two are "waiting for the wind of liberty to rise, after so much cruel suffering, and blow upon the land of Belgium."[32] While the aggressor is placed as Spain in the story, the line could equally apply to Germany in the wartime context of 1916.

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[29] Bettelheim, Uses of Enchantment, 117.

[30] A.S. Byatt, "Introduction," in The Annotated Brothers Grimm, ed. Maria Tatar (New York: W.W. Norton & Company, 2004), xxii, xxxviii.

[31] "The Last Adventure of Thyl Ulenspiegel" in The Allies' Fairy Book: with an introduction by Edmund Gosse C.B. and illustrations by Arthur Rackham (Philadelphia, PA: J.B. Lippincott, 1916), 112.

[32] "The Last Adventure of Thyl Ulenspiegel," The Allies' Fairy Book, 112.

The story becomes a transformation story in which Ulenspiegel and Nele are confronted with seven personified figures which keep Flanders and the world from being "happy": Pride, Lust, Avarice, Gluttony, Sloth, Anger, and Envy. The spirits of dead soldiers change the figures into seven wooden statues, which Ulenspiegel then burns. The act of fire transforms the figures into Courage, Economy, Vivacity, Appetite, Emulation, Meditations, and Love. Ulenspiegel acts as the agent of this transformation, suggesting that men have the capability of changing the seven bad to the seven good aided by the spirits of their dead comrades.[33] This is particularly striking when considering the opening illustration of "Jack the Giant-Killer." The banners of "Tyranny" and "Rapacity" and the broken sword of "Dishounor" are crushed beneath, while the Allies' banner of "Liberty" and sword of "Honour" are elevated, transforming the evil into good. Thus, the abstract vices and virtues presented in the story could be applied to the wartime context and accorded "an identity from the real world," an act that Proud links to forms of propaganda.[34] The parallel is made more striking by the spirits' song, in which they sing of "alliance" and "friendship."

The "death" and resurrection of Ulenspiegel at the end of story suggests the ultimate triumph of these values, the values the Allies represent, in a way that reinforces male agency and nurturing femininity. After burning the figures, Ulenspiegel is cast into a deep sleep, and is thought to be dead by Nele who weeps and waits, hoping for his return. He is buried alive by an enemy priest, but Ulenspiegel rises from his death-like sleep to the terror of his enemies. He states, "How can you bury Ulenspiegel, the spirit, Nele, the heart of Mother Flanders? She too may sleep, but she cannot die."[35] This statement suggests that the fighting man is the one who can refine the world by fire as embodying a larger national collective body that will never die: the "spirit." Nele is placed into the traditional gender role of mother, representing "Mother Flanders" and standing as the keeper of the heart of the country. Man and woman become subsumed into the idea of nationhood. The unification of the two represents a structure in which both man and woman is essential to the country in very different, fixed roles. In writing of the Nazi use of fairy tales, Zipes sees the assumption of "clear-cut ideological positions," which includes good/evil and us/them, and which can be extended to gender roles, as a result of "tremendous social and political upheavals that polarized society."[36] Thus the creation of clear-cut dichotomies in this story illustrates the way in which the morally and socially simple world of the fairy tale could be subtly used in the context of war in order to attempt to stabilize society

[33] "The Last Adventure of Thyl Ulenspiegel," The Allies' Fairy Book, 116-18.
[34] Proud, Children and Propaganda, 30.
[35] "The Last Adventure of Thyl Ulenspiegel," The Allies' Fairy Book, 122.
[36] Zipes, Art of Subversion, 138.

once again. The story of Ulenspiegel ultimately creates a gender paradigm embedded in a nationalistic message.

Therefore, although Gosse touted the stories as for "amusement," it is an amusement that is deadly serious in its intent. Both "Jack the Giant-Killer" and "The Last Adventure of Ulenspiegel" illustrate the ways in which a fairy tale can be created to have a political subtext through the way in which it is selected and presented. This subtle use of the fairy tale is not limited to Nazi Germany, as the above examples suggest. The use of children's literature during wartime becomes much more complex when considering the ways in which selection and presentation are in themselves symbolic acts with a distinctive socialization purpose.

Transformation of Fairy Tales: Incitement, Stability, and Confrontation

While socialization through presentation is one area in which the fairy tale could be used in the context of war, other uses of the tales took on more obvious connotations to the current events of war in a pattern of propaganda, satire, and confrontation with the changing world. Some of these tales were directed towards children, while others tread the murky water between child and adult or are directed towards an adult audience. Each layer of use represents the complexity for which theses tales were appropriated.

An image that Kingsbury includes in her analysis of World War I propaganda on the home front illustrates how the selection and presentation of fairy tales as analyzed above could be morphed into more overt forms of political propaganda in a process that moved beyond adaptation and into transformation. "Follow the Pied Piper," a propaganda poster for the United States School Garden Army, appropriates the fairy tale "The Pied Piper of Hamlin" in visual form in order to incite children to wartime contribution. As Kingsbury points out, the incorporation of this particular tale is "frightening" in that it suggests far more than the tale's original message of keeping promises:

> Children must follow Uncle Sam, but in view of the fairy tale, they may never be heard from again. . . . In spite of the implied threat to the young, the image suggests that following Uncle Sam with your garden tools is less dangerous than falling victim to the German menace.[37]

As Kingsbury alludes to, the appropriation of a tale originally set in Germany sets up an interesting confluence of hatred of the Othered enemy and cultural

[37] Kingsbury, For Home and Country, 171.

borrowing. The overt allusions versus the subtle influence of presentation reflects what Proud terms the "acceleration of the indoctrination process." She notes that this is much easier when the medium is already familiar, as in the case of fairy tales.[38] Her analysis of several French fairy tales during World War II points to this acceleration in which specific allusions to the present context are encoded in the story, rather than the more subtle political subtext of The Allies' Fairy Book.

Kingsbury's presentation of fairy tales during wartime through the Pied Piper poster has interesting ramifications for the way in which gender was presented to children during wartime versus presentation to adults via the transformed fairy tale. Many of Kingsbury's examples of propaganda posters reflect to a large degree the traditional gender roles that are presented in the traditional fairy tales collected in The Allies' Fairy Book. She notes how the image of the mother was used to recruit men and that even though some girls and women were portrayed as "tough," it was a toughness born of necessity to the family and state and conflated with "modesty and goodness."[39] A discussion of gender is absent from the Pied Piper poster but the poster represents how such images were also translated visually to even the youngest child. The boys lead the way in the picture, set to follow Uncle Sam, with the implied connotation that they might very well replace their hoes and rakes for guns someday, Jack the Giant-Killer in real life. While it appears that an older girl also follows the bunch, she is not placed in the forefront of the picture, suggesting a supplementary role. The smallest child, also a girl, is portrayed as sowing seeds. This image suggests a motherly, nurturing role in which, while boys may garden while still too young to fight, girls will always need to linger behind as having the responsibility of regenerating the nation.

This is a similar message found in The Allies' Fairy Book, which contains images of "good" women as mothers or as princesses who are eventually married off. Bettelheim terms this the "happiness and fulfillment" aspect of the fairy tale in which the reader experiences "consolation."[40] The presentation of these images suggest a search for gender stability in the arena of war as well as a conveyance of these fixed gender roles to the next generation. The stories and poster can thus function as an adult-transposed search for "consolation" in an image projected towards children. Bettelheim explains how the fairy tale is often constructed to conform to an already preconceived worldview, the worldview of a child, and through this is able to give "solace."[41] This point is interesting to consider as it complicates how fairy tales were used during wartime and which audience they were really attempting to address. Under the guise of being directed towards

[38] Proud, Children and Propaganda, 8.
[39] Kingsbury, For Home and Country, 81, 139.
[40] Bettelheim, Uses of Enchantment, 146-47.
[41] Bettelheim, Uses of Enchantment, 45.

children, The Allies' Fairy Book and "Follow the Pied Piper" could also function as a source of consolation for adults as they reflected back their own worldview in order to direct their children in an act of retrogression to the land of fairy.

Consolation through the fairy tale becomes an act of control and confrontation in radical transformations of fairy tales that contain more of an adult-gaze. These fairy tale transformations differ extensively from the original tales in a way that reflects less of a socialization of children and more of a playing out of wartime realties and anxieties. For example, James Thurber's 1939 "The Little Girl and the Wolf" appropriates "Little Red Riding-Hood" in a way that suggests ambivalence about women's changing roles and agency. While the United States did not enter World War II until 1941, production for the Allies resulted in women working, which was accelerated with the United States' entrance into the war. Thurber's short piece has Little Red Riding-Hood meeting the wolf and going to grandma's house and finding the wolf in her bed. Rather than following the traditional trajectory in which Red is devoured by the wolf or saved by the huntsman, however, Thurber ends his tale on a different note: "So the little girl took an automatic out of her basket and shot the wolf dead. Moral: It is not so easy to fool little girls nowadays as it used to be."[42] Thurber's piece has Red dismissing the male hero figure and fighting her own battles, as it were. While ironic with humor directed towards adults, the tale could also suggest an ambivalence about women's roles, with the tale providing an outlet and catharsis for such uneasiness.

H.I. Phillips' 1940 piece entitled "Little Red Riding Hood as a Dictator Would Tell It" continues to combine adult-type satire with a children's fairy tale in a way that offers an outlet for wartime anxieties. His presentation of gender is also interesting to consider. He satirically portrays the wolf as an emasculated Hitler explaining away his aggression, drawing clear parallels to the invasion of Poland. Little Red Riding Hood becomes an embodiment of "democracy" or "democratic socialism."[43] Little Red Riding Hood is portrayed as brash, overbearing, provocative, and even animalistic: She fights the wolf at the end of the story on "the floor on her hands and knees and showed her teeth," even growling."[44] The framing of Phillips' story suggests that this is how the emasculated dictator would view the democratic countries. His choice of a provocative women who is eventually devoured (there is no male rescue at the

[42] James Thurber, "The Little Girl and the Wolf," in Fables for Our Time and Famous Poems Illustrated (New York: Harper & Row, 1939), 5. Thurber's piece is also reprinted in The Trials and Tribulations of Little Red Riding Hood, ed. Jack Zipes (New York: Routledge, 1993).

[43] Jack Zipes ed., The Trials & Tribulations of Little Red Riding Hood (New York: Routledge, 1993), 58.

[44] H.I. Phillips, "Little Red Riding Hood as a Dictator Would Tell It," in The Trials & Tribulations of Little Red Riding Hood, ed. Jack Zipes (New York: Routledge, 1993), 233.

end of Phillips' story either), however, has intriguing ramifications for examining anxieties about the gender paradigm beyond the story's allegorical significance to events of the war. To some extent, Phillips' portrayal echoes the ambivalence found in Thurber's piece, in which women are portrayed as having an agency that is both celebrated as a juxtaposition to the Other, to the wolf/Hitler, and denied and ridiculed in its portrayal as almost comical and even punishable.

This trend is continued in several World War II cartoons modeled on fairy tales. The American-produced animated short films "Red Hot Riding Hood" (MGM 1943), "Little Red Riding Rabbit" (Warner Brothers Studio 1944), and "Swing Shift Cinderella" (MGM 1945), demonstrate an uneasiness, even a hostility, towards women and their growing agency in wartime. The three short films present a picture of women as sexualized objects, meddlesome interveners, and a threat to any productive construction of masculinity and individual masculine agency. In packaging these films in fairy tale wrapping but with new plots, the creators create a familiar, stabilized framework using the fairy tale while simultaneously suggesting the framework represented by the fairy tale, the order seen in The Allies' Fairy Book, is in danger of being overthrown. The defamiliarization of the fairy tale using modern context suggests feelings of being "caught between changing social orders," as Zipes puts it. He argues that one of the attractions of the classical fairy tale to the Nazis was that it "creates the illusion in its configuration" that "emotional patterns can be restored." [45]Similarly, the choice of classical fairy tales to frame a modern context by the creators of the short films suggests a desire to both control and restore "emotional patterns," using caricatures of women in order to do so.

This use of the classical fairy tale is strikingly portrayed in "Red Hot Riding Hood" (1943). The opening of "Red Hot Riding Hood" situates the audience in the classical fairy tale framework. It depicts a childlike Little Red Riding Hood about to enact the traditional tale. A narrator invites the audience in with "Good evening, kiddies!" and begins the setup for a fairy tale, stating "Once upon a time, Little Red Riding Hood was skipping through the woods. . . ."[46] The opening takes the audience into the familiar trajectory of the story and what is the realm of the child. But this story is exposed to be not for the child but for the adult when the Wolf interjects into the tale, telling the narrator to "Stop!" and that he is "fed up" with "that sissy stuff." The innocent-looking Little Red Riding Hood quickly follows the Wolf, stating that she's "sick of it" in an aggressive Brooklyn

[45] Zipes, Art of Subversion, 45, 153.

[46] "Red Hot Riding Hood," Tex Avery's Screwball Classics: Volume 2, directed by Tex Avery (Beverly Hills, CA: Metro-Goldwyn-Mayer, 1943; Beverly Hills: CA, 1992), VHS. This animated cartoon can also be viewed on YouTube as of February 28, 2012 as "Red hot riding hood-Cut," YouTube video, 5:51, posted by "pitonet," January 2, 2009, http://www.youtube.com/watch?v=IXcWQrhzlMU.

accent. Even the grandma gets in a word about the tale. This interjection is interesting in and of itself for the way in which it reveals a dialogue about gender. The wolf attempts to take the story on a different path, "fed up" with the story and his role, which he defines as "sissy," a word he uses several times in the introduction. The use of the word "sissy" with its connotations of effeminacy suggests the wolf's search for a more active, driven approach in the story; in other words, a more "manly," prominent part to play. His sole authority to change the tale, however, is quickly eroded as Little Red Riding Hood, a girl child, and Grandma, an old woman, also speak up, telling the narrator that they are sick of their roles too. The interplay between the wolf and Red and Grandma in this scene sets up the gender dynamics in the following transformation of the story that ultimately exposes the wolf as feeling subjugated by both Grandma and Red in different ways even as he attempts to assert his "manhood" through sexual conquest.

The idea of sexual conquest and domination of women as a way to construct masculinity forms a theme throughout the film as the wolf unsuccessfully attempts to assert his power. The wolf walks into the nightclub where scantily clad, robotic women dressed in maid's uniforms offer him "cigars, king-sized." The wolf thus steps in amid phallic images that suggest male sexual domination. When Red appears on stage, she is portrayed as a seductive temptress that sings a song of material possessions, suggesting she can be "bought" with "a diamond ring," some mink fur, and a "B-19." In return she promises to be "your little consolation." As she closes her song amid sexualized posturing, the wolf yanks her off stage in an act of physical domination. He offers to "provide" for her, telling her he'll give her diamonds, pearls, and even a set of tires, a nod to war rationing. Red smiles and puts her hand on her chin in an act of child-like innocence, speaking in a cultured British voice, "You wolves are all alike," effectively dismissing both the wolf's advances and his individual masculine agency. When the wolf persists, however, this demure, "womanly" facade turns into an aggressive denial: The cartoon depicts Red shouting "NO!" to the wolf in a voice like a man's before fleeing. The wolf's pursuit is stopped by Grandma who aggressively pursues the wolf as a sexual object, crying "At last, a wolf!" When the wolf attempts to reassert his sexual dominance by poking Grandma with a pin, she quickly returns and tries to kiss him.

In different ways, both Red and Grandma undermine a central construct of male power and control as Red refuses to be pursued and Grandma becomes the pursuer. Both are depicted as dangerous as they emasculate the wolf. He kills himself at the end of the cartoon, stating he's "fed up with women, I'll kill myself if I even look at another babe," before Red entices his eyes back to the stage. He shoots himself, but his ghost returns to howl at Red, suggesting that even in death he has no sense of control or agency as he is depicted as completely in the thrall

of Red without any way to fulfill his pursuit. The cartoon sexualizes Red, turning her from the child figure of the original tale in an act of deliberate and even disturbing control. This sexuality, however, is also displayed as dangerous and threatening to male power when it is not used to fulfill a masculine construct.

The cartoon thus displays sexual power, control, and competition as constructing gender roles in a satiric way that offers laughter as a form of catharsis. In this portrayal, it exploits what Zipes terms the "ideology of competition and domination" in fairy tales.[47] In the context of war, this takes on new complexity and seriousness as this dialogue serves to not only attempt to form certain roles for men and women but also forms the basis on which a larger superstructure of power is enacted out and displayed. Placing "Red Hot Riding Hood" in conjunction with Thurber and Phillips' pieces illustrates how the image of the wolf and Red were used as a larger metaphor for power relations during wartime. Hitler and Germany are depicted as the wolf in Phillips' piece, an implied sexual predator ready to devour the democratic countries. Phillips' piece portrays the wolf/Hitler as emasculated but ends his story with the devouring of the sexualized, provocative woman, the little girl described as having "base designs," who the wolf tears to "pieces," stating "I'll teach 'em not to terrorize me."[48] The tale does not end with the huntsman coming to the rescue, as in the Grimm brothers' portrayal, which would perhaps be a fitting allegorical parallel, a symbolic gesture, to the entering of World War II by Great Britain and France in response to the invasion of Poland by Germany. The ending of Phillips' piece and the cartoon, distributed three years after in 1943, however, suggest that it is unacceptable to be dominated or to be perceived to be dominated in anyway. In Phillips' piece being conquered turns a country into a girl who will be torn to pieces. Allowing women to undermine one's own agency results in self-destruction in "Red Hot Riding Hood." Thurber's piece goes further, suggesting that women have "guns" now too, also introducing sexual connotations, so men had better watch out.

A second animated short film, "Little Red Riding Rabbit" (1944) displays the struggle for masculine power and domination in a way that continues to reveal men's anxieties during wartime about the role of women. The seemingly light-hearted cartoon starring Bugs Bunny is disturbing when considering the way it can be interpreted. Like "Red Hot Riding Hood," the film begins with the traditional storyline, having Red (portrayed as having round glasses and bobby socks) going to her grandma's house to deliver some food, in this case Bugs Bunny. The wolf places himself in Grandma's bed (who is off at the Lockheed factory), but only after kicking out a dozen other wolves who also want a piece of Red. Here the tale diverges. The wolf quickly kicks Red out in order to eat Bugs,

[47] Zipes, Art of Subversion, 138.
[48] Phillips, "Little Red Riding Hood as a Dictator Would Tell It," 230, 233.

who leads him on a merry chase in a male battle of wits and power. At one point, Bugs has the wolf singing "Put on Your Old Gray Bonnet (With the Blue Ribbons On It)" and acting like Grandma's nightgown is a dress.[49] The scene reconstructs gender roles in a way that suggests a male gender is determined by control and power, as Bugs commands the scene and outwits the wolf. Loss of power results in feminization. In this way, Bugs and the wolf enact a gender paradigm within their own private battle. Red is seen as an annoyance to this male struggle, and she is constantly kicked out of the house by either Bugs or the wolf when she tries to interject with lines from the traditional story. At the end of the film, however, both Bugs and the wolf find a use for Red as an alternative common enemy. Just as Bugs has the wolf balanced with legs spread over hot coals, suggesting emasculation, Red interrupts again. The next shot the audience sees is Red in place of the wolf over the coals, her backside towards the camera with her dress up her thighs. Bugs and the wolf stand with arms around each other, sharing Bugs' carrot. The cartoon thus suggests sexual domination, mutilation even, towards women. The male "enemies" find common ground in their hatred of Red who has attempted to intervene in their affairs. They have put her in her place through their collaborative act of sexual dominance and have developed a sense of male comradeship in this act.

This is repeated again in "Swing Shift Cinderella," produced by MGM in 1945. The film portrays the same seductive ingenue as Red Hot Riding Hood who provocatively dances again for the wolf with her hands on either side of her hips with one finger pointed downward, like a gun and crying "Oh Wolfy."[50] But she runs away from the wolf as the clock strikes twelve, on her way to her shift at the factory as a wartime welder. She declares, "Thank goodness, I finally got rid of that wolf," only to realize that the bus she is riding on is full of worker wolves, who tell her "Yeah, that's what you think, sister." The film thus portrays an interesting "sequel" to the 1943 "Red Hot Riding Hood," as the wolves have been given a collective male agency and domination, with Cinderella as the pursued once again at the end of the tale. If "Red Hot Riding Hood" depicted one lone wolf losing male agency, "Swing Shift Cinderella," like "Little Red Riding

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[49] "Little Red Riding Rabbit," Looney Tunes Golden Collection: Volume 2, disc 1, directed by Friz Freleng (Burbank, CA: Warner Brothers Pictures, 1944; Burbank, CA: Warner Home Studios, 2004), DVD. This animated cartoon can also be viewed on YouTube as of February 28, 2012 as "BB-Wed Widing Wabbit," YouTube video, 7:05, posted by "hoestreicher," February 24, 2011, http://www.youtube.com/watch?v=_ISrYH-WGLA.

[50] "Swing Shift Cinderella," Tex Avery's Screwball Classics: Volume 1, directed by Tex Avery (Beverly Hills, CA: Metro-Goldwyn-Mayer, 1945; Beverly Hills, CA: Metro-Goldwyn-Mayer, 1992), VHS. This cartoon can also be viewed on Dailymotion.com as of February 28, 2012 as "Tex Avery-MGM 1945-Swing Shift Cinderella," Dailymotion video, 7:43, posted by "ochiulpesticia," December 12, 2007, http://www.dailymotion.com/video/x3sxba_tex-avery-mgm-1945-swing-shift-cind_fun.

Rabbit," suggested that women could still be conquered by a collective body of men and the "natural" order of the world restored. In reaffirming Cinderella as a sexualized object that can be obtained, the film creates a structure of male dominance and identity through sexual control that is fulfilled and validated.

Thus, while The Allies' Fairy Book, "Follow the Pied Piper," James Thurber's pieces, H.I. Phillips' story, and the animated short films of "Red Hot Riding Hood," "Little Red Riding Rabbit," and "Swing Shift Cinderella" seem far apart, they are bound by their similar vision of the world in terms of gender during wartime. The question of gender may seem supplementary in the consideration of war, but portrayals of it demonstrate the pressurizing of societies caught in conflict in which strict dichotomies emerge even as society becomes more fluid. Kingsbury notes this pressurizing aspect in discussing the effect of nationalistic images on children during World War I:

> This juxtaposition of images that celebrate the Allies and images that demonize Germany instills in children national stereotypes, the differences between "us" and "them," and endorses the idea that hatred and bigotry are acceptable, that soon enough they will be able to kill the enemy. Until that time, they must laugh about the evil Germans, play war games, and keep watch for slackers.[51]

Kingsbury's statement can equally apply to the gender images that the above examples depict. There are images that celebrate traditional gender roles, the traditional fairy tales of The Allies' Fairy Book, juxtaposed with transformations of fairy tales that "demonize" a different type of gender paradigm, where women are the "them," and "endorses" the idea that this changing paradigm is unsettling and disturbing, if not unnatural. The fairy tale is perhaps a natural place in which to project the working out of these images, as in a multiple of ways fairy tales throughout history have provided a format to present varying views of the world, what Zipes terms the "pervasive battle over fairy-tale discourse in which the future of civilization was often implied to be at stake."[52] Gender is a fundamental part of constructing a civilization, and in a society threatened by war it becomes a harsh battleground that is reflected in the realm of fairy in an act of infantalization that seems to render it less threatening.

Therefore, it is in the juxtaposition of these image, the celebrated and the demonized, that we find the greatest clarity into the complex mindset of wartime society. Gender forms a very large part of this mindset. The Allies' Fairy Book and "Follow the Pied Piper" used the gender images and messages encoded in traditional fairy tales in order to present a stability and continuity of these images

[51] Kingsbury, For Home and Country, 176.
[52] Zipes, Art of Subversion, 138.

and messages to determine what relationship children should have with the wartime world. In the process, they offered a vision of prewar social and gender norms that had been projected by adults engaged in an act of retrogression into fairy land. In contrast, Thurber and Phillips' pieces, "Red Hot Riding Hood," "Little Red Riding Rabbit," and "Swing Shift Cinderella" radically transformed the medium of the classical fairy tale in order to play with and laugh at the wartime threats to gender relationships in a way that they could be satirized and ultimately deconstructed and stabilized again.

No Man's Fairy Tale: Creation, Trauma, and Antoine de Saint-Exupéry's The Little Prince

The idea of deconstruction and stabilization through the fairy tale medium is not restricted to these animated films nor to their overt exploration of gender norms. Deconstruction and stabilization also play a very different role in the processing of war in Antoine de Saint-Exupéry's The Little Prince, which offers yet another avenue to study the ways in which fairy tales offered "consolation" in the midst of war.

French airman Antoine de Saint-Exupéry's The Little Prince, published in 1943, is not a traditional fairy tale, and in that respect it differs largely from the examples previously discussed. It did not have a precursor and as such stands as a different sort of story that nevertheless serves a similar type function within a different sphere. Saint-Exupéry's narrator, the pilot, speaks of the story in terms that defines it as a fairy tale and yet not a fairy tale, leaving it in a sort of no man's land. He tells the reader,

> I should have liked to begin this story like a fairy tale. I should have liked to say: "Once upon a time there was a little prince who lived on a planet hardly any bigger than he was, and who needed a friend. . ." For those who understand life, that would sound much truer. The fact is, I don't want my book to be taken lightly. Telling these memories is so painful for me.[53]

The pilot's words suggest that he wants to have the story follow the uncomplicated structural and thematic reinforcements that a traditional fairy tale presents to the reader. This statement implies that he wants to be able to present a picture of the world that offers some type of resolution, that will sound "true" because it is what we believe, what we want, life to be. The narrator's closing statements, however, suggest that this beginning would offer a trajectory that

[53] Antoine de Saint-Exupéry, The Little Prince, trans. Richard Howard (New York: Harcourt, Inc., 2000), 12

would be too enclosing, too promising of a "happily-ever-after." In this way, Saint-Exupéry sets up the novel as not a fairy tale even as he uses the story of a child with motifs of the fairy tale quest for home, a search for "a reconstitution of home on a new plane," as Zipes states.[54] Thus, The Little Prince is also a search for "fantasy, recovery, escape, and consolation," fulfilling Tolkien's four requirements for a fairy tale in which there is "recovery from deep despair, escape from some great danger, but, most of all consolation."[55]The tone of The Little Prince is one of bittersweet, almost aching consolation; while the end of the story leaves the reader with catharsis, it is one that also speaks of a vast search for meaning in the universe.

Hurlimann describes the figure of the prince as perhaps a kind of "Fata Morgana,"[56] an appropriate image to use to look at his character and the story in terms of its wartime context. A Fata Morgana, after all, is a complex mirage that involves images and their inversions collaged together, and represents something that can never seemingly be reached. In the upheaval of war, particularly with the events of 1943 that saw Saint-Exupéry's French homeland occupied,[57] the world may have certainly seemed full of images and their inversions, with all shown to be strange types of mirages. Saint-Exupéry uses the figure of the Little Prince in order to capture these contradictory notions into a search for something that would transcend the desert, the isolation, that he seems to have felt was characteristic of his time. Thus, instead of using the fairy tale as a symbolic political act or to satirize in order to reaffirm a certain prewar order, Saint-Exupéry transforms the landscape of the fairy tale to interpret the events of the modern world around him and to redefine a sense of place.

The conceptualization of war within the genre of the fairy tale takes the form of frame story in which an adult narrator tells of the journey of a child, the Little Prince, for what is essentially the meaning of life. The narrator, also a pilot like Saint-Exupéry, opens the story with a regression into childhood, telling of how adults could never understand his drawings. The adult-gaze is similar to the wartime cartoons examined in the above section, but it is different in that the adult is directly embedded into the story versus remaining outside of the narrative at an emotional distance. This embedding is particularly conducive to studying the novel as a way of dealing with trauma in that Saint-Exupéry is very much closely tied to this inside narrator in a way that suggests the fairy tale of his creation is a

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[54] Jack Zipes, Fairy Tale as Myth/Myth as Fairy Tale (Lexington, KY: University Press of Kentucky, 1994), 127-28.

[55] Bettelheim, Uses of Enchantment, 143.

[56] Bettina Hurlimann, "The Little Prince from Outer Space," in Three Centuries of Children's Books in Europe, ed. and trans. Brian W. Alderson (Cleveland, OH: The World Publishing Company, 1959), 94.

[57] Hurlimann, "The Little Prince," 96.

type of "emotional survival strategy," as Donald Haase suggests in his essay dealing with fairy tales and trauma.[58] The story creates a sense that in the meeting of the pilot and the Little Prince, the pilot gains an agency through the simplicity of the child, who understands how the world should be much more than adults. Saint-Exupéry thus places himself through this narrator in the fairy tale landscape in a way that suggests hope for transformation and reconstitution, particularly in a sense of place and "home."

This is demonstrated in the language that the pilot uses to open the story. He speaks of his loneliness as a pilot, a loneliness that is exacerbated and connected with death when his plane crashes:

> Something in my plane's engine had broken, and since I was neither a mechanic nor had passengers in the plane with me, I was preparing to undertake the difficult repair job by myself. For me it was a matter of life or death: I had only enough drinking water for eight days. The first night, then, I went to sleep on the sand a thousand miles from any inhabited country. I was more isolated than a man shipwrecked on a raft in the middle of the ocean.[59]

The passage is interesting to deconstruct, as it combines something broken, an inability to fix, attempts to fix, life and death, and isolation. Given its wartime context, the passage takes on a more symbolic tone, especially as the pilot narrator finds himself in a vast desert seemingly devoid of life, a place that in its existence is "the loveliest and saddest landscape in the world," according to the Little Prince.[60] Through the novel, Saint-Exupéry suggests that there is something broken in the world, something that brings about isolation and desolation, with the fairy tale-like novel his attempt to try to "fix" a brokenness that is worse than a shipwreck. Saint-Exupéry's pilot says that he "was preparing to undertake the difficult repair job by myself." With the idea that Saint-Exupéry is identified with his pilot narrator, we can see how this statement can equally apply to Saint-Exupéry's writing of the novel. As Hurlimann writes in her essay on The Little Prince, "it was up to him to tell the story."[61] In order to tell it, Saint-Exupéry takes on the fairy tale quest of a child.

Thus, it is after this passage that the reader begins to enter the fairy tale quest with the introduction of the Little Prince, who requests a drawing of a sheep from the narrator. It takes the narrator several attempts to create; he finally draws a crate with a sheep inside. Through this simple exchange, Saint-Exupéry presents

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[58] Haase, "Children, War, and the Imaginative Space of Fairy Tales," 361.
[59] Saint-Exupéry, The Little Prince, 3.
[60] Hurlimann, "The Little Prince," 95.
[61] Hurlimann, "The Little Prince," 93.

his narrator as relearning how to see and perceive the world around him in the act of drawing, an activity the narrator admits is part of his childhood but which he gave up. The idea of seeing clearly is presented when the narrator tells the reader,

> So I grope in one direction and another, as best I can. In the end, I'm sure to get certain more important details all wrong. But here you'll have to forgive me. My friend never took the time to explain anything. Perhaps he thought I was like himself. But I, unfortunately, cannot see a sheep through the sides of a crate. I may be a little like the grown-ups. I must have grown old.[62]

Saint-Exupéry's pilot's journey is about trying to recapture the perspective of a child. Thus, he very carefully places the pilot and the Little Prince on parallel journeys: Both "fell out of the sky" and now are searching for a way back home and what that represents.[63] In this way, even though the pilot is stranded and the only journey the reader hears about is the Little Prince's, there is the sense that his journey is the same as the pilot's and the same as Saint-Exupéry's.

It is a journey that has at its heart questions of connection and ethical responsibility, as Saint-Exupéry explores how relationships should be constructed in society. In tracing the presentation of relationships in the novel, the idea of gender can also be examined, as gender is embedded in the concepts of both home and society. Saint-Exupéry illustrates different models of interaction with the world as the Little Prince goes along his journey. Significantly, all of the people he interacts with are men, save for his rose, the only "female" presence in the novel. He moves through a series of planets inhabited by different types of men who have different philosophies of life and naturally different presentations of masculinity in an effort to return to his individual, special rose. Examining each of these figures in conjunction with the end of the novel illustrates how Saint-Exupéry's quest to make sense of the world and reconstitute home is also an exploration of what masculinity means in a modern, war-torn context.

Each of the figures the Little Prince encounters on his journey come to represent larger concepts concerning the world and relationships. The first figure the Little Prince meets is the king, who illustrates a model of masculinity that relates everything to his position and whose sense of agency comes from giving orders. When the Little Prince first meets him, the king immediately proclaims, "Ah, here's a subject!" The Little Prince is confused, wondering, "How can he know who I am if he's never seen me before?" The narrator intervenes after this statement, commenting that "He didn't realize that for kings, the world is entirely

[62] Saint-Exupéry, The Little Prince, 13.
[63] Saint-Exupéry, The Little Prince, 6.

simplified: All men are subjects."[64] Here, the Little Prince is presented with an image of a man who relates only in terms of position and power, rather than in really knowing someone. While the king declares he is a reasonable man, as he does not give orders unless the person is capable of carrying them out,[65] he is also shown to be an absurd figure who does not really rule over anything and has missed a larger truth about life. He seeks relationships, but only relationships that validate his own sense of power and position, offering the Little Prince the title of "minister of justice" or "ambassador." He tells the Little Prince that "the hardest thing of all" is to "judge yourself,"[66] yet he shows no evidence of having learned this wisdom himself. For the king, identity is grounded in titles and relationships are born through these, a concept of masculinity that the Little Prince, the child-son looking for meaning, finds puzzling, remarking as he leaves, "Grown-ups are so strange."[67]

From the man who relates to the world through power and titles, the Little Prince moves to a man who relates to the world and who gains his identity through the solicitation of admiration from others in a superficial construct. The vain man's presentation of self is even more absurd than the king's, as he performs to the Little Prince because he needs an outside source of approval to gain a sense of self. The Little Prince recognizes the faulty nature of this model when he asks the vain man, "I admire you, but what is there about my admiration that interests you so much?". The Little Prince recognizes that like the king, the vain man does not represent a constructive model of relating to the world because it relies on superficialities without a true consciousness of another person. He thus rejects this model of masculinity that takes its validation from praise, remarking "Grown-ups are certainly very strange."[68]

The next man the Little Prince meets is significant in the fact that he differs from the first two in his portrayal of the destruction of relational identity. Like the first two figures, the drunkard is shown to be paralyzed, stuck on one planet and enacting repetitive acts in order to gain a sense of control and self-worth. The Little Prince feels pity for this figure, even as he is equally confused about the man. The drunkard explains to the Little Prince that he drinks to forget he's ashamed of drinking,[69] a circular form of existence that offers nothing productive or useful. The drunkard's presentation affects the Little Prince deeply, as the narrator comments that meeting this man "plunged the little prince into a

[64] Saint-Exupéry, The Little Prince, 28.
[65] Saint-Exupéry, The Little Prince, 29.
[66] Saint-Exupéry, The Little Prince, 32.
[67] Saint-Exupéry, The Little Prince, 33.
[68] Saint-Exupéry, The Little Prince, 34.
[69] Saint-Exupéry, The Little Prince, 35.

deep depression."[70] The drunkard represents a deterioration of relationships and ethical responsibility to the extent that the drunkard has no outside concept of other people or the desire to make these connections, a figure of masculinity that is one defined by silence, solitude, shame, and willful forgetfulness.

The last figures that the Little Prince visit demonstrate the same type of lack of true and meaningful ethical connection to others with various nuances. The businessman relates everything to numbers, becoming consumed in calculations and refusing to engage on any meaningful level with the Little Prince. He does not even know the name of the things he is counting, stars, as the Little Prince must supply him with this information.[71] It is important to note that in this encounter Saint-Exupéry refers back to the previous models the Little Prince encountered, highlighting the tie that brings all of these constructions of masculinity together: a stagnant, circular, binding, and unfulfilling way of looking at and relating to the world. The king is referred back to with the businessman's remark that "Kings don't own. They reign over. . . It's quite different." Distinguishing between these two activities is shown to be entirely useless to the Little Prince, who thinks that the businessman "argues a little like my drunkard."[72] Thus, even though each of these figures presents a different type of masculine relation to the world, all are shown to be essentially flawed in the same way, with the Little Prince's journey becoming a search for a way to construct himself. He begins to come closer to a definition of what he should be when he counters the businessman's words with the statement describing his own sense of ownership:

> I own a flower myself, which I water every day. I own three volcanoes, which I rake out every week. I even rake out the extinct one. You never know. So it's of use to my volcanoes, and it's useful to my flower, that I own them. But you're not useful to the stars.[73]

The Little Prince articulates a type of utilitarian masculinity, one that nurtures and is "useful." The businessman has no reply to this, lost as he is in his fruitless counting, and the Little Prince rejects the businessman's model with similar words he used for the king, "Grown-ups are certainly quite extraordinary."[74]

The idea of usefulness as a part of ethical connection in a construction of masculinity is built on with the Little Prince's encounter with the next figure: the

[70] Saint-Exupéry, The Little Prince, 34.
[71] Saint-Exupéry, The Little Prince, 37-38.
[72] Saint-Exupéry, The Little Prince, 38.
[73] Saint-Exupéry, The Little Prince, 39-40.
[74] Saint-Exupéry, The Little Prince, 40.

lamplighter. The lamplighter is the character in the story who comes closest to earning the Little Prince's respect, as he shows responsibility and dedication to lighting the lamps around him. The Little Prince thinks to himself

> It's quite possible that this man is absurd. But he's less absurd than the king, the very vain man, the businessman, and the drunkard. At least his work has some meaning. When he lights his lamp, it's as if he's bringing one more star to life, or one more flower. When he puts out his lamp, that sends the flower or the star to sleep. Which is a fine occupation. And therefore truly useful. . . . that man would be despised by all the others, by the king, by the very vain man, by the drunkard, by the businessman. Yet he's the only one who doesn't strike me as ridiculous. Perhaps it's because he's thinking of something besides himself.[75]

The Little Prince's thoughts present the idea that selflessness and usefulness are marks that make a man "less absurd." He respects the lamplighter's dedication, even as he recognizes that his search for a true model is still incomplete; the lamplighter's dedication, selflessness, and usefulness is not driven by any real attachment to the lamps but rather by the abstract "orders" which he explains with a circular logic that is as cryptic and nonsensical as the drunkard's and the businessman's, "Orders are orders."[76] In this way, the lamplighter still is following a paradigm that excludes connection even as he exhibits a usefulness that comes closer to helping the Little Prince understand how he should relate to the world.

The last figure the Little Prince meets in the series of planets places all of the other figures into perspective as the geographer's actions underline the importance of touching, seeing, and treasuring the world and the people in it. The geographer thinks he knows what inhabits the world, yet he has not seen any of the thing he catalogues for himself. He does not even know anything about his own home planet. Going to see the things he catalogues would "be too complicated" he tells the Little Prince. Similarly, cataloguing roses and volcanoes would be too complicated because they are "ephemeral," and what is important is what can be drawn to last.[77] Through his interchange with the geographer, the Little Prince realizes that while the geographer seems to have a "real profession" and to be of use, he does not offer a model that is any more meaningful or fulfilling than the other figures, as he is still isolated and alone.

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[75] Saint-Exupéry, The Little Prince, 40, 43.
[76] Saint-Exupéry, The Little Prince, 42.
[77] Saint-Exupéry, The Little Prince, 46.

At this point, the Little Prince becomes convicted of his need to return to his rose, a significant point in the novel that coincides with the Little Prince's decision to go to Earth. This seems to be a deliberate shift in the novel and is conducive to understanding the novel's structure as Saint-Exupéry's attempt to make sense of the world in terms of masculinity, relationships, and society. The Little Prince is presented with these failed models of masculinity before he enters Earth, where he finds himself in the desert, a symbolic area that reflects desolation and isolation in its lack of inhabitants. The Little Prince asks, "Where are all the people?" to the snake, a representative of death.[78] It is a question that continues to follow him as he explores Earth, underscoring Saint-Exupéry's theme of loss of connection. The mountains only offer him an echo of his voice, and the Little Prince, unlike some of the other figures he had met, takes no satisfaction in only being returned his own voice, a construct of his own making.[79]

Thus, it takes not a person, but a fox to teach the Little Prince the final piece to his understanding of the world and of himself. There is no man on the Earth that shows him the way to meaning and purpose. The fox teaches the Little Prince the importance of ethical connection and responsibility that is defined by caring, love, and ultimately the intangible. He tells the Little Prince, "Here is my secret. It's quite simple: One sees clearly only with the heart. Anything essential is invisible to the eyes."[80] This lesson is clearly tied to Saint-Exupéry's concern with the modern world. He wrote in 1939 a statement of indictment that echoes the fox's lesson: "Somewhere along the way we have gone astray. . . we lack something essential. . . .We feel less human; somewhere we have lost our mysterious prerogatives."[81] Thus, Saint-Exupéry's reconstitution of home through the fairy tale is one that is concerned with recapturing the essential humanity he feels is lost. His choice of male characters through which to show this loss of humanity suggests a concern with how men interacted with the world, even as the novel's lessons can be applied universally. The fox teaches the Little Prince the responsibility that comes with true connection and the rewards of that connection to the person who understands its magnitude. He gives the Little Prince a model that the Little Prince passes on to the pilot, in an act of the child teaching the adult, the little boy teaching the man.

This lesson is accompanied by symbols of life, death, and sacrifice as Saint-Exupéry begins to try to reconstitute a sense of place and home. The Little Prince discovers water in the desert which he shares with the pilot, a symbolic act that echoes his giving of knowledge, with both giving life. Yet the act of giving

[78] Saint-Exupéry, The Little Prince, 49.
[79] Saint-Exupéry, The Little Prince, 53-54.
[80] Saint-Exupéry, The Little Prince, 63.
[81] Antoine de Saint-Exupéry, Wartime Writings 1939-1944, ed. Norah Purcell (New York: Houghton Mifflin Harcourt, 1990), xvi.

life is also accompanied by sacrifice and death. The Little Prince now knows how he should act and interact in the world and, homesick for his rose, volcanoes, and planet, accepts the snake's offer of biting him to "send [him] back to the land from which he came."[82] The land that the snake alludes to thus implies both the planet that the Little Prince left and also the larger land of death in a way that can be related to the way in which Saint-Exupéry deals with his perceptions of the modern world within the fairy tale framework of The Little Prince. Haase uses Lawrence Langer's observation about survival and trauma in an illuminating way that can be used to describe an experience with war and atrocity:

> The survivor does not travel a road from normal to bizarre back to the normal, but from the normal to the bizarre back to a normalcy so permeated by the bizarre encounter with atrocity that it can never be purified again. The two worlds haunt each other.[83]

In combining the Little Prince's return "home" with an allusion to death, Saint-Exupéry's novel represents the way in which home cannot mean what it represented before. The sadness that permeates The Little Prince speaks of the way in which these "two worlds haunt each other," a world that is born on love and connection with others, and one that knows the realities of the modern condition.

Thus, the only avenue Saint-Exupéry has in the novel is to reclaim this sense of sadness and to transform desolation and despair into a transcendental connection. He does this through the figure of the Little Prince who sacrifices his earthly body in order to find that which is essential and yet invisible to the eye. In this sacrifice, Saint-Exupéry goes against the traditional fairy tale presentation of the hero. Zipes explains how the fairy tale reaffirms the "moral world," stating, "Yes, it is perseverance, fearless courage in the case of male heroes, a sense of sacrifice, humble dedication and sympathy in the case of female heroes."[84] Yet here, Saint-Exupéry presents the reader with a different kind of male hero, one who is frightened, but one who sacrifices himself for dedication and love for a single rose and a planet with three volcanoes, one of which is extinct. In this way, Saint-Exupéry offers the strongest portrayal against the condition and attitudes of what he perceived to be modern man, the orchestrator of war, using the figure of a child to represent all that he hoped the world could be again.

This is made clear through some of the last words the Little Prince says to the pilot and the transformation of the desert at the end of the novel. The Little Prince tells the pilot, "I'm glad you found what was the matter with your engine.

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[82] Saint-Exupéry, The Little Prince, 51.
[83] Haase, "Children, War, and the Imaginative Space of Fairy Tales," 371.
[84] Zipes, Art of Subversion, 143.

Now you'll be able to fly again.[85] The Little Prince has taught the pilot the way in which he should interact with the world through the simple act of telling his story. It is no coincidence that the pilot's engine is fixed just as the pilot is faced with the culmination of the Little Prince's knowledge and experience.

A parallel can be made to Saint-Exupéry's writing of the novel, as he, like the pilot, explores these questions, hoping that he can make sense of his experience. He transforms his own perspective of the modern world into the fairy tale. This is made clear at the end of the novel when the isolated desert of the beginning is transformed into one that speaks of connection and the potential for hope. With the Earth identified with the desert, this transformation becomes the "reconstitution of home on a new plane" that Zipes discusses. The Little Prince tells the pilot that he will be able to look at the stars and think of him, laughing. At the end of the novel, the pilot tells the reader, "At night I love listening to the stars. It's like five-hundred million little bells. . . Look up at the sky. Ask yourself, 'Has the sheep eaten the flower or not?' And you'll see how everything changes. . . ."[86] The picture shows a desert, but it is one that is marked by a single star. In this way, Saint-Exupéry illustrates what Haase explains is a technique used to deal with trauma, where the person

> identif[ies] both distressing disfigurement of familiar places and dislocations such as exile and imprisonment with the landscape and physical spaces of the fairy tale, and. . . within that imaginative space, they transform their physical surroundings into a hopeful, utopian space as a psychological defense and means of emotional survival.[87]

While Saint-Exupéry's novel still continues elements of sadness and contains an ending that is not "utopian" in the traditional sense, the transformation that occurs throughout the pages demonstrates how he takes the genre of the fairy tale, places himself in the story, and uses the quest for home by a child in order to grapple with the disturbing experiences and confrontations of a world torn apart by war. In doing so, he also explores the nature of relationships in the modern century, with gender a necessary element of this exploration. In the end, the story does not tell the tale of a man, however, but the story of a little boy, a little lost, searching for a place that is defined by the beauty of relationships that transcend time, space, and the self.

Conclusion

[85] Saint-Exupéry, The Little Prince, 74.
[86] Saint-Exupéry, The Little Prince, 81, 83.
[87] Haase, "Children, War, and the Imaginative Space of Fairy Tales," 363.

Thus, in examining these products of the Anglo Allied nations of World War I and World War II, Zipes' idea of a "fairy tale discourse" that is essentially about civilization becomes a common theme. Exploring the nuances of the ways in which nations and individuals used the fairy tale during wartime presents a complex picture of societies attempting to address children and adults, and to enforce prewar gender paradigms, satirize the reality of gender relationships, and transcend these gender relationships in a new model of relational humanity. The intersection of the fairy tale as a transformative piece of literature with the concepts of gender and the reality of war presents a look at the way in which cultural constructs are used in a process that has much to reveal about history and perspective. In understanding how people have used these cultural constructs in the past, we will be better equipped to identify the ways in which we are using them today in attempts to deal with our own modern condition, one that is being increasingly defined by ambiguity and conflict.

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