

THE SHADOWED CORNERS OF SUNLIT RUINS:

GOTHIC ELEMENTS IN TWENTIETH CENTURY CHILDREN'S ADVENTURE FICTION

BY

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ABSTRACT

This thesis examines the way in which children's adventure fiction makes use of Gothic features, how these features have been modified for a younger audience and how these modifications have been influenced by other developments in children's and popular fiction.

Chapter One sets out to define the nature of Gothic and isolate those aspects of it relevant to the proposed study. It puts forward a theory to account for the movement of Gothic trends into later children's fiction.

Chapter Two examines the use of landscape, setting and atmospheric effects in Gothic and the way in which children's fiction has used similar trappings to create similar effects. Children's fiction, emphasising pleasurable excitement rather than fear has, however, muted these effects somewhat and played down the role of the supernatural, so intrinsic to Gothic.

Chapter Three emphasises the Gothic's use of stereotypes, focusing on the portrayal of heroes and heroines. Those of children's fiction are portrayed very similarly to those of Gothic and the chapter compares and, on occasion, contrasts them noting, inter alia, their adherence to rigid moral codes and narrowly defined norms of masculine and feminine behaviour.

Chapter Four looks at the portrayal of villains and the way in which their appearance defines them as such (as, indeed, does that of heroes and heroines). It examines in some detail their relationship to and interaction with the heroes and heroines, noting, for example, the 'pseudo-parental' role of villains who are characteristically older and in socially approved positions

to exert power over heroes and heroines.

The Conclusion addresses the fantasy aspect of these novels, referred to several times in passing in the course of earlier chapters, and comments on how the features detailed in Chapters Two, Three and Four all operate within the conventions of a fantasy.

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CHAPTER ONE.

DEFINING THE GOTHIC:

INTRODUCTION AND THEORETICAL FRAMEWORK.

INTRODUCTION

It has been customary to view children's literature as something apart from adult literature, even though "literature for children ... is part of the larger world of literature and can be written, read, studied, analysed, taught and promoted in the same way as literature for adults" (Marshal 22). It is usually, however, written about from a pedagogic viewpoint that concerns itself not with literature for its own sake, but with linguistic accessibility, suitability of content, attitudes and value systems conveyed therein and the possible improving influence it can have on the child. However, in her Poetics of Children's Literature (1986), "[Zohar] Shavit sets out to free her subject from the child-centred approach of librarians, teachers and psychologists, to establish it as a legitimate field of research and a special branch of literature as a whole" (Briggs 15). Shavit maintains that "scholars must indicate their readiness ... to regard children's literature as literature per se ... as part of the literary system" (Shavit x), and puts forward a theoretical framework that will be examined later in this section and in the light of which this study hopes to examine some parallels between the Gothic novel and children's adventure fiction.

It seems only fitting, therefore, that a study which examines the influences of Gothic fiction on another type of fiction should begin with a brief overview of Gothic and an

attempt to isolate those elements of it relevant to the proposed study. For "'Gothic' is a great umbrella term with urbane [sic] references historical and architectural and popular references mostly emotional" (Wilt 20). As "one of the supreme popular genres" (ibid 16), it appears to have influenced almost every other area of popular fiction. "At any stage between 1820 and today may be found flowering, in one form or another, the tradition ... of recognizable probability and delicious threatening horror which characterized the romances of the Gothistic period" (Michael Sadleir quoted by Neill 106). "Most directly, there have [sic] been fiction about the supernatural ... detective and thriller fiction; fantasy and science fiction" (Hennessy 40).

Hennessy notes that the Gothic novel originated in England in 1764 with the publication of Horace Walpole's The Castle of Otranto and flourished until the 1820's (7). What is meant "by 'the Gothic' is not so easily stated except that it has to do with fear. In Gothic writings, fantasy predominates over reality, the strange over the commonplace and the supernatural over the natural with one definite authorial intent: to scare" (Moers 90). "Other authors, following [Walpole], used the same devices - closed worlds ... ancient houses, dark villains and perfect heroines" (MacAndrew ix) and "Sir Walter Scott refers ... to the 'Radcliffe School of writers with its predilection for banditti, caverns, dungeons ... trapdoors, ruins, secret passages" (Napier x). This thesis will focus on the Gothic genre's use of setting - which entails suggestions of supernatural presences - and

stereotyped characters, and their modifications in children's fiction.

Tompkins notes two stages in the development of Gothic:

In the first, Mrs Radcliffe ... working in the main from English models - [notably] Walpole ... - established it in popular favour; in the second, it was powerfully affected by the translations of German stories.... The characteristic figure of the second stage is Matthew Gregory Lewis, and the characteristic book his Monk (1795). (Tompkins 243)¹

She does, though, make the debatable point that "English and German romance writers are equally the progeny of Otranto" and that they are "equally concerned with prisons, ghosts and escapes" (243-4). The two stages are different from each other in that the first rejects the supernatural, supports the triumph of good over evil and restores its protagonists to the everyday world. In the second stage, the ghosts and demons are often real, evil overpowers good, and there is no certainty of a happy ending. Where 'English' Gothic is concerned with creating an atmosphere in which the possibility of the supernatural may be suggested, "German terror is frequently hideous.... The ghosts ... are grotesquely horrible and ... frequently perceptible to touch" (Tompkins 245-6). It is clear, therefore, that "two opposed and often battling currents mark the genre: a tendency toward moral and structural stabilizing ... (Clara Reeve and Ann Radcliffe) and a contrary inclination toward fragmentation, instability and moral ambivalence - Godwin and Shelley" (Napier 5). And, of course, Lewis.

"The desire to solve and resolve (seen most clearly in Ann Radcliffe's desire to explain the supernatural occurrences in her tales) is a striking feature of Early Gothic ... the vicious are

punished, the virtuous are rewarded" (ibid 10). It is with the early 'English' Gothic then that this thesis is concerned because children's fiction also supports "moral and structural stabilizing" and because it is from this branch of Gothic that the detective story - an intermediate development which has influenced much children's adventure fiction - is descended as, indeed, is the modern Gothic romance.² Both the detective thriller and the modern Gothic pivot on the restoration of order to an apparently chaotic world, as did the early Gothic novels. This study will focus on the novels of Ann Radcliffe which are widely considered to be not only representative of this school but also among the best Gothic novels of all. "The work of Mrs Radcliffe ... is often the best illustration" of the "situations and characters" one associates with the Gothic (Tompkins 247) and Punter devotes a chapter to what he considers the three greatest Gothic novels, two of which are by Radcliffe (The Mysteries of Udolpho and The Italian).

Both Tompkins and Varma note a similarity between Radcliffe and later detective fiction and Day traces in some detail the development of the latter from the Gothic.³ "From the Gothic fantasy comes the detective story; so goes the critical commonplace. We can even locate quite precisely the link between the two in the work of Edgar Allan Poe": The Murders in the Rue Morgue, published in 1841, introduces "the first detective, M. Dupin" (Day 50).⁴ Day notes, however, that "all Gothic fantasies are mysteries ... What lies behind the hanging in Udolpho? Who or what causes the strange apparitions in The Italian?" (50). In the detective novel which inherits the

Radcliffean tendency toward stabilization, "the detective rearranges the seemingly chaotic and arbitrary events of the mystery story and, in doing so, discovers who is a criminal and who is not, why the crime has been committed and thus frees the innocent from the guilt of crime and uncertainty" (52). The detective is a character "who through his own efforts can resolve the mystery"; Gothic fantasy lacks an effective hero and the figure of the detective develops from this lack (50-1). "The heroine often occupies the place in the Gothic narrative that the detective takes in the detective story. Emily St Aubert confronts several mysteries ... though she never actually solves any of them" (55). One of the most noteworthy differences between the Gothic heroine and the protagonists of the children's books examined in this study is the children's awareness of themselves as detectives (The Hardy Boys, Nancy Drew) or at least as perennial adventurers (The Famous Five, the Adventurers). For example, "They say adventures come to the adventurous ... and we're pretty adventurous. I don't see why we shouldn't have plenty more" (The Castle of Adventure 25).

Both detective novels and thrillers use such Gothic techniques as ingenious murder methods, the theft of wills and other documents, wrongful suspicion, suspense, mysteries explained at the end.... The persecuted heroine is still there, if dryer-eyed and more able to look after herself. The Gothic hero-villain ... may be the detective, with an intellect far superior to that of anyone around him and the evil refined down to a mere eccentricity. (Hennessy 43)

In children's fiction, the nervous, ineffectual heroine is one of a band of young adventurers or detectives, and is therefore not a persecuted figure. She is usually upstaged by a more active female character (often a tomboy) and functions

mainly as a foil to this other girl. Because more active characters actually face the mysterious, there is little for her to do except act frightened and voice the fears of the reader. The male characters, as young detectives, manifest traces (admittedly faint) of the Gothic villain. This will be elaborated upon in a later chapter.

Children's adventure fiction, then, uses Gothic trappings but has also been influenced by the intervening development of the detective story. This is evident too in the preoccupation with detection and the examining of 'clues' found in these books. Yet often, as in Gothic itself, the children's intuition is of more importance than the 'clues', which only function to corroborate an already-formed opinion; and they owe the resolution of the mystery to a blend of coincidence and luck more than to their own deductive skills. ⁵

A THEORETICAL FRAMEWORK

In assessing the status of children's literature, Zohar Shavit compares it to that of what she terms "non-canonized" adult literature: "Its status within culture as a whole and in the literary polysystem in particular is inferior. In a way, this status is similar to that of non-canonized adult literature" (33). According to Shavit, the children's system, like that of adult literature, "by itself is stratified as a whole into canonized and non-canonized systems" (33). She goes on to note that trends in adult literature, as they lose momentum in that system, pass on into the children's system: for example,

By the 1860's, the Romantic movement had already begun to wane.⁶ The decline of Romanticism in the canonized adult system ... did not imply a sudden vanishing of the norms of the Romantic movement (with its enthusiasm for the fantastic and fairy stories). Rather, as is often the case, the declining norms were pushed to the periphery of the literary polysystem - to the children's system. Hence, the children's system served ... as a perpetuating agent. It absorbed norms that had lost power in the adult system. (Shavit 74-5)

She observes further that "the norm of simple and simplified models is still common in most children's literature (canonized and non-canonized)" (125).

Shavit's theories present a variety of problems, not the least of which is her use of the terms "canonized" and "non-canonized". She never clarifies exactly what she understands by them though one can guess that in the case of children's literature, "canonized" would indicate something along the lines of 'approved by knowledgeable adults' (Shavit uses the term "people in culture" [94]). As far as adult literature is concerned, it would appear to encompass material approved by the critical intelligentsia as being of lasting value and meriting deep study, even though it has been suggested that canonization has more to do with politics and power than objective standards. Shavit herself offers no criteria whereby one may determine whether a literary item belongs to the "canonized" or "non-canonized" systems. Whether the detective novel was ever "canonized by adult literature" (114) as she suggests, is a questionable assertion. Can the Sherlock Holmes novels really be viewed in the same light as Shakespeare or Jane Austen, for example, both indisputably "canonized"? There may even be a case for further stratification of the systems. For example, 'upper and lower canonized adult fiction', etcetera. Were this to

happen, the whole theory threatens to become awkward and overcomplicated, particularly if this were to lead to even further stratification.

Given that "canonized" and "non-canonized" are such loaded terms, more neutral alternatives should perhaps be sought, for example 'serious' (or 'seminal') versus 'marginalized', or even 'literary' versus 'non-literary'. (This would dovetail neatly with Chambers's observation that reading Enid Blyton is an example of 'non-literary reading' which complements, rather than works against, 'literary reading' [125].) However, Shavit's observations are central to this study's examination of the movement of literary trends from adult literature to children's literature. The terms "canonized" and "non-canonized" are so inextricably part of her theory that, for the sake of consistency, this thesis chooses to retain them, while acknowledging their equivocal nature by placing them in inverted commas.

Shavit is also unclear about the precise movement of trends. Though she refers to trends in the adult system spilling over into the children's system, she is vague about the relationship between the "canonized" and "non-canonized" branches of the respective systems. She even suggests, in her observations on the detective story, that a pattern can develop in the "non-canonized" system and then move into the "canonized" system (114), despite having noted the manner in which patterns in the "canonized" system, through overkill, move into the "non-canonized" system. (This issue will be taken further presently.) Despite her attempts to show how adult's and children's

literature interrelate, Shavit continues to emphasise their differences, though it is possible that they are more alike than they are different. Fisher has observed,

I am haunted by the mischievous and insistent question, "Do children's books exist?" ... I have come to think that there are formal differences between adventure stories for adults and for children but that these differences of tone, of approach are less important than the way stories are read by adults and by children. (Fisher 1986: 9-10)

The wish-fulfilment and escapist mechanisms in the children's books examined in this study and the way in which readers responded to them appear sufficiently similar to those in adult literature to have provoked the following criticism which, coincidentally, highlights their ancestry:

Was it essential for children to have these undistinguished, indistinguishable juvenile versions of sixpenny thrillers and romances with their repetition of old slogans and wish-fulfilments, unreal excitement, empty heroics and commonplace humour and philosophy? (Dohm 100)

The main reason for the gaps and inconsistencies in Shavit's theory seems to be that nowhere in her book does she actually set it out in full. Rather the reader is obliged to assemble it for him/herself from scattered references and observations. In short then, according to Shavit, the literary polysystem encompasses adult literature and children's literature which are both stratified into "canonized" and "non-canonized" systems. The "non-canonized" systems are "both peripheral systems" (114), though children's literature as a whole tends to be viewed as something apart from (and inferior to) adult literature. As trends in adult fiction become overworked, they pass on in simplified form into the children's system - yet both the "non-canonized" systems "use models prominent in the early stages of

the canonized system" (114), and the children's system itself emerges "out of the non-canonized adult system" (178). The implication seems to be that the "non-canonized" adult system makes use of elements which have lost value in the "canonized" system and which, as they decline further, move first into the "canonized" children's system and then into the "non-canonized" children's system. Prior to this, however, Shavit had suggested that the detective story was only moved to the children's system after being "canonized" by the adult system which suggests that it originated first in the "non-canonized" adult system.

What follows is an attempt to streamline Shavit's theory and provide a framework for the assimilation of Gothic elements into children's adventure fiction. To this end, one must first assess the status of Gothic within the literary polysystem - not an easy task given the ambivalent attitude which exists towards it. Hennessy refers to

the view held by some critics that the Gothic novel was a wrong turning, in the sense that it left the mainstream of the tradition developed by Richardson, Fielding, Smollett and Sterne, and did not find its way back when that tradition continued with Jane Austen, Sir Walter Scott and Dickens. (7)

Napier comments on "the Gothic's peculiarly liminal status (both in terms of literary quality and philosophical importance)" (4). For a long time, it was deemed "fare for a sensation seeking audience and therefore not worth literary analysis" (MacAndrew 4), and only occasional forays were made into the area - Birkhead (1921), Tompkins (1932), Varma (1957) - until the 1970's brought an upsurge of interest and consequent critical rehabilitation. Yet as recently as 1980, it was noted that "the so-called Gothic novel may be dismissed briefly because its products were all

mediocre" (Cockshut 5), and the works of Radcliffe, Walpole, Lewis and Maturin are still regarded by some as not on a par with those of, for example, Austen and Dickens, despite having become a legitimate area of academic study.

If much of this suggests that the Gothic belongs to the "non-canonized" system, there is also evidence to the contrary. "The best Gothic novelists ... were highly individual artists who added much to the scope of the novel. Some exerted a seminal influence on other literary genres" (Hennessy 8). MacAndrew refers to "the seriousness of the initial movement and the value of some of the works" (27) and comments that "such learned and literary types as Gray, Warburton and Joseph Warton had high praise for ... Udolpho. Scott admired and wrote about all the Gothic authors" (37). Day notes that the Gothic was "an important part of the whole imaginative life of the nineteenth century and a shaper of that life in the twentieth" (4) and, according to Saintsbury, "no branch of literature which has once, for any considerable time and in any considerable degree, occupied the attention of the reader ought to be despised by the student" (quoted by Varma 3). Herbert Read, in his foreword to Varma's book, suggests that "Lewis, Maturin and Mrs Radcliffe should, relatively to Scott, Dickens and Hardy, occupy a much higher rank among English novelists" (Varma vii). As far as Radcliffe is concerned, "all the Romantics read her. Keats, Coleridge and Byron ... show strong touches of the Radcliffean mode" (Garber vii). This is probably the reason for Michael Sadleir's dubbing her "the most influential woman novelist there has ever been"

(quoted by Lovett and Hughes 120), while Tompkins calls her the "Shakespeare of Romance-writers" (248).

In attempting to pinpoint the status of Gothic novels, one comes back to the possible need for further stratification of the system. To avoid this and the complications it would entail, this study, while acknowledging the equivocal status of Gothic, proposes to view Radcliffe et al as "canonized" ('serious', 'literary'), keeping in mind what MacAndrew calls the seriousness of the initial movement and the critical acclaim it enjoyed at the beginning of the 1790's (Punter 61). Despite subsequent fluctuations in their status, it also seems more appropriate to class these novels along with those of Austen and Dickens than with the "shilling shockers of the early nineteenth century into which the movement proliferated and degenerated" (Napier 31) and which were largely responsible for diminishing the reputation of the initial movement.⁷ Indisputably "non-canonized", Day calls these "throwaway Gothics, the nineteenth century equivalent of the supermarket and airport paperbacks" (2) and they are not generally dealt with by students of the Gothic as a literary form. This degeneration of the Gothic is also noted by other writers:

The wholehearted Gothic novel ... lost favour and quality after 1820. It had fallen into the hands of unskilled imitative writers: the result was that either the repetition of horrors in vulgar copies of Lewis blunted appetites, or the dependence on Radcliffe-type explanations became tedious. (Hennessy 30)

Given this, one is faced with a four-tiered pattern whereby the trends which characterized the Gothic/Romantic movement developed in the "canonized" system became overworked and clichéd

and passed on into the "non-canonized" system with an attendant loss of power and depth.⁸ From here, they moved into children's literature, first into the "canonized" system, as noted by Shavit (114), and then into the "non-canonized" system. One is faced with a waterfall process as trends developing in the upmost stratum (ie "canonized" adult literature) spilled over successively into other strata.⁹

Each phase of this process appears to last approximately forty years. The Gothic novel, notwithstanding the pioneering Castle of Otranto, arises in earnest in the 1790's. "Not until the last decade of the century did the Gothic novel reach its true depths" (Kiely 65, emphasis mine). Howells, though she acknowledges Walpole's contribution, chooses to begin with Radcliffe and Lewis, "the great Gothic experimentalists" whose "definition of 'terror' and 'horror' fiction set the pattern of anxious ambivalence which characterised the Gothic novel" (Howells 3). Hennessy observes that the Gothic starts to decline after 1820, the year which saw the publication of Maturin's Melmoth the Wanderer, and that "from about 1830, a lurid kind of Gothic continued in series of magazine stories such as 'Terrific Tales' or longer 'shockers' with screaming covers" (Hennessy 30-1). It is during this period in the "non-canonized" adult system, that the form begins to mutate and one sees, inter alia, the rise of the detective novel, notably in the work of Wilkie Collins, "the first English novelist to deal with the detection of crime" (Neill 161).¹⁰ In The Woman in White (1860), Collins "brought Gothicism up to date" (ibid), "transform[ing] the Gothic narrative structure into a form that dramatizes the detective's

restoration of order" (Day 52).¹¹ "In terms of location, [he] takes the Gothic ideal of isolation and gloom and brings it to England" (Punter 227).

It is "by the 1860's" that Shavit notes the waning of the Romantic movement in the adult system (74) and its consequent movement to the children's system, and observes of the detective novel that it

was transferred to children's literature only after it had been canonized by adult literature.... It was first accepted by the canonized children's system where it functioned as a primary model, different in character from the adult model. Only after it had been accepted and legitimized by the canonized children's system was the detective story transferred into non-canonized children's literature, though in a reduced and simplified form (Shavit 114),

for example, Blyton's work and the Hardy Boys/Nancy Drew stories.¹²

Assuming that the detective story enters the "canonized" children's system in the 1870's, it would reach the "non-canonized" system in the second decade of the twentieth century and flourish there until the 1950's. The first adventures of the Hardy Boys appear in 1927 (Fisher 1975:135) at about which time Blyton is coming to prominence as a writer of short stories for children's magazines. The Nancy Drew stories began to appear soon afterwards: "[In] 1929 ... adolescent girls were presented with their own irresistible heroine, Nancy Drew" (Craig/Cadogan 1981: 150). The first Famous Five book appears in 1942, the last in 1963, during which period Blyton also produces all her other mystery stories. By this time, realism is beginning to reach children's literature: "The early 1960's brought a hardening in the drive toward realism" (Fisher 1961:311). There would,

however, have been socio-political reasons for this, as well as literary ones.

The model is, of course, necessarily somewhat simplistic. Literary trends do not develop in such a way that they may easily be labelled and do not have convenient cut-off points. This model also ignores certain data which complicate matters, such as strong Gothic elements in such "canonized" Victorian adult fiction as Emily Brontë's Wuthering Heights and much of Dickens's work. Neither did the movement of the Gothic/mystery/detective novel into children's fiction mean that it ceased to exist in the "non-canonized" adult system. In 1938, for example, the publication of Daphne du Maurier's Rebecca gave the modern Gothic romance a new lease on life, and it continues to flourish even today.¹³ The movement toward realism in children's fiction in the 1960's and after did not mean a diminishing of Blyton's popularity either, and the last decade has seen the appearance of further Famous Five adventures by other writers aping Blyton's style. It seems that although trends in the "non-canonized" systems may lose their momentum, they take a long time to die out altogether. As Shavit has noted, a "tendency ... to self-perpetuation" marks both systems (33).

Yet, despite the complexities and contradictions, this much at least seems clear. Patterns in adult fiction do spill over into children's fiction (though one may argue how this process works) and an attempt to draw some parallels between the Gothic novel and children's adventure fiction is thus not an unjustifiable exercise. Gothic elements, in reduced and

simplified form, are clearly visible even in the most lowly regarded end of the literary system, ie "non-canonized" children's fiction. "Since Enid Blyton is the obvious choice ... consider her work as a representative example of this whole level of production" (Dohm 100). This study will examine and compare her work with that of Radcliffe as well as look at the American counterparts of Blyton's mystery and adventure stories, the Hardy Boys and Nancy Drew series.¹⁴ These were written initially by Edward Stratemeyer and his daughter Harriet Adams under the pseudonyms Franklin W. Dixon and Carolyn Keene. Later books in the series, however, are the work of a syndicate, but the original pseudonyms have been retained. These books provide, in themselves, an example of the further reduction and simplification of elements noted by Shavit, in that many of the earlier books were subsequently rewritten and updated with interesting consequences.¹⁵

CHAPTER TWO

LANDSCAPE, SETTING AND ATMOSPHERIC EFFECTS.

The Gothic setting is removed from the ordinary and mundane, "a fantasy world which was both timeless and placeless" (Howells 8). To create an atmosphere of mystery and strangeness and suggest the possibility of supernatural occurrences, "Gothic novelists ... resorted to exotic worlds" (MacAndrew 45). They created "the illusion of a strange world, isolating a symbolic landscape within the ordinary 'world'" (48) and

adopt[ed] a mode which is recognised as being separate from everyday life [It] embodied their fears and fantasies and offered a retreat from insoluble problems, while at the same time it rendered their fears ultimately harmless by containing and distancing them in a fantasy. (Howells 7)¹

Three significant characteristics are discernible in the presentation of these settings - a vagueness in the descriptions, an emphasis on dimension, and the use of half-light and darkness to augment the mysteriousness of the locations. All three were regarded by eighteenth century theorists of the "sublime" as necessary to the evocation of fear and terror. Their effects and parallel devices in children's fiction will be discussed in some detail later in this chapter.

The Gothic world is one of natural grandeur - precipitous cliffs, fierce cataracts, dark and possibly haunted "forests of gloomy pine" (Hennessy 23) - and imposing, isolated buildings such as castles and abbeys, usually in a semi-ruinous state. The Romance of the Forest unfolds almost entirely against a background of a ruined abbey enclosed by thick forest. The Italian contains a crumbling palazzo with dungeons, a mountain-top cloister, a ruined castle, a remote and abandoned house by

the sea "concealed from travellers, among the forests" (175). The central action of The Mysteries of Udolpho takes place in the eponymous castle before the scene shifts to yet another chateau with mysteries of its own.

"The omnipresent old house or castle is one of the most stable characteristics of the Gothic" (MacAndrew 48) and "even when presented in decay, the castle is majestic and threatening, a spot where we encounter the mysterious" (Varma 18). "Such buildings display all the paraphernalia of fear (Hennessy 8) and Birkhead, Varma and Hennessy all offer lists thereof, including such phenomena as secret panels, underground passages, dungeons, trap doors, and crumbling staircases."²

"The settings were over-exploited until they became monotonous" (Hennessy 7), so that by the time they reach "non-canonized" children's fiction they are "a rusty apparatus of old houses, secret passages [and] stolen documents" (Hollindale 154).

In [Enid Blyton's] adventure stories there is a certain coarse exploitation of the sense of danger, the frisson of a mock Gothic thrill. The castles, lighthouses, rocky islands, underground caverns, waterfalls, deserted valleys, clifftop buildings, secret passages, Elizabethan manors, lonely farmhouses, have a significance for the reader which the author does not need to analyse. (Cadogan and Craig 1986:345)

Castles, ruined or otherwise, with secret passages, dungeons and stairways, may be found in The Castle of Adventure, Five Have a Wonderful Time, Five on a Treasure Island, The Circus of Adventure. The Island of Adventure presents a large, decaying house on a desolate shore: Craggy-Tops is "hundreds of years old, half in ruins ... set halfway up a steep cliff ... wild and lonely" (19-20). Yet, whether by accident or design, Blyton mutes

the 'Gothicness' of her settings by introducing mundane details or trivial language into her descriptions.³ For example, to enter Faynights Castle which ominously "seemed to tower up higher and higher as they went down" (Five Have a Wonderful Time 22), the children must pay an admission fee and pass through a turnstile (Five Have a Wonderful Time 106). There is no consistency of mood in the description of Castaway Hill and Smuggler's Top:

Out of the slowly moving mists rose a tall, steep hill, whose rocky sides were as steep as cliffs. The hill seemed to swim in the mists, and to have no roots in the earth. It was covered with buildings which even at that distance looked old and quaint.... Smuggler's Top [was] right at the summit.... It looked exciting and picturesque, certainly - but it also looked rather forbidding. (Five Go to Smuggler's Top 33)

The air of mysterious unreality in "no roots in the earth" is undercut by the pedestrian cliché "old and quaint" which reduces the image to the level of a picture in a children's nursery book while "forbidding" is subordinated to "exciting and picturesque", in itself a peculiar collocation as the words have nothing in common. It is almost a contradiction as one does not usually think of something picturesque as exciting, and vice versa. Kirrin Island, which belongs to George,⁴ and which features prominently in at least four of the adventures, is a prime example of Blyton's ability to synthesize the Gothic with the cosy.⁵ Its imposing ruined castle, complete with secret entrance and dungeons, and rocky inlets so treacherous that only George can navigate them, are offset by the presence of soft, furry rabbits, long stretches of grass for holding picnics on, "smooth yellow sand [and] blackberries" (Ray 1982:163). Similarly, in the Nancy Drew books, "the properties borrowed from the Gothic novel

- the ruined castles, moss-covered mansions and twisting passageways - are drawn in lightly and prettified, so that they may fascinate without alarming the reader" (Craig and Cadogan 1981:161).

If Blyton did not need to analyse these settings, no more did the Gothic novelists more than one hundred years earlier, for they were familiar to most readers from fairytales. Hennessy, Garber and MacAndrew all stress the Gothic's fairytale associations, while Varma observes that "castles are traditionally associated with childhood stories of magic and the Gothic romances are themselves in the nature of fairytales for adults" (Varma 17).⁵ "The Gothic Castle, suddenly encountered in a dark forest, is boldly transported from fairyland and set down in Italy, Sicily or Spain" (quoted in Varma 126; no source given).

Because these settings already entailed all the necessary associations of magic, gloom and fear, specific detail was not called for.

Gothic architecture, though in a vague rather than a realistic way was part of most novelists' settings - in the form of a half-ruined castle or abbey - and was used to create 'Gothic gloom' and sublimity, all those attributes that evoked awe. (Hennessy 8)

Tompkins comments that many novelists "provided the castle and left the rest to the reader" (266). Even Radcliffe is unconcerned with creating a detailed portrait of a place. "[Her] world ... has all the contours of picturesque fantasy or dream in its timelessness, placelessness and arbitrariness" (Howells 28). "Her descriptions of scenery are elaborate and often prolix, but it is often difficult to form a clear image of the scene" (Birkhead

60). It is impossible, for instance, to draw a plan of Udolpho, for Radcliffe only presents it impressionistically - as an almost infinite series of deserted rooms and stairways leading into one another off long, dark corridors. Neither can one find a location for it more specific than "somewhere in Northern Italy." Yet this does not matter. "The exact location of Udolpho in space and time is not determinable not because Ann Radcliffe had not fully learnt the rules governing the novel but because it is irrelevant" (Lovell 24).

Ray suggests that a similar vagueness is an important factor in Blyton's continuing popularity:

Enid Blyton rarely gives a precise geographical location to her stories (indeed, the internal evidence is sometimes contradictory) ... [but] almost every child must be able to relate the setting to his own experience ... [and] there is little in the books ... to pin them to a particular locality; this also helps explain why she is read and enjoyed in other countries. Every reader can assume that the time is the present and the location just around the corner or over the hill. (1982:116-7)

Neither is Blyton concerned, as Radcliffe is, with creating an atmosphere or mood; she is merely using architectural and geographical features which already have built-in connotations as a result of their past usage in literature. "The reader is not required to ... imagine that he is encountering a specific place with its own regional or local atmosphere" (Fry 48).⁷ Though her books are sometimes set 'abroad', most often, unlike Radcliffe, the settings are somewhere in Britain and "are what might be described as stylized Cornwall, Lake District, Scotland or Wales" (Ray 1982:116).⁸

Five on a Treasure Island is not only given no geographical location, it is almost impossible to find one for it. The children's parents decide to go to Scotland on their own, the children are told they cannot go to Polseath, which sounds as if it is in Cornwall, as usual, and this suggests that Kirrin Bay, to which the children are eventually sent, is in neither, yet to get there, the children start from London by car soon after breakfast and don't arrive until six in the evening. (Ray 1982:161)

Faynights Castle is close to the English Channel (which will facilitate getting the kidnapped scientist to France) but is not located more specifically (Five Have a Wonderful Time 116). Smuggler's Top is "somewhere up the coast" from Kirrin Bay (Five Go to Smuggler's Top 26), a useless piece of information, given Ray's comments. A subsequent reference to ships coming from the coast of France suggests that both Smuggler's Top and Kirrin are also on the East coast of England, but one is still unsure. The Circus of Adventure takes the children abroad to an ersatz-middle European kingdom called Tauri-Hessia but The Castle of Adventure is given no location at all, nor is Craggy-Tops in The Island of Adventure. And like Udolpho, one does not get a realistic sense of the buildings' layout. In Faynights Castle, for example, a secret entrance on the outside opens onto a passageway, after which stairs lead down to another passage which may pass below the courtyard. More steps lead into a "secret room" from which another passage leads to a spiral stairway. This opens onto a small gallery which "seemed to run all the way around the inside of the tower." The gallery overlooks what is perhaps a second- or third-floor room. From the gallery, another flight of stairs leads down to a door which opens onto yet more stairs leading up to the tower room the children seek (Five Have a Wonderful Time 127-131).

If the vagueness of the Gothic settings enhances their mysteriousness and facilitates the reader's involvement in the story, the dimensions of the buildings and the forests et al underline their ability to threaten and overawe the heroine, for almost nothing is small; for example, as Emily approached Udolpho,

... a scene of such extent and magnificence opened below ... the immensity of nature ... tremendous crags ... Still vast pine-forests ... the road wound into a deep valley ... the gothic greatness of [Udolpho's] features ... the massy walls of the ramparts ... it was vast, ancient and dreary. From the parts she saw, she judged the heavy strength and extent of the whole. The gateway ... was of gigantic size ... below [the towers] appeared the pointed arch of an huge portcullis... (Udolpho 225-7, emphases mine)

The children's approach to Smuggler's Top reveals a similar technique at work:

Julian peer[ed] at the old houses and shops with their ... stout old doors. They ... came at last to a big gateway.... The big old house seemed to frown down at them⁹ ... and its front door was as massive as that of a castle. (Five Go to Smuggler's Top 35, emphases mine)

Though there is none of the slow inexorability which Radcliffe provides by lingering on details of, for example, slowly opening gates, the same emphasis on the building's size and age is evident. The shadowy vastness of the landscape and the buildings dwarfs the human beings who play out their drama against this background. "The sense is always of a kind of lifting up ... to a perspective where all the kingdoms of the Earth are visible ... the dizzying recognition of oneself as also motelike" (Wilt 135). In The Castle of Adventure, the view from the tower provokes amazement from the children (who, unlike the Gothic heroine, almost never react to natural grandeur). "They all gasped ...

[and Lucy-Ann] felt like crying....'It almost makes me giddy, looking out at that enormous view' [said Philip]" (The Castle of Adventure 81).

The immensity of the Gothic pile is even more imposing at twilight or at night time. The interiors of such buildings are usually dimly lit by flickering lanterns liable to go out at any minute and leave the heroine stranded in darkness, a prey to the worst forebodings.¹⁰ The Gothic novelists create suspense by allowing many of the plot's crucial events to take place at night or at a time when shadows are falling. Emily first sees Udolpho at sunset - as does Adeline the abbey - and her subsequent wanderings in the castle take place mainly at night. In The Italian Ellena is kidnapped by night from her home in Naples and taken to see the convent of San Stefano; later, she and Schedoni encounter a vengeful Spalatro in the ruins of a castle at dusk. Darkness and semi-darkness augment the Gothic setting's ability to terrify; something which threatens the heroine may be hiding in the shadows and she unable to see the danger. Tompkins quotes Radcliffe as follows: "To the warm imagination ... the forms which float half-veiled in darkness afford a higher delight than the most distinct scenery the sun can show", and comments further that

Her books are full of the half-revealed, of objects that are betrayed sufficiently to excite curiosity but not sufficiently to allay it.... This deliberate recourse to suggestive obscurity is ... most important in her dealings with terror. (Tompkins 257)

because

objects look different in the moonlight from what they do in the daytime and things are not necessarily what they seem. Stone walls are not solid anymore but are full of sliding panels and secret doorways opening

onto winding staircases while the foundations of Gothic castles are honeycombed by endless labyrinthine passageways which ... perhaps open into the light of day. (Howells 26)

The Gothic novelists combine effects - the dimensions of the setting and the way it is 'lit' work together to overawe.¹¹ Blyton, however, often keeps her effects separate from each other, emphasizing the dimensions but not heightening the effect with lighting. Night and twilight scenes frequently feature in her books but, either because she was confident of her audience's automatic response or because she was again deliberately muting the Gothic possibilities, they are seldom used to create atmosphere or evoke terror. Faynights Castle is "dark and forbidding" and the "narrow windows give little light" (Five Have a Wonderful Time 108), but the gloom provokes no sense of unease. Previously, in what almost amounts to an inversion of the Gothic, the children had contemplated it "gleaming in the sun" (26). Their nocturnal explorations find them quite unfazed by the possible dangers waiting in the castle.¹² The moon's disappearing behind a cloud has a practical purpose as it allows them to approach the castle unseen but a subsequent disappearance provokes only annoyance (Five Have a Wonderful Time 124). Even with torches (replacing the traditional Gothic lamp) the castle is dark inside. (Similarly, in The Castle of Adventure, Jack's only comment on finding himself in a pitch black room is a pragmatic "We'll have to bring torches next time" [72].) "Moonlight through a slit window" (130), however, is seen only in practical terms of what it illuminates; Blyton does not use it to enhance the air of mystery.

Craig and Cadogan have observed of the Nancy Drew books that "there is no attempt to engage the reader's imagination; the author provides the ghostly paraphernalia without the atmosphere of a haunting" (1981:152). The same is true for Blyton. Time and again, she evokes the Gothic trappings without putting them to any use atmospherically, though they are often bent to the plot's requirements. For example, Sooty Lenoir, having trailed Block to the tower of Smuggler's Top, has nowhere to hide when he hears him returning but "the moon went behind a cloud at that moment, and Sooty was thankful to know he was hidden in black shadow" (Five Go to Smuggler's Top 76); while twilight, compared to a "soft purple curtain", allows George, who has been locked in her room by Mr Lenoir, to escape through a window without being seen (119). Sometimes Blyton sets a scene in semi-darkness but does not even make what follows consistent with this: it is evening (Blyton reiterates this three times) when Julian and Dick, with the aid of binoculars, briefly see a face through a window-slit in one of Faynights Castle's tower-rooms. So surprised are they at the unlikeliness of this that at first they are not even sure it is real ("It must be an effect of the light, I think.") yet are subsequently able to say with conviction that it was a "sort of desperate face" with "very pronounced" eyebrows (Five Have a Wonderful Time 88-90).

Birkhead notes a "suddenly extinguished lamp" (40) as one of the properties of the Gothic castle and it is a recurrent motif. For example: "[La Motte] found himself in a narrow passage; but as he turned to pursue it, the damp vapours curled around him and extinguished the light." (The Romance of the

Forest 53). In Northanger Abbey, Jane Austen notes "their only lamp, extinguished by a sudden gust of wind" along with other typical Gothic features such as "narrow winding vaults" and "a low grated door" (91). The motif found its way into children's fiction where it, too, sometimes functions within the plot rather than as an aid to an atmosphere of terror. For example, in Five Go to Smuggler's Top, the villain Block is holding Sooty Lenoir and Uncle Quentin prisoner in the tunnels when he is attacked by a mysterious beast (which turns out to be Timmy): "Block gave a scream of pain and turned. He knocked the lantern over by accident and the light went out" (166). Sooty and Uncle Quentin make their escape in the darkness. In Five Have a Wonderful Time, the villain deliberately extinguishes the lantern in order to escape. "[Pottersham] saw one slight chance for himself.... He suddenly kicked at the lantern, which flew into the air ... and left the entire place in pitch darkness" (168). Similarly, when Bill Cunningham corners Scar-Neck, the latter "took hold of the oil lamp and smashed it on the ground. In a moment the room was pitch dark!" (The Castle of Adventure 278). He gets away in the ensuing pandemonium. In The Island of Adventure, light suddenly extinguished features several times within thirteen pages. Jack's candle is repeatedly blown out as the children explore the tunnel; this merely provokes irritation (65). Blyton goes on to use the device to comic effect when Kiki the parrot frightens Jo-Jo in the cellars (78).

For Gothic writers, darkness and shadows were also devices for suggesting the possible presence of supernatural phenomena, and "a prominent use of the supernatural" is one of the keynotes

of Gothic cited by Punter (1). "The supernatural ... was a necessary part of the atmosphere of old castles" (Tompkins 290). She comments that most writers, however, explain away their suggestions of the supernatural;

The explanations preserved 'probability' and readers could indulge in romantic sensations without 'hoodwinking their reason ... lights flicker in uninhabited wings, doors clash and bells toll, spectral voices sound from hidden passages, vague figures flit along the battlements, icy hands greet us in the dark. And all these manifestations ... are strictly ascribed to natural causes. (Tompkins 291-2)

Varma makes a similar observation with particular reference to Radcliffe: "She ... introduces phenomena, ostensibly supernatural but later explained away, a device which becomes a distinguishing mark of her work" (Varma 91). Thus, the "apparition of a human countenance" (Udolpho 536) which frightens Emily in the marchioness's chamber at Chateau-le-Blanc proves to have been merely a mischievous pirate (635), while the mysterious figure seen on Udolpho's battlements and the disembodied voice which so disconcerts Montoni (356,394) are both the imprisoned Frenchman, Du Pont (458).

The shadows which prevent the Gothic heroine from seeing clearly make it easy for her to imagine she sees ghostly apparitions and when this happens she becomes unable to trust her own perceptions; suddenly she is no longer sure of anything:

The sounds [of music on the air] were distant, and seemed to come from a remote part of the woods that bordered the road; and as [Emily] looked towards the spot whence they issued, she perceived in the faint moonlight something like a chateau ... the music ... directed her steps from the high road, up a shadowy lane that led to the woods ... the deepening gloom of the overhanging foliage ... and the wildness of the place recalled to her a sense of her adventurous situation. The music had ceased.... The lane terminated in the woods but she looked round in vain

for a house, or a human being, and as vainly listened for a sound to guide her. She hurried on, however, not knowing whither ... till a rude kind of avenue which opened upon a moon-light spot, arrested her attention. The wildness of the avenue brought to her recollection the one leading to the turreted chateau, and she was inclined to believe that this ... led to the same point. While she hesitated, whether to follow it or not, a sound of many voices in loud merriment burst upon her ear. It seemed not the laugh of cheerfulness but of riot, and she stood appalled. While she paused, she heard a distant voice, calling from the way she had come ... and fearing that her father was now dying, she rushed forward with a feeble hope of obtaining assistance.... (Udolpho 64-5, emphases mine)

Anticlimactically, the laughter is that of peasants celebrating the harvest. This incident is similar to the following rare instance of Blyton's using all the conventions - shadows, a castle, covert suggestions of the supernatural, fear of the unknown, inability to trust one's own senses - to create a genuine Gothic mood:

The moon went in. Everywhere became dark ... When it came out Snubby got a terrific shock. A black shadow seemed to be climbing up the side of the castle walls! ... Who was it? It was too far away to see. Was it Tonerre? No, surely it wasn't nearly big enough for him - but the moonlight played tricks with your eyes....

[The moon disappears] behind a cloud again. When it came sailing out once more there was no sign of the climbing figure. It had vanished. Snubby suddenly began to feel very scared indeed. His hair gradually rose up from his head with a horrid prickly sensation. Shivers went down his spine....

His eyes began to play tricks with him. Was that a figure standing at the bottom of the castle walls, far below the barred windows? Or was it a shadow? Was that a figure half-way up the walls? No, no, that was the outline of a small window. Was that a figure up on the roof by the chimney? No, no, of course not, it was a shadow, just the shadow of the chimney. And was that a ...?

Snubby groaned and shut his eyes. He was scared stiff... He daren't look anywhere because he thought he saw sinister figures creeping, climbing, running ...

There was a noise near him.... Snubby turned quite cold with fear.... It came nearer and nearer.

There was the crack of twigs, the rustle of dead leaves under the bushes.

Snubby nearly died of fright. (The Rilloby Fair Mystery 134-5)

With a lapse into bathos in the approved Radcliffean manner, the noises prove to have been made by Snubby's pet spaniel. Together, they try to leave the castle grounds but

Somehow [Snubby] missed his way and wandered too far to the left....

He came through a little copse of trees and found himself looking into a small dell - and from the dell many pairs of gleaming eyes looked up at him. He could see small shadowy bodies behind - but it was the eyes that frightened him. The moon sent its beams into the little dell and picked out the glassy, staring eyes that seemed to watch Snubby warily.

... How he ran, stumbling through bushes and shrubs, tearing his coat, scratching his legs, away, away from those gleaming eyes that waited for him in the dell. (136-7)

Blyton tends, for the most part, to avoid the issue of fear; she contended that her books were never frightening. She often merely states that a character feels afraid without exploring the emotion, and generally prefers to use words like 'exciting', 'adventurous' or 'thrilling' to describe the children's responses to situations which might be expected to provoke fear. When exploring The Castle of Adventure, Jack "was too excited to feel frightened" (283). When the five feel "the 'adventure feeling'" (Five Have a Wonderful Time 115) coming on, they anticipate "an adventurous night" (123) with eagerness, unlike the Gothic heroine who undertakes nocturnal explorations reluctantly.¹³ The possibility of trouble is dismissed and "a shiver of excitement ran through the whole five" (122). Where fear does play a part, the impression is usually swiftly muted. Like the various other features under discussion, the level or seriousness of fear is also shown to suffer a diminution in children's fiction.

With remarkable resilience, Snubby soon forgets his terror. On arriving home he wakes the others with the announcement "I had an adventure" (The Rilloby Fair Mystery 137) and proceeds to relate an embellished version thereof. Earlier on, when he and his friends first decided to get involved in the mystery, "Everyone began suddenly to feel very thrilled. Could they really do all this? Well, perhaps they couldn't, - but it would be very exciting to try" (71). There is no sense of fear except the fear of failure, obliquely suggested in the negative answer to the silent question.¹⁴

The glowing eyes which confront Snubby in the dell prove to belong to a collection of stuffed animals and Snubby learns the truth of this within a few pages. The supernatural is, for the most part, played down in Blyton. For instance when the children first become aware of the mysterious lights in the tower at Smuggler's Top, the possibility of a supernatural agency is not even considered (Five Go to Smuggler's Top 73).¹⁵ Blyton does, however, give the villainous, supposedly deaf manservant Block an obliquely supernatural aura. Sooty tells the others that even "though he doesn't hear he seems to sense what we say (Five Go To Smuggler's Top 47). When Anne asks how long Block has worked at Smuggler's Top, Sooty tells her "He suddenly appeared one day" (48). The children soon discover that "Block had a most tiresome way of appearing silently and suddenly" (55). Later, when George sees a man she thinks is Block talking to Barling and, for obvious reasons, is puzzled, she will wonder more than once whether there are two Blocks (123, 155). Radcliffe has given Schedoni this quality:

As he stalked along, wrapt in the black garments of his order, there was something terrible in his air; something almost superhuman ... and his eyes were so piercing that they seemed to penetrate, at a single glance, into the hearts of men, and to read their most secret thoughts. (The Italian 34-35)

Where Blyton does raise the possibility of a genuine supernatural agency, she usually dismisses it swiftly. For example, in Five Have a Wonderful Time, when the children can find no way into the tower, they question whether the face at the tower window was real. "Was it a real face? If not, what could it have been?" (110) The possibility that it was not real is not pursued though, for Julian is "quite sure there is some way of getting up into that tower although the stairway is in ruins" (114). When the adventurers explore the castle of adventure, a similar frisson is provided by something touching their hair in the gloom. "Was there really something in the room touching them but invisible?" (Castle of Adventure 75), the narrating voice asks. The faint suggestion of the supernatural is quickly dispelled. The children are brushing against cobwebs.

As in Radcliffe, there is always a prosaic explanation for seemingly supernatural occurrences. "Nothing is allowed to retain an element of the sinister, tragic or unexplainable" (Cadogan and Craig 1986:346). Blyton herself observed in one of her letters: "I am no mystic as you know and therefore think that supernatural manifestations can always be reduced to commonsense explanations" (quoted in Stoney 213). This trait she passes on to her characters. Though Blyton's narrating voice may raise the possibility of the supernatural, her characters, by and large, do not believe in it. There exists a legend that the castle adventure was once owned by a "wicked old man" who committed evil

deeds there. A sudden screeching while they explore provokes panic in Tassie, the gypsy girl, but the adventurous quartet do not share her terror:¹⁶

[Tassie believes] that the scream must be from one of the wicked man's poor prisoners. Perhaps he wasn't dead; perhaps he was still there somewhere. The other children were not so foolish as to think things like this, but the scream certainly made their blood run cold. (Castle of Adventure 85-6)

As usual, the mystery is not prolonged. An eagle is the source of the screaming.

The role of the supernatural is much more central in the Hardy Boys and Nancy Drew adventures where the 'mysteries' the young sleuths must solve often involve finding a logical explanation for seemingly supernatural phenomena. This concern with the apparently supernatural is reflected in many of the titles, as is the presence of Gothic-type buildings and scenes: for example, The Ghost of Blackwood Hall, The Invisible Intruder, The Whispering Statue, The Phantom of Pine Hill, The Mystery of the Moss-Covered Mansion, The Secret of the Lost Tunnel, Track of the Zombie, The Secret of the Caves. "[The] basic theme [is that] nothing is mysterious; everything has a prosaic explanation" (Cadogan and Craig 1986:307). Because of their American settings, these stories do not have recourse to the ruined castles and abbeys of the Gothic novel. Instead they substitute the nearest possible equivalents, usually old colonial mansions, long uninhabited (the opening of The Witch Tree Symbol establishes the Gothic setting at once ¹⁷) and such interesting variations as a derelict (and possibly haunted) showboat (The Haunted Showboat) and a ruined (and possibly haunted) fortress dating apparently from the War of Independence. The Haunted Fort

evokes the typical Gothic trappings. Night is falling as the Hardy Boys set off to investigate the mysterious drumbeats (reminiscent of the violin music Emily hears in the forest), first heard as "the afterglow of sunset cast the opposite shore in a pale-rose light" (70). "Like brittle fingers, branches clawed the side of the car ... Like bulky phantoms, trees grazed the fenders" (71). The boys will subsequently confront a sea monster, a "phantasmal creature ... its white eyes gleaming above moving jaws" (95) which, of course, turns out to be artificial and "a hooded black figure" (141), apparently able to walk on water (waterskis explain this apparently unnatural phenomenon). The Secret of Mirror Bay offers a "woman ... seen gliding over the water" (10) - another one - and a "sorcerer" (23). Nancy is certain that a live person is involved in the first mystery and that the sorcerer is "some man with a greenish face and wearing a green suit" (24) and she is proven right on both counts (stilts, this time, enable the woman to appear as if walking on water). And although "ghostly voices are forever warning Nancy to mind her own business ... the girl's well-founded scepticism is never shaken" (Craig and Cadogan 1981:152).

In addition to suggesting the supernatural, the Gothic setting with its castles and convents - and, one might add, ruined forts and moss-covered mansions, - all supplied with dungeons or tower chambers, brings with it "the theme of imprisonment, perennially attractive to the romantic mind" (Tompkins 268). Tompkins comments further that "prolonged imprisonment in secret vaults occurs often in these books" (272) and stresses at some length that the reality of imprisonment was

anything but romantic, concluding that "nothing illustrates more clearly the wilfulness of eighteenth century romance than its reluctance to consider the fact" (274). In The Mysteries of Udolpho, Emily spends much of the story as Montoni's prisoner. In The Italian, Ellena is kept a prisoner at San Stefano until rescued by Vivaldi who subsequently becomes a prisoner of the Inquisition. "The theme of imprisonment haunts The Italian" (MacAndrew 140). In Blyton, "the wrongdoers ... invariably ... lock the children up in some uncomfortable place, usually underground" (Cadogan and Craig 1986:339), and on those occasions when the children themselves are not imprisoned, the 'adventure' often revolves around their effecting the rescue of someone else who is, such as the scientist Terry-Kane in Five Have a Wonderful Time, or the little girl kidnapped by the Stick family in Five Run Away Together. When they are themselves locked up, the imprisonment is seldom of long duration, unlike in the Gothic novel with its interest in creating atmosphere rather than simply providing non-stop action. When locked in the tower of Faynights Castle by Pottersham, it is only minutes before the children escape with the help of the fair folk (Five Have a Wonderful Time 168-9). In The Castle of Adventure, Philip, Dinah and Lucy-Ann's confinement in the underground room lasts less than two days; Bill Cunningham conveniently arrives to effect their rescue. When locked up by the counterfeiter, Jake, in The Island of Adventure it is only a matter of hours before they outwit him and make their escape. Tompkins's observations with regard to not considering the reality of such a situation are valid here too. When Lucy-Ann objects to being kept prisoner down a mine, she

gets the following response: "'But it is a very thrilling adventure, Lucy-Ann,' said Philip" (224). Similarly, the Hardy Boys and Nancy Drew's experiences of imprisonment are often so fleeting that the characters are free again before the situation even has a chance to make an impression on the reader. In The Secret of Mirror Bay and The Haunted Fort, the imprisonments last only minutes and take up twelve and thirty-six lines of narrative respectively (138, 145-6). In The Witch Tree Symbol, it is only for an afternoon (and five pages) (169-173).

The age of the Gothic edifice necessitates that it have a 'past'. Imprisonment and suffering are always a part of that past and the current explorer's perceptions of and responses to the building are shaped by what they find out about previous occurrences there. Invariably, this involves learning of dark deeds with tragic consequences, which have left the building surrounded by an aura of mystery often entailing a possible supernatural presence. Legends will have sprung up of mysterious figures seen at night or of disembodied voices which seem to come from nowhere. The heroine usually learns of these from the gossip of servants and/or from old documents, fortuitously discovered, which often hold the key to the mystery.

When Adeline hears that the abbey is 'haunted' and that "some person had been confined [there] ... who was said to have died unfairly" (The Romance of the Forest 99), La Motte dismisses her enquiries. But she subsequently finds the prisoner's memoir in the form of an ancient manuscript. With characteristic sensitivity, she feels so strongly when reading it that "imagination refused ... the controul [sic] of reason" and she

imagines she sees a mysterious figure. The light of day sees her rejecting "the mystic and turbulent promptings of imagination" (134). Emily has not even been at Udolpho a day when she learns from Annette of the mysterious disappearance of its previous owner, Signora Laurentini. Legend has it that she has since been seen walking the woods and the castle by night. Emily's enquiry whether anyone spoke to her is met by a horrified "Holy Mother! speak to a spirit!" (Udolpho 238) and Emily is unnerved despite herself by revelations that the 'apparition' was seen neither entering nor leaving the castle, nor heard to speak. Count Morano implies that Laurentini was murdered by Montoni, and Montoni himself suggests that she committed suicide, though no body was ever found. Both stories support the likelihood of her haunting the castle.

In Radcliffe, the events of the past have a bearing on the present and are thus organic to the plot. Moreover, they affect the heroine personally in that they shed light on a mystery in her own or her family's past. The prisoner in the abbey proves to have been Adeline's own father, imprisoned by his wicked brother, the Marquis de Montalt. Emily discovers that not only is Laurentini still alive, she is also central to the mystery of Chateau-le-Blanc, having been responsible for the murder of the Marchioness Villeroy who, it emerges, was Emily's aunt and whose relationship to St Aubert had long been a source of concern to Emily.¹⁸

Children's fiction tends to use the events of the past mainly as window dressing. The aforementioned legend surrounding the castle of adventure plays no part in the events which the

children experience there. Mrs Mannering tells the children that "something horrid once happened there" (Castle of Adventure 25) and when Jack later maintains that the castle is empty, Tassie tells of people who visited a wicked man there and were never heard of again. "[People] heard cries and groans and the clashing of swords. It is said, too, that he used to lock people up in hidden rooms and starve them to death" (47). Even now, "there are voices and cryings and the sound of feet. It is not a good place" (44). Jack will comment later that the castle is like a prison. Lucy-Ann reacts like a typical Gothic heroine to this idea: "'That's what it was,' said Lucy-Ann shivering ... 'a prison for poor wretched people who came here and couldn't get away and were never heard of again'" (53). But Blyton never enlightens her readers as to whether anything of this nature did, in fact, take place - if it did, it has no bearing on the actions of Scar-Neck and his associates - while one is left to infer that the eagle's cries alone are responsible for the castle's 'currently haunted' reputation. Sometimes these reputations are artificially created. Villains may invent and spread pseudo-legends to keep people away from the place in question and thus protect their own nefarious schemes. Jo-Jo, for example, talks of things on the cliffs near Craggy Tops, so that he can signal his associates on the Isle of Gloom undisturbed. Of the isle itself, he makes portentous statements like the following: "Bad men lived there and bad deeds were done there and wickedness came from that isle as long as anyone remembers" (Island of Adventure 51). Though Blyton never elaborates on this, the island's atmosphere suggests, interestingly, that there may be a measure of truth in the story.

The Isle is constantly surrounded in mist creating an appropriately Gothic gloom. "It was ugly and bare and had an extraordinary air of forlornness about it" (Island of Adventure 145). It felt "lonely and queer and sort of bad" (181). In the Hardy Boys adventure, The Haunted Fort, the fort's reputation has resulted from the efforts of the crooked gun dealer, Myles Warren, so that he can search for a buried treasure in secret. He dresses up in a hood and cape and walks on water in an effort to frighten the Hardy Boys away, and his cohorts are responsible for the mysterious drumbeats and falling masonry which frightened away the fort's custodian and helped to fuel the rumours (150-2).

If the events of the past or the revelations in old documents do affect the present, it is in a practical way that merely facilitates wrapping up the adventure. They do not concern the protagonists at a personal level. An old book, "apparently a history of Craggy Tops which was hundreds of years old" (Island of Adventure 250) reveals the existence of an undersea passage linking the Isle of Gloom to the house; this allows Bill and the boys access to the mine workings on the island where they surprise Jo-Jo and his gang of counterfeiters. But Blyton does not elaborate on the history in question. A legend that a letter was written by a gypsy girl and concealed in the leg of an antique table is communicated to Nancy Drew and her friends in Pennsylvania Dutch Country. Nancy goes on to find the letter which reveals the location of hidden treasure and holds the key to Roger Hoelt's intentions (The Witch Tree Symbol 173). Smuggler's Top's smuggling past paves the way for the children's

discovery that history is repeating itself (Five Go to Smuggler's Top 46).

All the trappings detailed above help to detach the Gothic world from the so-called real world of ordinary day-to-day life, for "Gothic depends on the substitution of the isolated Gothic setting ... for the flat, communal, normal setting" (Wilt 135). And yet, paradoxically, the Gothic world must nevertheless give the illusion of existing somewhere within (or at least alongside) the ordinary world (MacAndrew 48) for convention demands that the protagonists be restored to it after their encounters with the Gothic.¹⁹ To this end, travel becomes an integral feature of these novels as the protagonists move between these two worlds.

The ordinary world, however, is as much a stylized unreal world as the Gothic in terms of the way these novels portray it. It tends to be represented as beautiful and/or tranquil and safe, and has an idealized, pastoral quality. Emily's home 'La Vallee', for which she yearns while away from it, is located on "the pleasant banks of the Garonne" among pastoral landscapes ... gay with luxuriant woods and vines" (Udolpho 1, emphases mine). The horizon may be "bounded by the majestic Pyrenees", but the immediate surroundings are "the soft green of the pastures and woods that hung upon their skirts; among whose flocks and herds and simple cottages, the eye ... delighted to repose", (1, emphases mine) as opposed to the dramatic cliffs and huge castles of the Gothic world. Similarly, "Enid Blyton also uses a stylized social setting, a romanticized country or village background ... a world which does not really exist but is near enough to reality to be instantly recognizable" (Ray 116). The settings, like the

characters, are clearly differentiated and labelled: 'good' is a soft, gentle, unthreatening landscape, 'bad' is dramatic, overwhelming, dangerous.

The Gothic world is the villain's domain and has many of the same characteristics. MacAndrew has noted that: "[Identification] with a house, castle or any other building may serve to make such a villain massive, threatening, engulfing" (101), while the names Montoni and Montalt both suggest the mountains which are so much a part of the Gothic landscape. The ordinary world reflects the values of the hero/ines. Their vulnerability in the face of the villain is compounded by the foreignness of the world in which they find themselves.

Moers sees travel as a dominant motif in Radcliffean Gothic:

For Mrs Radcliffe, the Gothic novel was a device to send maidens on distant and exciting journeys without offending the proprieties. In the power of villains, the heroines are forced to do what they could never do alone, whatever their ambitions: scurry up the top of pasteboard Alps, spy out exotic vistas, penetrate bandit-infested forests. (Moers 126)

She emphasizes, too, the importance of 'indoor' travel, within the castle: "Indoors, in the long, dark twisting, haunted passageways of the Gothic castle, there is travel with danger, travel with exertion - a challenge to the heroine's enterprise, resolution, ingenuity and physical strength" (129). It is notable, though, that the Gothic heroine is an unwilling traveller. Ellena and Adeline are both forcibly abducted more than once and pitched into the Gothic world. When they travel of their own volition it is usually in order to flee from danger and regain the safety of the ordinary world. The deaths of Emily's parents prevent her staying on at La Vallee and she is left

"under the care of a vain, capricious and wilful aunt, Madame Cheron" (Modleski 67), whose marriage to Montoni sees her niece's reluctant removal to Italy and a world of Gothic terrors. During this period, "La Vallee ... becomes a symbol of an unattainable (but none the less fervently desired) past, a locus of loss" (Napier 110).

Travel separates the Gothic heroine from what she holds dear, dispatching her into a foreign world where strange events that could never happen at home take place.²⁰ In much the same way, travel transplants children from the routine of home or school. In both instances, travel also brings a measure of release from constricted social roles. The Gothic heroine can "descend into dungeons and explore secret chambers without a chaperone" (Moers 126) and travel typically removes children from parental restriction. Unlike the Gothic heroine, children welcome the chance to travel as it usually signals a holiday situation and the possibility of adventure which is desired more than it is feared. (The reverse is true for the Gothic heroine.) Their travelling is usually on a smaller scale than that of the Gothic heroine, though this need not necessarily be the case, as in the instance where the adventurers stow away in the wrong aeroplane and find themselves in Austria (The Valley of Adventure). Many of the Five's adventures, however, begin and end at Kirrin Cottage which is bright and homelike, with roses round the door, literally! It was "built of old white stone, roses climbed over the front of it and the garden was gay with flowers" (Five on a Treasure Island 13). Here, the travel merely involves crossing the lagoon to Kirrin Island. In The Island of Adventure, the

adventurers move between Craggy-Tops and the Isle of Gloom. The difference is that Craggy-Tops is in itself a Gothic type setting. The book, however, opens with Philip's meeting Jack and Lucy-Ann at summer school and they travel from there to Craggy-Tops.²¹ The end of the adventure sees them leaving for good so the restoration to the real world is complete. The next book opens with Dinah observing: "No more uncles and aunts.... Just a lovely home with my mother" (The Castle of Adventure 6). Sometimes, in Blyton, the Gothic and the ordinary are even closer together spatially. In Five Have a Wonderful Time, the children camp in a caravan in a field at the foot of Faynights Castle, and move between this temporary home and the castle on the hill:

Their two caravans were set on a sloping, grassy hillside. A tall hedge grew behind and kept off the wind. Primroses ran in a pale gold streak under the hedge, and brilliant celandines shone in the sun, turning their polished faces towards it.... On the opposite hill rose an old, ruined castle, whose great walls still defied the gales.... (18)

The travel motif is also characteristic of the Hardy Boys/Nancy Drew stories. Nancy Drew lives in "the ever familiar residential town of River Heights" (Roberts 10) and the Hardy Boys in the similar Bayport, neither specifically located. Yet the former's adventures take her to New York State (The Secret of Mirror Bay) and Pennsylvania Dutch Country (The Witch Tree Symbol), while the boys find themselves visiting "Crown Lake in New England" (The Haunted Fort 10) and a fictional Caribbean island group, the Huellas (Footprints Under the Window, 1965 edition). The 1933 version of Footprints brought the Gothic world closer to home as the boys encountered danger and intrigue in Bayport's Chinatown.

The real world is ordered and predictable, "the Gothic world is one of unresolved chaos" (Day 8). This effect is partially created by the seeming randomness with which some of the paraphernalia of fear is deployed. It involves the introduction of detail which may have relevance to the mysterious events of the past but does not affect the present, and often functions solely to chill momentarily the blood of characters and readers alike. Examples include La Motte's finding the remains of a human skeleton in the cellars of the abbey and Adeline "an old dagger ... spotted and stained with rust" (The Romance of the Forest 116). While travelling with her father, Emily comes upon a band of "gipsies ... Emily looked with some degree of terror on the savage countenances of these people" (Udolpho 40), but her fears that the gypsies might attack them prove unfounded, and the gypsies do not feature again in the novel. On other occasions, she is horrified to see a gibbet standing at the edge of the road, and watches with unease a column of smugglers journeying along a distant hillside. She is chilled by what confronts her behind the black veil at Udolpho and terrified when the porter Barnardine locks her in a room full of instruments of torture which also contains the body of a dead soldier. In the ruins of Paluzzi, Vivaldi finds "the habiliment of a monk!... rent and stained with blood" (The Italian 78) and in the prison of the Inquisition is visited by a monk who shows him a bloodstained dagger and makes ominous pronouncements. Ellena, abducted from her home, is overawed when the carriage approaches "a slight bridge, which thrown across the chasm at an immense height, united two opposite cliffs.... [It] was defended only by a

slender railing" (63). The reader is prepared for disaster, yet the carriage passes over the bridge without mishap. (There is a similar incident in The Mysteries of Udolpho.)

The violence of the elements, too, contributes to the disorder of the Gothic world which is subject to violent storms and lashing gales. The wind blows through the abbey, "it whistled through the desolate apartment and shook the feeble doors" (The Romance of the Forest 114) and the forests near Udolpho are even more terrifying when illuminated by flashes of lightning: "Between the boles of the trees, the blue lightning flashed and quivered along the ground ... the mountains beyond frequently appeared to be clothed in livid flame" (Udolpho 410). There is a measure of truth in observations such as the following: "The agitation of the elements is made to accord with the agitated life of man" (Varma 20). The storm can be viewed as an objective correlative of Emily's emotional turmoil - is Montoni really sending her away for own safety or is he plotting to have her murdered? - but it seems more likely that the weather is simply another device to heighten the sense of wildness and strangeness that separates the Gothic world from the tranquil, sunlit 'ordinary' world.

"After Enid Blyton's death in 1968, Diana Norman wrote of the great quality that pervades her books - security!" (Ray 1982:15). Blyton herself refers to the "sense of security" children feel in her books (quoted by Stoney 149). Though the clear-cut moral judgements and clearly labelled characters are a part of this, the way in which she mutes the Gothic in her settings (referred to earlier in this chapter) is also largely

responsible for this. It includes the almost total elimination of random props which the Gothic novel uses to provide sudden moments of shock. In Blyton, everything has a purpose and this gives even her "Gothic" world an illusion of security. She makes the Gothic trappings relevant to the plot. For example, if she introduces smugglers into the story, they will be central to the mystery the children solve. A band of gypsies or circus people is never there just to be a part of the scenery. They will either turn out to be villains (The Rilloby Fair Mystery) or rescuers (The Circus of Adventure, Five Have a Wonderful Time) and take an active part in the events of the story. When the children explore Faynights Castle, they find in a tower room "a small dagger, rusty and broken" (Five Have a Wonderful Time 128). When Jo, the children's gypsy friend, is tied up by Pottersham, she uses the dagger to cut herself free. A lantern left behind in the little room later helps her find her way out and seek help. Similarly, when Nancy Drew and her friends are imprisoned by Roger Hoelt, an old lamp left behind in the room enables her to signal for help which soon brings the police to their aid (The Witch Tree Symbol 173). The Castle of Adventure contains an underground room full of suits of armour - "I half expected them to walk up and join me in my meal" says Philip (199). He is able to hide in one of them and watch the villains. In this way, he learns of the secret entrance behind a tapestry curtain. The suits of armour will later provide a hiding place for Bill and his men as they lie in wait to trap the villains. In The Circus of Adventure, in a manner reminiscent of Emily and the smugglers, Philip watches, intrigued, the progress of a large black car

along distant country roads. The car turns out to belong to Count Paritolen and Madame Tatirosa, villains in search of the little prince who is in Bill's care. When wandering around Borken Castle in search of his kidnapped friends, Jack discovers a spy-hole in the wall of a conference room. He and Bill are thus able to eavesdrop on a meeting of the villains and find out their plans.

Blyton also bends atmospheric disturbances to the purposes of the plot. Five Go to Smuggler's Top opens with a gale that "raged round the house ... shrieking and howling like a live thing" (16). It results in the toppling of an old ash tree onto Kirrin Cottage which is rendered uninhabitable for some time. For this reason, the children are sent to stay with the Lenoirs where they encounter adventure. In Five on a Treasure Island, a storm over Kirrin Island has curious consequences:

'Julian - oh Julian - it's my wreck!' [George] cried, in a high excited voice. 'Don't you see what's happened! The storm has lifted the ship up from the bottom of the sea...!

The others saw at once that she was right. It was the old wrecked ship ... lifted high out of its sleeping place and put on the rocks nearby. (63)

The children are now able to explore it as they would a Gothic castle. On board they will find old documents pertaining to a lost treasure. An exception to this pattern is the storm which rages over the castle of adventure just as the adventure itself comes to a head, a rare instance of Blyton's also using the weather for atmospheric purposes. (It can even be interpreted as an objective correlative.) The day leading up to the evening on which Bill and his associates plan to capture the villains is "hot and sultry.... It was almost too hot to breathe" (252). As they approached the castle, "there was a rumble of thunder far

away in the distance" (255). The thunder gets louder and louder as Bill and his men confront Scar Neck and his gang and the storm breaks shortly thereafter.

Lightning tore the sky apart continually, great jagged forks that ran up and down from the top of the sky to the bottom.

The thunder was like nothing they had ever heard, it was so loud and overwhelming ...

And the rain ... (288)

Then the castle is struck by lightning twice and all but destroyed in the landslide that follows.

One of the towers, lit up by the next flash, was seen by the two boys to be in the act of falling! In a second it was gone as darkness came back again. Then through the insistent thudding of the rain, came the sound of stone upon stone as the tower fell to the ground. (289)

This does serve the plot insofar as the collapse of the tower results in Bill and the boys' being imprisoned underground.

In conclusion, children's adventure fiction can be seen to have inherited Gothic patterns in its use of setting. It retains the idealized view of the ordinary world but mutes the Gothic world of high adventure often by bringing it spatially closer to the real world and softening its ability to frighten by the introduction of trivial mundane detail and the elimination of randomly placed Gothic trappings which cause momentary frissons and do not affect the plot. It is also not concerned with creating a mood, as Gothic is, and tends to use atmospherics as an aid to the plot rather than for their own sake. In Radcliffean Gothic the creation of atmosphere is at least as important as the plot whereas in "non-canonized" children's fiction, as noted elsewhere, the plots are of paramount importance.

MacAndrew has commented that "the exterior landscape [of Gothic], the storms and sunshine are reflective of the figures in and beneath them, rounding out the otherwise scanty characterization" (214). Though one cannot make similar claims for children's fiction, the characters and their deployment do have much in common with those in Gothic as the following chapters will show.

CHAPTER THREE

THE CHARACTERS: HEROES AND HEROINES

Unnatural acts performed by improbable characters in unlikely places ... [is] the general fare of Gothic fiction. (Kiely 42)

Characterization in Gothic novels could perhaps be more accurately described as the deployment of stereotypes, though there do exist writers who claim for the Gothic a psychological complexity. Lovett and Hughes, for example, describe the Gothic as "a new species of fiction which ... [attempted] psychological realism in the delineation of human conduct and sentiment" (111).

This view is contested by, for example, Napier:

It is odd that a genre in which pressures of stereotype, mood or landscape repeatedly result in odd distortions or devaluations of character has acquired the reputation of psychological complexity, for neither consistency of character (which is a prerequisite for any systematic exploration of personality) nor depth of psychological probing is characteristic of such works. (136)

The majority of commentators agree that one of the hallmarks of the genre is "the presence of highly stereotyped characters" (Punter 1) whose behaviour is determined less by a strongly individual personality than by the exigencies of the plot. The point has been made often:

There is no gradual unfolding of character and motive. [The various characters] are a set of dolls fitted ingeniously into the framework of the plot. (Birkhead 42)

External conditions play a larger part in determining the behaviour of the characters than do their own internal motivations. (Kiely 40)

Characterization tended to be sacrificed to the demands of complicated hair-raising plots. (Hennessy 7)

MacAndrew, however, argues that "In Ann Radcliffe, [there is] some character development in the heroines as a result of their experience of evil" (71). "The Mysteries of Udolpho is ... a novel of development of the heroine.... She learns [prudence] by passing through the Gothic world" (95). The heroine's changing perceptions of the villain are a reflection of that growth.

[The idea of] Montoni as diabolical ... [which is how Emily comes to perceive him] is a great deal more fascinating than the Montoni who turns out to be 'just a bandit'.... But this disappointment [on the reader's part] corresponds to the development of Emily's character. She, too, must come down from the high gothic mode and accept dull reality. (126)

Though MacAndrew does not make the point herself, the fact that one can observe development in a character does not necessarily imply that the character is not a stereotype. Given that the essentially indistinguishable heroines pass through similar experiences, undergoing similar emotions en route to similar happy endings, the very development becomes stereotypical.¹

An earlier statement of Napier's appears to suggest a compromise between these opposing views: "Radcliffe toys with, but ultimately retreats from, the creation of potentially complicated characters into the realm of moral absolutes" (13). Valancourt's Parisian lapse has been exaggerated; St Aubert's relationship with the Marchioness de Villeroi is fraternal not romantic.²

For some, this absence of strong characterization is in keeping with an authorial intention and thus a strength:

These characters are not realistically drawn because, to represent what all men are like, they must be drawn without strongly individual quirks ... yet they are not allegorical figures because they do represent people, however simplified. (MacAndrew 25)

As bearers of ideals moral, psychological and mythic, they are necessarily simplified figures of humanity ... they are fairy-tale mythic characters.³ They have a child-like quality. (ibid.53-4, emphasis mine)

For others, "the highly conventionalized nature of the settings and characters" has led to the Gothic being seen as "not worth literary analysis" (ibid 4).

In his introduction to The Italian, Frederick Garber comments that "the characters ... occur again and again as stock figures in predictable relationships and thus in similar plots" (ix). This is covert in Radcliffe - as it is in the modern Gothic - but overt in children's series fiction where the same characters, whose relationships to each other never change, find themselves constantly experiencing variations of the same situations. Garber goes on to say that "[Sir Walter] Scott pointed out quite correctly that [Radcliffe's] characters are generalized members of a class" (x).⁴

In the light of the above, it follows that "most Gothic villains look alike and virtually all Gothic heroines do" (Napier 35). Napier quotes J.C.Dunlop to the effect that Radcliffe's "heroines too nearly resemble each other. They all have blue eyes and auburn hair - the form of each of them has 'the airy lightness of a nymph'" (ibid 32). Birkhead observes that "Mrs Radcliffe's heroines resemble nothing more than a composite photograph in which all distinctive traits are merged into an expressionless 'type'" (45), while Howells goes even further in suggesting that "we have no coherent sense of Emily as a personality ... [she] is not a character of flesh and blood ... but only a linear series of responses to outlandish situations" (48-9), having already commented that Radcliffe "works entirely

by externals, describing characters, situations and scenery to the reader so that we may react to a concrete series of images" (32). Given that the Gothic heroine's chief function is to respond to 'outlandish situations', she is "endowed with superb spiritual percipience and faulty although strong sense connections" (Wilt 161). Her "burning hypersensibility catches every tremor of dread in the ethos and imagines it into concrete horrid form" (ibid 160). This excess of sensibility manifests itself in the Gothic heroine's frequent weeping and swooning. It and her aforementioned sense of propriety are her most notable characteristics. Blyton's children are, for the most part, devoid of sensibility though their views on right and wrong and appropriate behaviour are as rigid in their way as the Gothic heroine's. (This issue will be taken further later in this chapter.)

The descriptions of heroes and heroines are sufficiently vague to allow the reader to visualize the characters in terms of his/her own definition of beauty. (Dunlop's observation notwithstanding, Radcliffe often does not even tell one the colour of a character's hair). Adeline's beauty is emphasized at the time of her first appearance (The Romance of the Forest 5) and Radcliffe subsequently tells us that

she was now in her nineteenth year; her figure of the middling size and turned to the most exquisite proportion; her hair was dark auburn, her eyes blue ... [and] the captivations of her beauty heightened by the grace and simplicity of her manners. (The Romance of the Forest 29)

Emily, we are told,

resembled her mother, having the same elegant symmetry of form, the same delicacy of features, and the same blue eyes, full of tender sweetness. But, lovely as

was her person, it was the varied expression of her countenance ... that threw such a captivating grace around her. (The Mysteries of Udolpho 5)

Ellena's is

a countenance more touchingly beautiful than [Vivaldi] had dared to image. Her features were of the Grecian outline, and though they expressed the tranquility of an elegant mind, her dark blue eyes sparkled with intelligence. (The Italian 6)

Given Garber's observations that the heroines of these novels are essentially the same character, one sees Radcliffe progressively supplying fewer details with each additional novel. This seems to imply the understanding that readers familiar with Adeline and Emily would know what to expect in Ellena. (One observes a similar tendency in Blyton.)

The heroes are more shadowily drawn than the heroines. Radcliffe gives little or no detail of physical features, just a general impression of youth, strength and virtue. Theodore is "of a person in which elegance was happily blended with strength, and had a countenance animated but not haughty, noble, yet expressive of peculiar sweetness" (The Romance of the Forest 87). Valancourt has "manly grace" (The Mysteries of Udolpho 31) and his "manly frankness, simplicity and keen susceptibility to the grandeur of nature" impress St Aubert (34). Vivaldi "was not of a figure to pass unobserved when seen, and Ellena had been struck by the spirit and dignity of his air, and by his countenance, so frank, noble and full of that kind of expression, which announces the energies of the soul" (The Italian 9).

Blyton's characterizations have come in for criticism for the same reasons as those of the Gothic. "Main characters are shallow and stereotyped" (Tucker 1981:106). "[The books'] great

appeal to such a huge audience has to do with the stereotypical plots and characterization common to any popular literature" (Shavit 94, emphases mine). Chambers refers to Enid Blyton as "an author whose work is criticized for its triviality ... anaemia in plot and characterization and clichéd stereotyped ideas" (123-4) and Ray recalls a review of The Castle of Adventure in March 1946 where characters were observed to be indistinguishable and have "little reality or individuality" (Ray 1982:52). According to Cadogan and Craig, "character is the least of Enid Blyton's concerns" (1986:338).

Here, also, one finds commentators who rationalize and justify this apparent shortcoming. Hildick, while criticizing aspects of Blyton, says that "as a band, the characterization of the four [Julian, Dick, George and Anne] is quite brilliant" (86, emphasis mine). He goes on to observe, with faint echoes of those who defend Gothic, "how skilfully the situations are contrived from an applied psychology point of view" (191). Blyton herself saw her characters "as real, live children, exactly like the readers" (in a letter to S.C.Dedman, quoted by Stoney 202). Dedman would appear to have agreed with this assessment: "The child characters [are] real and normal and act in much the same manner as the children who read the books" (quoted by Ray 1982:38). By "real and normal", Dedman is presumably referring to the way the children conform to establishment values. Like the Gothic heroine, they have rigid ideas of right and wrong, fair play and appropriate behaviour to which they adhere unswervingly.⁵ Ray herself, like Napier on the Gothic novel, reaches a compromise. "Although Enid Blyton's characterization

is described as poor, this is an oversimplification of the matter. In creating characters, Enid Blyton tells her reader everything that it is necessary to know" (1982: 201-2).

Blyton's technique reveals much in common with that of Radcliffe - the reader gets a vague impression of the character's appearance which allows him/her to fill in the details for him/herself. "Her basic, undecorated cliched language and characters leave children free to embroider and enrich her stories in their own way" (Chambers 124). As regards personality "the lightest indications of one tendency or another is enough to fit in with the lines of the plot" (Cadogan and Craig 1986:338). Once a series is underway, Blyton seems to assume that her readers will be familiar with the characters from the earlier books and therefore does not bother to describe them at all in the later adventures. It is the first book in each series, therefore, which gives one the most information about the characters and establishes, in the cases of the Famous Five and the Adventurers, the pattern of a two-boy-two-girl band, the former pair of which are very similar, the latter pair foils to each other.

In The Island of Adventure, Lucy-Ann and Jack are described as follows:

A girl ... perhaps about eleven. She had red hair, rather curly, and green eyes, a fair skin and hundreds of freckles; (6)

The boy ... gazed at Philip with the same green eyes as his sister had. His hair was even redder and his face so freckled that it would have been impossible to find a clear space anywhere. (9)

Blyton conveniently underlines this colour-coding:⁶ "[Philip] liked the look of the red-haired, green-eyed brother and sister"

(9). The reader learns that "Jack was ... about fourteen ... just a little older than [Philip] himself" (9-10). Less detail is given about Philip and Dinah. "[Philip's] front bit of hair always rose up in a sort of tuft" (9), and "Dinah was twelve ... with her quick impatience and quarrelsome nature" (10). She was "a little older than Lucy-Ann but tall for her age. She had the same brown, wavy hair that Philip had, and the same tuft in front. 'Another Tufty,' thought Jack, 'but a fiercer one'" (32). For ease of identification, both sisters resemble their brothers.

Philip's liking the look of Jack and Lucy-Ann is significant, given that the judgement of people by external appearance is an integral feature of popular fiction. Blyton inherited the device from the Gothic, whose virtuous characters are also outwardly beautiful. (In Blyton's case, though, pleasant and wholesome are more appropriate adjectives.) This helps to obviate any need for detailed character drawing and allows the plot to run its course with characters neatly tagged. "Everybody is most clearly labelled 'good' or 'bad' ... in the author's own old-fashioned stereotype" (Stoney 218, emphasis mine).

The Famous Five (four children and a dog) are even less clearly drawn than the Adventurers. In Five on a Treasure Island, one learns the ages of all the children early on - Julian is twelve, Dick and George eleven, Anne ten (9)⁷ -but there is no description of Julian, Dick or Anne at all, though one is told quite a lot about George. (The reader does, however, subsequently learn the colour of Julian's eyes. "George looked into the brown eyes that gazed steadily into hers" [Five on a Treasure Island 33].) It is probably this which leads Cadogan and Craig to

conclude that George has kept the series going and that the others are as indistinguishable as only Blyton children can be (1986:337).

George stands out from the others in that she has, to use MacAndrew's term, a "strongly individual quirk" (25). A girl who wishes she had been born a boy, she acts and dresses accordingly, refusing to answer to her given name, Georgina, and insisting on doing conventionally 'masculine' things. Julian finds that she can row and swim better than he can (Five on a Treasure Island 41-3). Unlike the typical heroine, George does initiate action. In Five Run Away Together, the running away is her idea and she actually sets out without telling the others (70-2). In Five Go to Smuggler's Top, it is she who comes across the villains Block and Barling in conference, because she has climbed out through the window instead of staying in her room (119-122). "She is the one allowed to find most clues or unmask the criminals, sometimes because she has disobeyed orders and gone to the secret passage or cave or turret at the crucial moment" (Dohm 104). As a character, therefore, she owes little to the heroine of Radcliffean Gothic. Rather, her ancestors are the tomboys of nineteenth century girls' fiction.⁸ This is also largely true of Nancy Drew, for all her glamorous 'feminine' facade. Nancy "has never had to waste time wishing she were a boy; for all practical purposes she is" (Craig and Cadogan 1981:150). She "takes bumps on the head, kidnapping, ghostly manifestations and blunt threats in her stride.... She manages to appear phlegmatic and quick-witted at the same time" (Cadogan and Craig 1986:306). She displays none of the hypersensitivity and ineffectuality of the

Gothic heroine. Interestingly, both she and George have nervous, passive 'Gothic types' as foils. Nancy's is Bess Marvin, "blonde, pretty and always talking about going on a diet" (The Secret of Mirror Bay 9).

George's mother says this of her: "She can be very rude and haughty - but she is kind at heart, very loyal and absolutely truthful" (Five on a Treasure Island 16) and Blyton goes on to describe her thus: "She had very short, curly hair ... her face was burnt a dark-brown with the sun, and her very blue eyes looked as bright as forget-me-nots in her face" (18). As Radcliffe so often does, Blyton strangely omits to mention the colour of George's hair though one assumes, given her complexion, that it is dark, and the illustrations which accompany the text show it as such. Indeed, the illustrations probably do more than the text to shape the reader's perceptions of the characters; hence, one's impression of Julian and Anne as blonde, the former notably taller than the other children, the latter with 'feminine' shoulder-length hair, and of Dick and George as dark and remarkably similar in appearance. "The illustrations ... for Enid Blyton's Famous Five books and the pictures in the Hardy Boys all contribute to the overall impression of the books in children's minds" (Marshal 106). The text of the Nancy Drew books typically describes Nancy as "slim and attractive-looking with reddish-blond [or titian] hair" (The Secret of Mirror Bay 9)⁹, while the Hardy Boys are differentiated solely by their ages and colouring. "Blond seventeen-year-old Joe Hardy ... Frank Hardy, dark haired and a year older" (The Haunted Fort 9). Oddly, the original version of Footprints Under the Window does not make

this distinction. Instead, it offers a fairly detailed (by comparison with the later version) description of the boys' background and abilities:

Frank and Joe Hardy were the sons of Fenton Hardy.... Although ... still in High School they had already determined upon their choice of profession. Each meant to be a detective like his father. Opportunities to prove their worth had fallen in their way and ... with luck and ingenuity they had won such local reputations as amateur sleuths of more than ordinary ability that they had obtained their father's consent to follow in his footsteps. (19-20)

"It is now becoming a critical commonplace that one of the important features of Gothic is that it was in its inception, 'a women's fiction'" (Punter 411).¹⁰ Though Blyton is read by both sexes and she provides several protagonists - "four pre-children adolescent, evenly distributed between the sexes" (Whitehead 232) - it is, however, significant that Whitehead's research reveals that the Famous Five books are particularly popular with girls:

The 'Seven' series has distinctly more attraction for boy readers than the 'Five' stories which are very much the preserve of girls ... [the] reason may lie in the criminals, crime and crime detection of the Secret Seven compared with the romance of islands, woods and castles more characteristic of the Five's world. (Whitehead 234, emphases mine)

The manner in which the appeal of the 'Five' books is described here vividly reflects their Gothic roots. The very words used recall one of Radcliffe's titles, The Romance of the Forest. Ray's findings support those of Whitehead: "It is with girls, of course, that Enid Blyton is most popular" (1982:69).

"Because [Enid Blyton's] child characters tend to be so faceless, a reader can easily identify with one of them or, indeed, with the whole group" (Tucker 1981:112).¹¹ The absence of detailed characterization facilitates this and makes it easier

for a reader to superimpose his/her own personality onto a sketchily drawn hero/heroine. "'It's as though she is writing about us,' answered one of the children interviewed [by Whitehead]" and "we are reduced then to 'identification' and wish-fulfilment as elements in the appeal of Miss Blyton's books" (Whitehead 232-3). "Her books are about desirable experience rather than realistic experience ... [and] in wish-fulfilment stories, the reader must find characters with whom he can identify" (Ray 1982:114).¹² To ascertain whether the same was true for readers of the Gothic novel, one need look no further than Jane Austen's Northanger Abbey in which Catherine Morland, captivated by Emily St Aubert's adventures, "imagines herself a romantic heroine in a world fraught with Gothic possibilities" (Kiely 123) and tries to live out a Udolphesque fantasy of her own devising at Northanger. "Emily suffers terrors that Catherine can only wish for" (Wilt 133, emphases mine). Identification with the heroine is also recognized as an important aspect of the continuing appeal of the modern Gothic novel. Day notes these heroines' link to those of Radcliffe: "The heroines of popular novels that today [are described as] 'Gothic romances' ... is the direct descendant of the Gothic heroine of the 1790's ... well-bred, passive and respectable; her original is Emily St Aubert in The Mysteries of Udolpho". (Day 16). Russ's comments on the modern Gothic heroine are valid for Radcliffe's heroines too:

Most striking about these novels is the combination of intrigue, crime and danger with the heroine's complete passivity. Unconscious foci of intrigue, passion and crime, these young women ... wander through all sorts of threatening forces of which they are intuitively, but never intellectually aware ... they are ... ordinary, characterless and usually very hazily delineated, being (as one might suspect) a stand-in

for the reader. (Russ 678)

For some commentators, Blyton would appear to have taken 'hazy delineation' to extremes. "In the 'Secret Seven' books ... the author has hardly bothered to provide the seven with distinguishing marks more interesting than their names" (Cadogan and Craig 1986:339). As far as the Five are concerned, they are

for the most part ... scarcely distinguished as separate beings, certainly as far as their social views are concerned.¹³ Timmy is usually recognizable as a dog but his outlook on life is very similar to that of the other four. Amongst the others, the only distinguishing feature is one of culturally conditioned 'masculine' and 'feminine' roles but ... there is a certain amount of confusion in the case of George. The boys, Dick and Julian, are scarcely nonentities - it's a single nonentity split into two. They have a prep school background and are jolly plucky. They know right from wrong and their literary destiny is clearly to figure in the stories of Woman's Own. Anne is quite insignificant. (Dixon 66-7)

Although there can be no doubt that Julian and Dick will grow up to be heroes in the sense that they will never be criminals, there are tantalizing indications that they may eventually have more in common with Montoni than with Valancourt. Day notes that one of the features of post-Radcliffean Gothic is the "disappearance of the romance hero" (16), such as Theodore, Valancourt and Vivaldi, as the villain - Day prefers the term "antihero" (17) - becomes "of more ordinary, less villainous stature" (MacAndrew 79). By the time one reaches the modern Gothic, the Radcliffean villain has become the 'Super-Male':

an older man ¹⁴ ... dark, magnetic, powerful, brooding, sardonic ... who treats the heroine brusquely, derogates her, scolds her and otherwise shows anger or contempt for her. The Heroine is vehemently attracted to him and usually just as vehemently repelled or frightened - she is not sure of her feelings for him, his feelings for her, and whether he (1) loves her, (2) hates her, (3) is using her or (4) is trying to kill her.¹⁵ (Russ 668)

Though still behaving like a Gothic villain, he is now innocent of the crimes of which the heroine at first suspects him. Inevitably, it proves to be the case that he indeed loves her and in the end they get married.

"The Super-Male's competence ranges from judo ... through a sardonic cynicism that always puts the heroine in the wrong" (Russ 670). Julian, as the eldest of the four children, and a boy, is an incipient 'Super-Male', taking charge, delegating chores, administering reprimands and generally proving equal to all challenges. Cadogan and Craig's description is not really adequate: "Julian, the oldest, has a sense of responsibility and a smooth approach" (1986:338). They also observe that Blyton's boys are "consistently 'chivalrous' in the most rigid way" (340). This sense of responsibility seems to justify Julian's dictating to the others - at least as far as Blyton is concerned, for the narrating voice never criticizes Julian or suggests he should not do so. All of the others come in for a lecture at one time or another:

'It's stupid being a girl!' said George ... 'I'm going to sleep in a barn, anyway. I don't care what you say, Ju!'

'Oh yes you do,' said Julian. 'You know quite well that if ever you go against the orders of the chief - that's me, my girl, in case you don't know it - you won't come out with us again. You may look like a boy and behave like a boy, but you're a girl all the same. And like it or not, girls have got to be taken care of.' (Five on a Hike Together 34-5)

One can see here traces of another Gothic issue covered in more detail in the "Villains" chapter - the way in which "the masculine conception of identity ... defines the self by its ability to impose its will upon those around it" (Day 93). Dick will later accuse Julian of "sound[ing] just like our headmaster

at school" (Five on a Hike Together 71) and George, having received another homily, will reply meekly "All right, Teacher!" (138). Implicit in both instances is a comparison with an authority figure whose 'adulthood' sets him apart and makes him a potential villain.¹⁶ "Julian lays down the law about how to behave as conscientiously as any Nazi SS officer anxious for the well-being of his men" (Hildick 138). Wilt sees elements of the Gothic antihero in Jane Austen's young heroes, like Henry Tilney, and her observations on the subject are valid for Julian too:

The psychological advantage of the old over the young, the strong over the weak ... dates back to Gothic. The temptation to use it patriarchally is the beginning of the drama of ego manipulation which the Gothic antihero undergoes ... Austen's young men ... are not fathers ... and therefore do not possess the sanction for psychological shaping. (Wilt 146)

The echo of all this in Blyton is, of course, a very faint one. Julian is essentially a hero, his advantage over the others as regards age and strength is a fairly negligible one and the central conflict in these books is not between the children themselves but with an adult villain. The effect is muted still further by Julian's inevitably softening a reprimand with a joke or a kind word; George cannot continue being angry when Julian concludes his lecture by saying: "I'll merely count you as a boy who's got to have an eye on him - my eye, see?" (Five on a Hike Together 35) and "here ... is how Julian salves [Anne's] feelings after scolding her (ever so properly, of course) for falling asleep on sentry duty:

'All right, we'll give you another chance, Anne, and see if you're really big enough to do the things we do....

I'm really looking forward to a sleep in those lovely heathery beds Anne has made so nicely'... (quoted by Hildick 139)

"Anne, as foil to George, is the archetypal 'feminine girl'" (Cadogan and Craig 1986:338), and if Julian and Dick's literary future is to become the heroes of romance novels, Anne will probably grow up to be their heroine. Indeed, she is a Gothic heroine in embryo, having much in common with Emily et al. The Gothic heroines "desire nothing more than to return to the conventional world" (Day 17) and where the other children actively seek out adventure, Anne follows reluctantly, taking part in the experience without really enjoying it.¹⁷

'I wouldn't trust George anywhere,' said [Uncle Quentin]. 'Give her just a sniff of an adventure, and she's after it. I never knew anyone like George ...'

'There are plenty of people like George,' said his wife. 'Julian and Dick, for instance. Always in the middle of something or other - with Anne, tagging behind, longing for a peaceful life!' (Five Have a Wonderful Time 11)

"A classic figure in Gothic is the overimaginative heroine" (Wilt 160), and imagination is what sets Anne apart from the other children:

'The only thing I don't like is the thought of those cellars beyond this little underground room,' said Anne. 'I keep thinking that Maggie and her friends might be there, waiting to pounce on us when we are asleep.'

'You're silly,' said George, scornfully. 'Really silly! Do you honestly suppose that Timmy would lie here quietly if there was anyone in those cellars? You know jolly well he would be barking his head off.'

'Yes, I know all that,' said Anne, ... 'It's just my imagination. You haven't got any, George, so you don't bother about imaginary fears.... I do think it's funny the way we always plunge into something peculiar when we're together.'

'Adventures always do come to some people,' said Dick. 'You've only got to read the lives of explorers....'

'Yes, but I'm not an explorer,' said Anne. 'I'm an ordinary person, and I'd be just as pleased if things didn't keep happening to me.' (Five on a Hike Together 108-9)

As in the case of the Gothic (and modern Gothic) heroine,

Anne is closest to the reader's own persona, particularly in the light of Whitehead's findings that the Famous Five books are read predominantly by girls. The fear and desire dynamic which Day sees as being central to Gothic comes into play here (23). On reading a Gothic novel, Day maintains that we experience "a mixture of fear and pleasure ... which renders the overall experience enjoyable" (63). "A successful response to Gothic is based on instability. One must be pleased by what one dreads" (Napier 147). Blyton's books allow children to experience a world of high adventure far removed from the ordinariness of their own lives, the actuality of which would probably be anything but enjoyable, given that the 'adventures' often involve wandering by night in remote places and being threatened by villains. Most readers, were they to experience this in reality, would probably also tag along reluctantly like Anne, wishing for a quiet life.

One of the hallmarks of the Gothic heroine, as mentioned earlier, is her sensibility and there are long passages of inaction in Radcliffe where the heroine contemplates her predicament and/or surveys the natural beauty around her, both of which result in a heightened state of emotion. This is not a feature of "non-canonized" children's fiction where "the plots are important" (Cadogan and Craig 1986:338) and introspection is not permitted to hold up the progress of the story. The children feel little of the Gothic heroine's emotion. Indeed, one is seldom told much about their thoughts and feelings - a perfunctory "They all felt very happy" (Five on a Hike Together 32) or "Dick's heart sank" (129) is usually sufficient for Blyton's purposes - but when one is told about their thoughts it

is nearly always Anne's which are described, such as in the following rare moment of contemplation:

Anne thought it was a truly lovely evening. She gazed dreamily around as she paddled. The lake was a wonderful dark blue, and the ripples they made turned to silver as they ran away from the raft....

Anne gazed over the tops of the trees that grew at the lake-side. The sky was turning pink. (ibid 138)¹⁸

Though allowing that any examination of emotional states is never more than superficial, Anne nonetheless becomes the emotional barometer of these novels, for it is on her state of mind that Blyton most often focuses, and it is through her eyes that the reader perceives people and places. The pattern is established in Five on a Treasure Island. It is Anne who first comments on Kirrin Island: "Isn't that a funny place?" (24) and decides after a closer examination, "I think it is a perfectly lovely place" (55). The pattern is more pronounced in Five Go to Smuggler's Top. She reacts intuitively to her first glimpse of Smuggler's Top:

'It's sort of - sort of secret, somehow,' said Anne, putting into words what the others were thinking. 'I mean, it looks as if it had kept all kinds of queer secrets down the centuries. I guess it could tell plenty of tales!' (33)

She is disconcerted by the marshes. "'I don't like that marsh,' said Anne, with a shiver. 'It looks wicked, somehow'" (45). The reader's first impressions of Block, Mr Lenoir and Barling are Anne's impressions. "[Block] had a queer face. 'It's a shut face,' thought Anne to herself. 'You can't tell a bit what he's like inside, because his face is all shut and secret'" (47). "[Mr Lenoir] smiled all the time, but with his mouth, not his eyes. 'What cold eyes!' thought Anne.... His hand was cold too" (49).

"[Barling] had long narrow eyes, a long nose and a long chin. 'He's long everywhere!' thought Anne, looking at his long thin legs and long narrow feet" (66).

Insofar as the plots are paramount, Dixon's observation that she is "irrelevant" has some validity. Post-Radcliffean Gothic had seen the focus shift away from the heroine and onto a more humanized villain/antihero. Similarly, as noted in the introduction, the rise of the detective story saw the heroine's place in Gothic occupied by the usually male detective (Day 55), according to Hennessy, a still more muted version of the antihero (43). Thus the persecuted heroine becomes ever more peripheral. Even the modern Gothic heroine, ostensibly central to the plot (an impression fostered by these books' often being written in the first person), is usually only an unknowing catalyst who brings to a head tensions which pre-date her own appearance on the scene. These affect her only insofar as their being resolved banishes 'the 'ghosts' from the Super-Male's past thereby freeing him to marry her. (Sometimes, though, like the classic Gothic heroine, she too must learn the truth about a mystery in her own past.) In children's books, because characters like Anne are not even persecuted figures, the nervous, ineffectual heroine becomes even less essential to the plot itself; the focus is on the more active characters. Yet she continues to appear as a stock character (or 'classic figure', to use Wilt's terminology), a nervous onlooker who does little in the story except be there. Like the Gothic heroine, she never initiates action and on at least one occasion (Five Fall into Adventure), she is not even present when the adventure comes to a head. Not much happens to

Anne either. She is never the one who witnesses strange occurrences, gets kidnapped or overhears crucial pieces of information. She does, however, display a gift for interpreting information and sometimes makes a clinching observation: in Five on a Hike Together, for example, the children are puzzled that the strange man who gave Dick a cryptic message should have called him by name.

'He didn't know it! He didn't know it was you at all!' said Anne excitedly. 'The other man's name must have been Dick too! Don't you see? They must have planned to meet there ... [when] the other man, the real Dick, came along, ... [he] was too late to meet the first one. Our Dick had met him and got the message.' (78)

Although it is only in Anne and her equivalents in other series ¹⁹ that one finds traces of the Gothic heroine's nervousness, sensitivity and imagination, all the child characters share the essential sexlessness of the Radcliffean hero and heroine, except insofar as their socially defined masculine and feminine roles are concerned. Common sense might suggest that this is entirely natural and obvious. Children, as depicted in morally purist children's books, are essentially sexless and there is no reason why Blyton should touch on such a delicate subject which is also irrelevant to the all-important plots. However, too many critics have made an issue of it for this thesis simply to ignore it, and it does make for an interesting, if equivocal, comparison with the Gothic whose 'sexless' heroines are nubile late adolescents on the verge of marriage. Yet, our "sense of [Emily] as a delightful and ingenuous daughter is reinforced generally by her absence of sexuality" (Punter 88). Though rape is one of the terrors which threatens a Gothic heroine (most notably Adeline, whose abduction

from the abbey is arranged for by Montalt with a view to making her his mistress), it never actually takes place, and there is no real sense of sexual attraction between the heroine and the hero, the trueness of whose love lies somehow in its very spirituality.²⁰ Russ observes that the Modern Gothic, too, is "surprisingly conservative about sexuality" (675):

Heroines are impeccably virginal (until married) and can even criticize a friend for being "mercenary" for accepting an expensive gift from a man she didn't intend to marry. The Heroine who does so (this is in 1953) does not get beyond the "intense charm" (presumably erotic) of the moment when she buries her face against the Super-Male's tweed jacket only a few pages from the end papers. (675)

In Blyton, there is "never any sexual attraction between [the characters] to slow down the action and bore the pre-adolescent readers" (Tucker 1981:110). (This is also true of the Hardy Boys and Nancy Drew.) Her books present children at a period - pre-pubertal - when the clean-limbed sexless outlook reaches its snowiest peak. The four leading characters are paragons of such an outlook (Hildick 85).

Of all the biological phases, adolescence is surely the one in which bodily experiences are of paramount importance: yet for reasons of convention, squeamishness and the idea that their audience was in need of moral guidance at every level, children's authors, until recently, have been prohibited from mentioning many of its more fundamental aspects ... it came to be designated by a state of "dreaminess" (Cadogan and Craig 1986:97).

The books being examined here do not even acknowledge this "dreaminess", preferring simply to ignore the issue altogether. Blyton's children are still young enough for this absence of sexuality not to strain credibility too much,²¹ but the Hardy Boys and Nancy Drew are in their late teens. For form's sake, the boys have girlfriends and Nancy and her friends have boyfriends

but there is no sense of plausible attraction or genuine warmth because of the characters' sketchiness, the need to keep the plot moving and, of course, the reasons cited by Cadogan and Craig. The Hardy Boys' girlfriends, such as Callie Shaw and Iola Morton, are only ever mentioned in passing and their appearances are fleeting: "Callie, a slim blonde, was Frank's special friend, while vivacious Iola often dated Joe" (The Haunted Fort 9). Nancy and company's boyfriends often take a more active part in the adventures but one is less aware of them as people than as necessary accessories to an enviable lifestyle. Nancy and her friends have attractive clothes, sports cars, lives of seeming leisure interrupted only by exciting adventures. Amenable boyfriends merely complete the picture and facilitate the wish fulfilment / identification mechanism on which the appeal of the books depends. After all, so the thesis appears, do not all girls, want to be like Nancy and have what she has? (Similarly, do not Gothic novel readers want to have the thrill of being menaced by a Montoni in an isolated castle and still be restored to the true love of a Valancourt at the end of it all?)

Tucker points out that despite there being no suggestion of sexuality in Blyton's characters, their sensual side finds expression through, for example, animal cuddling and, most notably, a preoccupation with food. "Tucker has suggested that food replaces the interest which sex provides in popular adult fiction" (Ray 1982:118). Shavit concurs:

In all of Blyton's books, children spend much of their time eating. Probably assuming that children are attracted to food as adults are to sex, Blyton seldom avoids an opportunity to describe vividly the children's meals²².... the same phenomenon appears in the Nancy Drew books. (107-8)

In conclusion, this sexlessness appears to contribute (probably inadvertently in the case of the children's fiction) to the stereotype of virtue to which heroes and heroines conform. These characters are either aristocratic (Gothic) or middle-class (Modern Gothic and children's fiction), adhere, for the most part, to socially defined norms of masculine and feminine behaviour, and have a strongly developed sense of right and wrong and what is 'appropriate'. Heroines are sensitive and passive; heroes may incorporate some of the villains' more neutral traits (for example, dominance, forcefulness), but are essentially kind, capable and chivalrous - only the changing social role of women has rendered the latter an ambivalent quality. Similarly, then the villain must fit a stereotype of badness - and this, together with the relationship between the two groups, will be covered in the next chapter.

CHAPTER FOUR

THE CHARACTERS: VILLAINS

When the villain enters, or shortly afterwards, a descriptive catalogue is displayed, setting forth ... the qualities to be expected and with this he is let loose into the story to play his part and act up to his reputation. (Birkhead 53)

Gothic writers "made their good characters physically lovely and gave the evil ones twisted bodies and ugly faces" says Elizabeth MacAndrew (24), who goes on to observe that it is the function of a villain like Montoni or Schedoni "to be the darkness opposing light" (82). Schedoni, the titular villain of The Italian, is "a frightening figure with his cadaverous appearance" (94). He is described as follows by Radcliffe:

His figure was striking, but not so from grace; it was tall, and, though extremely thin, his limbs were large and uncouth.... His cowl ... threw a shade over the livid paleness of his face, encreased [sic] its severe character, and gave an effect to his large melancholy eye, which approached to horror ... his physionogmy ... bore the traces of many passions.... An habitual gloom and severity prevailed over the deep lines of his countenance. (The Italian 34-5)

To ensure that the reader does not misinterpret the implications of this description of Schedoni's character, the narrating voice interprets Schedoni's appearance for her/him in such observations as "His was not the melancholy of a sensible and wounded heart, but apparently that of a gloomy and ferocious disposition" (35).

Schedoni is Radcliffe's most detailed portrait of a villain.¹ Lovett and Hughes contend, however, that "the typical villain is the Signor Montoni" (117) in The Mysteries of Udolpho, whom Emily meets for the first time at the home of her uncle, M.Quesnel. On this occasion Radcliffe describes Montoni thus:

... a man about forty, of an uncommonly handsome person, with features manly and expressive but whose

countenance exhibited, upon the whole, more of the haughtiness of command and the quickness of discernment, than of any other character. (The Mysteries of Udolpho 23)

At this point, he does not appear to be a leading character in the story and nothing more is heard of him until nearly one hundred pages later, by which time he is behaving toward Emily's aunt, Madame Cheron, with "the familiarity of old acquaintance" (121).

This Signor Montoni had an air of conscious superiority ... to which every person seemed to yield.... His visage was long, and rather narrow, yet he was called handsome; ... Emily felt admiration, but not the admiration that leads to esteem; for it was mixed with a degree of fear she knew not exactly wherefore. (122)

In the descriptions of Schedoni and Montoni one sees the characteristic Gothic device of outward appearance reflecting character. Authorial disapproval of Montoni is signalled via the narrating voice's "he was called handsome" (122, emphasis mine), which modifies the earlier description, as well as Radcliffe's detailing of Emily's response. (As stated earlier, these novels encourage the reader's identification with the hero/heroine and, by this time, readers will have aligned themselves with Emily and be guided by her responses.) From this point on, the reader perceives Montoni through Emily's eyes.

A hero/ine's instinctive dislike or fear on first seeing the villain, despite having no reason whatever for such feelings, is a characteristic of Gothic shared by children's fiction. Emily's response to Montoni is paralleled by Adeline's to Montalt (The Romance of the Forest 98) and Vivaldi's and Ellena's to Schedoni (The Italian 51, 221). Comparable instances of this in children's fiction will be discussed later in this chapter.

Emily's initial instinctive fear of Montoni is, however, mixed with a sort of admiration. "Non-canonized" children's fiction has eliminated this type of contradictory emotion. Dislike and/or fear on the children's part is instantaneous and consistent. The eventual vanquishing of the villain which in Gothic novels takes the form of a "horrible death" (Howells 6), becomes an arrest and imprisonment in children's fiction. Emily feels a pang at the news of Montoni's death in keeping with her sensitivity, which has been emphasized by Radcliffe:

Montoni ... often rose to her fancy, such as she had seen him in his days of triumph ... and now ... he had no longer the power, or the will to afflict; ... his life was vanished like a shadow. Emily could have wept at his fate, had she not remembered his crimes. (The Mysteries of Udolpho 580)

The children, however, know only joy and relief when the villain is overcome. At the conclusion of Five Run Away Together, Julian, Dick, George and Anne wave gleefully as the villainous Stick family is taken away by the police while the last word on the evil negro, Jo-Jo, villain of The Island of Adventure, is had by the usually sensitive Lucy-Ann. "'Oh that horrid Jo-Jo,' said Lucy-Ann with one of her shivers. 'How I did hate him'" (326). Consequently, as in early Gothic (works like The Romance of the Forest and The Mysteries of Udolpho, which pre-date Lewis's The Monk) the bad make no demands on the reader's sympathy, as Enid Blyton's strict moral code allows for no complexities (Tucker 1981:156).

The central villain in children's books, as in Gothic, is usually male. Female villains are few and far between. The occasional Gothic villainess, for example the Marchesa di Vivaldi and the Abbess of San Stefano, is usually only an accomplice to

a central male villain and, significantly, has markedly "masculine" characteristics - hardness, aggressiveness, dominance. The odd Blytonian villainess manifests similar traits. Maggie, in Five on a Hike Together, is described thus:

She was wearing trousers and had a jacket draped round her shoulders. She was also wearing sunglasses and smoking a cigarette ... her voice ... was sharp and determined....

So that's Maggie, thought Julian.... She looks as hard as nails. (123, emphases mine)

Dick observes later: "I can't bear Maggie. Horrid common voice and hard face" (127).

The dictatorial Mrs Stick, villainess of Five Run Away Together (of whom more later in this chapter) also fits the pattern. Although perfunctorily described in the text as "a sour-faced woman" (13), the impression is highlighted by the illustrations which depict a narrow-faced "unfeminine-looking" woman with a severe hairstyle.

The female villain in Blyton may be the principal bad character but always has at least one male accomplice. Maggie's is a hunchback called 'Dirty Dick', and there is also reference to an imprisoned mastermind called Nailer. Mrs Stick's accomplice is her own husband and though he appears to be the main villain insofar as the subsequently revealed kidnapping is concerned, it is she with whom the children repeatedly clash and she who therefore registers more strongly as a character. Her husband does little more than say, rather feebly, "Now look 'ere!" (Five Run Away Together 52) before invariably getting a set-down from Julian.

The presentation of the villain in the children's books under discussion follows a similar pattern to that of Gothic. The

villain is introduced via a brief description; the protagonists respond to him in a negative fashion on the basis of their own instincts which the reader is expected to trust. A close watch is likely to be kept on the villain in order to confirm what is suspected. Villains are perceived as such because the children feel this to be so. Corroborating evidence comes later and the children are almost invariably proven right. And whereas, in analysing Gothic fiction, one can argue for development of characters as a result of their encounters with evil, there is no sense of this in series fiction for children, where the same characters continually face similar experiences (and similar villains) with no sense of having learned from experience.² Though they may, on occasion, overrate or underrate the scope of their adversaries' villainy, for the most part the children "sail through their adventure stories untroubled by introspection, moral dilemma ... and any reasonable sense of reality" (Tucker 1981:155).

In The Rilloby Fair Mystery, Enid Blyton introduces Mr Tonnerre, the fairground manager, as follows: "The man ... was a giant-like fellow with legs like tree-trunks, enormous feet and great shoulders ... and his voice carried right over the field" (56). "'I don't exactly like the sound of Mister Thunder,' said Diana" (56), entirely on the basis of that all-important first impression which, in this instance, has not even entailed the children's being introduced to him. The plot revolves around a series of antique thefts which seem to happen wherever the fair goes. On the slender evidence of Tonnerre's collecting "tiny carved ivory statues" (69), the children immediately assume him

to be the villain, causing Snubby to exclaim, "We'll take it in turns to watch old Tonnerre! I BET he's the one. I've a feeling in my bones!" (70).

This "feeling" proves to be justified, of course. Despite a certain emphasis on examining clues and evidence, as usual luck and intuition play a greater part in the successful solving of the mystery. As has been noted, Blyton's books incorporate elements of both the Gothic novel and its descendent, the detective story, the differences between which have been described thus:

Gothic tales, seeking to arouse terror and horror, use various means to shock the reader.... The traditional detective story, on the other hand, although it may use these means to chill its readers' blood, must also create the suspense of curiosity through an appeal to the reason. There is a crime to be solved. (MacAndrew 224)

Tonnerre is eventually implicated by his assistant and it transpires that there is yet another villain, Thomas Colville, who is Tonnerre's superior. By this time, the police are on the scene and the man is apprehended together with Tonnerre after a brief scuffle (The Rilloby Fair Mystery 185-6). Prior to this, Colville had made only one brief, characteristically Gothic appearance with Blyton emphasizing his unusual looks. "[He was] a younger man with a beard and very bushy eyebrows indeed. He had a moustache and was altogether a most hairy looking person" (98).

The pattern is repeated in other books with only slight variations, although the Famous Fives and the 'Adventure' series are less 'whodunnits' than they are about interpreting mysterious events and reaching a conclusion as to what is going on. Here, proving a supposed villain guilty of a particular crime takes

second place to ascertaining the nature and scope of that villainy and this gives them more in common with true Gothic than the 'Barney' books (of which The Rilloby Fair Mystery is one) have.³ In all these books, however, there is at least one character whom the children instinctively dislike/suspect and who conveniently turns out to be the villain. Craig and Cadogan have noted a similar instinct in Nancy Drew, and their comments hold true for Blyton's characters too. "There is no mystery about the identity of the criminals.... The girl can spot a wrongdoer at first sight. Her unreasonable assumptions are invariably correct" (1981:155). In mitigation of this view, though, the initial description is often sufficiently unappealing to signal potential trouble.

Jo-Jo, in The Island of Adventure, acts as a man of all work to Philip and Dinah's aunt and uncle. "His skin was black, his teeth were very white and he rolled his eyes in a peculiar way" (32). The blackness of his skin and the whiteness of his teeth are alluded to several times in the course of the story.⁴ As the children discover secret passageways, explore the lonely beaches and finally investigate what is happening on the mysterious Isle of Gloom, Jo-Jo hovers in the background as a threatening presence, alarming Lucy-Ann with his tales of "'things' wandering about at night" (50) and casting a damper on the children's exploits: "Jo-Jo seemed to spoil everything with his scowls and continual interference.... 'You keep on popping up wherever we are and spoiling things for us' [said Philip]" (63-4).

The children's irritation gives way to fear, the dominant Gothic emotion. As usual, for the most part, Blyton does not

dwell on this, often just stating it matter-of-factly: "Lucy-Ann was afraid of [Jo-Jo]" (71). Occasionally, however, it takes on an almost paranoid edge worthy of any Gothic heroine.⁵ When the boys 'spy' on Jo-Jo, he tries to beat them with a whip, provoking the comment: "'I don't know what Jo-Jo mightn't do if he was in a rage. He might even kill us.'" [The boys were] quite terrified now" (99). At this stage the children are not even aware that anything criminal is afoot, let alone that Jo-Jo is involved. The impression so far is merely that Jo-Jo is an ill-tempered spoilsport. Yet the narrating voice endorses the children's belief that he is capable of seriously harming them: "Jo-Jo was immensely strong, spiteful and cruel" (162) and the child reader, identifying with the hero/ines will come to fear Jo-Jo too.⁶

Conveniently for the children, their mysterious new friend, Bill, turns out to be "a member of the police force, detailed to keep an eye on Jo-Jo" (295) and he reveals Jo-Jo's involvement with counterfeiters. This proving of Jo-Jo's villainy vindicates the children's dislike of and unpleasantness toward him. In a reversal of the Udolpho pattern, he emerges as even more villainous than they had imagined. "'Jo-Jo is a remarkably clever rascal,' said Bill - 'all the cleverer because he pretends to be stupid'" (296), and shortly afterwards he reveals his true colours when he holds Bill and the boys at gunpoint:⁷

'So you're here too,' said Jo-Jo [to Bill] in a cold, grim voice. 'I smashed your boat - but I reckon you found the old way under the sea-bed, didn't you? You think yourself mighty clever, all of you - but ... there's a nasty time ahead of you.'

Bill felt angry with himself.... Jo-Jo was tough. He was not likely to be fooled as easily as Jake had been. (300-1)

Jake is a secondary villain described earlier in stereotypical

fashion:

He had a black patch over one eye and the other eye gleamed wickedly at them. His mouth was so tight-lipped that it almost seemed as if he had no lips at all. (221).

Jo-Jo is cool and in control. He outlines his plan to flood the mines with Bill and the boys in them: "'We don't want any of you,' said Jo-Jo in the same horribly polite tones" (304). The grumpy servant of the earlier part of the novel has given way to an urbanely ruthless villain:

He did not even seem at all the same stupid, half-crazy fellow that the boys knew before - he was a different Jo-Jo altogether.... [Jack] was afraid ... and so was Philip. (304-5)

The impression is strengthened by what, for Blyton, is an unusually subtle device. Jo-Jo now speaks perfect English where previously he had spoken in what appears to be a dialect form: "'They coming to Craggy Tops?' said Jo-Jo in the greatest surprise. 'Miss Polly, she didn't say nothing about any friends, no, she didn't'" (33). (It is interesting, in the light of accusations of racism levelled at Blyton - Dixon, for instance, claims that in Blyton's world, black people represent "the greatest degree of deviation possible" (69) - that she should portray a suave, intelligent negro, highly placed in a crime operation who, although it is not overtly stated, has white men working under him - and this in 1944!)

What damages the portrayal, however, are her uncharacteristic attempts to home in on his state of mind, similar perhaps to some Gothic novelists' attempts to give their villains some psychological complexity, except that in Blyton's case, her character portrayal seems merely inconsistent. The

impression given to the reader appears, confusingly, to back up the children's initial view of Jo-Jo as stupid and slow. For example, when Bill (whom Jo-Jo and the children's aunt and uncle know nothing about) takes the children to town, Jo-Jo sees them there and reacts as follows: "Jo-Jo simply could not believe his eyes. How did the children get here? There was no bus.... It was too far for them to have walked" (125). The children have tea with Bill at an hotel. Jo-Jo waits for them outside but they leave by a side door and are back at Craggy-Tops when he returns.

He stood and stared in angry astonishment. There was a mystery somewhere. And Jo-Jo meant to find out what it was. He wasn't going to be puzzled and defeated by four children. Not he! (127)

The Jo-Jo who emerges in the final stages of the book should surely have been able to make a logical guess and should at least have had his suspicions raised as far as the existence of Bill was concerned. He is also very susceptible to the children's attempts to frighten him when he follows them into the cellars. This does not convince in the light of the subsequent revelations that the rumours of 'things' were Jo-Jo's own creation to prevent people finding out about his criminal activities.

These apparent inconsistencies of characterization do, however, contribute to the vicarious enjoyment of the child reader where the 'role-playing' mentioned by Fisher and Tucker is concerned.⁸ Jo-Jo's (and other villains') seeming stupidity allows the child reader the pleasure of "feeling superior to certain adult characters who would normally be daunting in real-life" (Tucker 1981:109). Two alternatives were open to Blyton. Firstly, she could have shown his 'real' state of mind - i.e. in keeping with the character as he emerges at the end of the book -

giving the reader information denied to the characters and thereby creating additional tension for the reader who is powerless to warn the hero/ines. (Radcliffe starts to do this in The Italian: the reader knows that the mysterious monk on the beach is Schedoni and that he means to harm Ellena. Ellena herself, however, seeing him in the distance is misled by his monk's garb - "His, no doubt, are worthy musings!" (220) - and views him as a possible rescuer.)⁹ The reader would then be aware that Jo-Jo poses a greater threat to the children than they, at first, think he does: "Suspense lies in the reader's hope that the hero and heroine will escape these horrid threats or the fear that they will not" (MacAndrew 224).

Alternatively, Blyton could have refrained altogether from allowing the reader access to the villain's thoughts, as Radcliffe did in The Romance of the Forest and The Mysteries of Udolpho, where the reader perceives the villain through the eyes of the heroine and hero and through the narrating voice. This distances him from the reader who has no access to the villain's thoughts beyond what reaches him/her in mediated form. Although this can make the villain more 'mysterious' and even more threatening because his motivations are unknown, there is also the possibility that this shadowiness may prevent his registering with sufficient force as a genuine threat to the hero/ine's safety. Punter has argued that the

... kind of anxiety felt about Montoni, is the kind felt about the proverbial black sheep: he may betray his family responsibilities but at heart he is aware of them, and, like a rather tame wicked uncle, his fire and splutter are much more impressive than his actual capacity for violence. (Punter 89)

This is true of some Blyton villains as well as those encountered

by Nancy Drew. The renegade scientist, Jeffrey Pottersham, villain of Five Have a Wonderful Time and guilty of kidnapping and treason, is so hazily delineated that he does not even merit an authorial description and the children see him for the first time only as the book reaches its denouement.¹⁰ Similarly, in The Witch Tree Symbol, Nancy Drew encounters in antique thief Roger Hoelt a villain as elusive. He is first glimpsed as a disappearing figure early in the story and "Nancy learned that he was tall, slender and dark, with flashing eyes, and was soft-spoken" (9). The woman who gives her this information is "sure he is not the thief" (9). However, "as she thought about Roger Hoelt, Nancy was more convinced than ever that he had stolen the valuable antiques" (12). As Nancy's intuition is infallible, a visit to the police station soon confirms that Hoelt has a criminal record. Hoelt does not appear again until almost the end of the book. By this time, Nancy has been on his trail for a while but he has always kept one step ahead of her:

The girls were so absorbed in their discussion that no-one but Nancy ... saw the shadow that suddenly fell across the doorway. Whirling around, she caught a fleeting glimpse of a man who thundered, "You will never do that! You will die first!" (168-9)

This is Hoelt's only piece of dialogue in the entire book. The reader, via the narrating voice, sees him as a shadow and even Nancy catches only a brief glimpse of him. His subsequent capture and confession are effected by the police at a remove, and the readers learns of them via a police report to Nancy.

In the course of her investigations, Nancy had found out that Hoelt was from Pennsylvania Dutch Country. She trails him there, glad of the chance to practise her German, and finds out

that he is masquerading as Amish. "Since he once lived here, he'd know just how to do it" (50).

The 'foreignness' of the villain is a recurrent motif. The reader learns of Montoni's nationality even before his name. "Among the visitors assembled at dinner were two Italian gentlemen, of whom one was named Montoni" (The Mysteries of Udolpho 23). Emily is French, so Montoni is indeed a foreigner to her. Adeline and Montalt, however, are both French while Ellena and Schedoni are both Italian. But as Ellen Moers has pointed out,

There is something very English about Mrs Radcliffe's ... heroines. They remind us of all the British ladies who ... set sail for Canada and India and Africa ... ill-equipped for the vicissitudes of travel, climate and native mutiny, but well-equipped to preserve their identity as proper Englishwomen. (139)

This impression of Englishness, which the heroines convey, ultimately outweighs their being nominally French or Italian. It heightens the sense of otherness about the Gothic world in which they find themselves and the villains they confront there. "The protagonist is always alone - everything else is Other" (Day 19). Also, these novels were being read mainly by middle-class Englishwomen who had to be able to identify with the heroine.

In children's fiction, a similar "stress on the middle class English [or, in the case of Nancy Drew/Hardy Boys, white American] ... implies its opposite which is that other people will be held in contempt to the degree that they deviate from this assumed norm" (Dixon 68-9). Consequently, foreign villains abound in Blyton, whose "anti-foreign bias is staggering" (Landsberg 218). Landsberg cites The Circus of Adventure in support of her arguments. Blyton's views on the superiority of

the English is overtly expressed in the following passage:

Gussy [the little prince responsible for the children's being caught up in this adventure] was just a silly, little boy at present - but perhaps, when he had learnt all that the British people had to teach him, at lessons and at games, he would make as fine a king as his uncle. (The Circus of Adventure 311)¹¹

Tonnerre, the Rilloby fairground owner, is French and has "a peculiar accent, English and French mixed up with American and Cockney" (The Rilloby Fair Mystery 59). The Circus of Adventure invents a fictional European kingdom, Tauri-Hessia, and the principal villains, Count Paritolen and Madame Tatiosa, are natives of that country. The Castle of Adventure brings the four children up against "Mannheim ... known as Scar-Neck ... a very dangerous spy" (237) and his associates. They speak "a language that Jack did not understand" (177) which one assumes, given the name Mannheim and the fact that the book was written just after World War II, is German, though this is never overtly stated. On those occasions when the villains are English, for example, the Stick family, they are unlikely to be middle-class which, in the light of Dixon's observation, virtually renders them foreign, for in Blyton, "gypsies and circus people and even the Welsh represent greater degrees of deviation" (Dixon 69). Blyton's anti-foreign bias extends beyond villains to embrace even the little prince in The Circus of Adventure who is "made to speak in a grotesque parody of immigrant English" (Landsberg 218). For example, when he first hears Kiki, the parrot, speak, just after she has clawed his hand by way of introduction, he exclaims in awe: "It spiks!... It spiks words. It sees my blidding finger and spiks to fetch the doctor. I never haf seen a Kiki-bird before" (18).

In the Hardy Boys stories, too, "'bad guys' have ... foreign dimensions" (Roberts 3). "Much is made of the foreigner ... to create intrigue and mystery" (15). In the 1933 version of Footprints Under the Window, the Hardy Boys encounter an array of Oriental villains with names like Louie Fong and Charlie Wu, described in stereotypical (and racist) fashion:

[Louie Fong was] the most villainous-looking Oriental the boys had ever seen. He had a long, lean face with high cheekbones. His head was pointed and almost bald while a cruel mouth was partially concealed by a drooping wisp of moustache. His eyes were as cold and glittering as those of a snake. (6)

The impression is underlined by the caricatured speech he uses: "Why you come here and talkee, talkee, ask question? Laundry not leddy until tomolla. Go 'way" (75). The later version substitutes Hispanic types of South American origin with names like Rodriguez, Valdez and Manuel Bedoya. The villain of A Figure in Hiding is called Mr Izmir, which sounds Turkish though, uncharacteristically, the story does not linger on the possible foreignness.

In all the stories, children (or youths) confront adult villains. This pattern appears to parallel the masculine-feminine conflict which several writers have argued is at the heart of Gothic. As a markedly 'feminine' form, Gothic centres on women's resistance to a male-dominated world and, according to Wilt, contains "deep revelations about gender, ego and power" (Wilt 3).¹² The principal Gothic villain is always male. In both Gothic and children's fiction, villains are in a position of power over the hero/ines, and abuse that power.

The passivity and acceptance we see in the heroines is not a surrender to their situation but a style of resistance and self-assertion.... The male and female

protagonists of the Gothic fantasy act out not only romance archetypes of masculine and feminine identity, but the dominant archetypes of western culture. (Day 20)

The sadism of the male protagonist is revealed ... as intrinsic to the masculine conception of identity which defines the self by its ability to impose its will upon those around it. (ibid. 93)

Because of this, "the feminine characters in the Gothic fantasy are always victims of masculine rage and violence" (ibid.103). In the light of this, "Feminist readers ... have claimed [Gothic's] pertinence in delineating the distinctively feminine problems of constricted social, sexual and authorial roles" (Napier ix). Conforming to these roles requires the Gothic heroines to be "models of virtue and propriety. The strongest resistance any feminine character can muster is refusal" (Day 103-4).

For a long time after Madame Montoni's death, Emily refuses to sign away her property to Montoni, causing Ellen Moers to dub her "Capability Emily" after having observed that

Property interests dominate the second half of the novel.... In most of the ensuing chapters (after 29), she is engaged gently, pensively, yet firmly in the consolidation of her property. (Moers 136)

Emily's resistance is strengthened by her sense of moral superiority.¹³ Radcliffe endorses this and emphasizes it by setting Emily's virtuous resistance against a background (albeit shadowy) of masculine vice.¹⁴ Emily does not, however, have the power to impose her will on Montoni or effect her own escape from Udolpho. She does eventually sign away her property after Montoni promises to let her return to France if she does so, only to have him renege on this promise. As already noted, duplicity and hypocrisy come easily to the Gothic villain; this is always

shocking to the hero/ine's high moral standards and clearly defined sense of right and wrong (The Mysteries of Udolpho 436).

Emily knows that Montoni has the power to keep her a prisoner indefinitely and let her languish like Madame Montoni: "The feminine personality obeys the voice of male authority because that voice represents power ... the feminine is overpowered in the destructive battle between masculine and feminine archetypes" (Day 104).

Paradoxically, to overcome the villain, the heroine requires the help of another man.¹⁵ It is the imprisoned Frenchman, Du Pont, who has long been in love with her, who effects Emily's escape from Udolpho:

Emily followed, trembling still more, than before she had understood that her escape from the castle, depended upon the present moment; while Du Pont supported her, and endeavoured, as they passed along, to cheer her spirits. (The Mysteries of Udolpho 449)

To win out over Montoni, Emily must evade him rather than confront and defeat him.

These patterns are also discernible in The Italian and The Romance of the Forest. Day observes that "usually male characters imprison female characters" (79).¹⁶ "Ellena is always either a conducted captive or a pursued fugitive. The theme of imprisonment haunts The Italian ... even Ellena's home is a confinement" (MacAndrew 140). Kidnapped at the behest of Schedoni and imprisoned in the convent of San Stefano, she requires Vivaldi's help to escape. When taken to the beach-house by Schedoni and Spalatro, it is only Schedoni's change of heart when he discovers - or so he thinks - that she is his daughter, that saves her life (The Italian 234-5). Gender stereotyping requires

the Gothic heroine "to be respectable and therefore passive.... [This] defines the female as the male's potential victim" (Day 81). In The Romance of the Forest, Adeline spends most of her early life in a convent, placed there by D'Aunoy, whom she thinks is her father. When he takes her away, he imprisons her in a remote cottage. She is left in the hands of ruffians from whom she is rescued by La Motte, only to be handed over to the Marquis de Montalt. On finding out her true identity, he seeks to have her murdered. Adeline is powerless to prevent these men determining the course of her life. Her attempts at resistance are overborne and any efforts to take action prove abortive. Though Adeline is not above climbing through a chateau window to escape Montalt, she can only wander helplessly through the gardens until Theodore appears fortuitously to help her escape (The Romance of the Forest 164-8). Subsequently, after La Motte is blackmailed by Montalt into murdering her, it is only his inability to follow through on the Marquis's instructions that spares her life (237-9).

It has been claimed, sweepingly, that "the only adults to impinge upon the world of the Famous Five are crooks" (Whitehead 232) and that "snobbery may appeal to all children who enjoy reversing roles in fantasy ... [Blyton] describes not twentieth century reality but a general ... anti-adult fantasy world" (Tucker 1981, 109).¹⁷ The children's response to an adult-dominated world has much in common with the Gothic heroine's response to a male-dominated world. The children are also limited in their ability to act and their 'rebellion', too, most often takes the form of refusal or resistance.

Villains may be "incredibly stupid" (Stoney 218) but physically, at least, they have the advantage over the children. Julian may stand up to the Stick family, but ultimately the children must leave surreptitiously and 'escape' to the island across the bay (Five Run Away Together 51-3; 69-82). "Enid Blyton's books aren't realistic but you can imagine them" (Hollindale 30). They have "a 'just possible' quality" (ibid), and this apparent verisimilitude would be vitiated if the children were depicted as able to subdue villains by force. Consequently, violence or the threat thereof can only be met via resistance or evasion.

In The Castle of Adventure, the spies discover Philip in the underground room they have been using as headquarters and interrogate him as to how much he knows. Philip remains silent. "Scar-Neck lost his temper, raised his fist and gave Philip such a blow on the side of his head that the boy fell off his chair" (The Castle of Adventure 273). Philip's continued refusal to answer leads to their threatening him with a gun as well as a beating. Philip is powerless to act against them. Similarly, when he and Jack are chased by Jo-Jo across the cliff-tops, the boys opt for evasion rather than confrontation, and run away, as they are no match for Jo-Jo's physical strength (The Island of Adventure 99).

Held captive in the underground tunnels by the insane smuggler, Barling, and his associate, Block, in Five Go to Smuggler's Top, the children's schoolfriend, Sooty Lenoir, is powerless to avoid a whipping.¹⁸ The arrival of Timmy the dog, however, distracts the villains (Five Go to Smuggler's Top 166).

The accidental extinguishing of the lantern permits Sooty to avoid them in the darkness.¹⁹ Once again, a child character has needed to resort to evasion. In the following example, a rare attempt to meet violence with violence fails signally, and Blyton administers a salutary dose of reality to both her characters and her readers which gives the lie to the criticisms levelled at her with regard to portraying super-children triumphing without adult assistance and fuelling children's fantasies of super-competence:²⁰

'We've got no time to lose,' [said Pottersham]. 'We're taking you, Terry Kane, and one of the kids. We can use him for a hostage if too much fuss is made about your disappearance. We'll take this boy,' and he grabbed at Dick. Dick gave him a punch on the jaw immediately, thanking his stars that he had learnt boxing at school. But he at once found himself on the floor! These men were not standing for any nonsense. (Five Have a Wonderful Time 164-5)

There is an 'otherness' about adults of which Blytonian children are all too aware; this notion is repeatedly expressed in The Island of Adventure. "Grown-ups are different" (122) says Jack, puzzled at the way Bill disappears by himself the day they all go to town. When Jack plans to borrow Jo-Jo's boat and head for the Isle of Gloom, he warns the others that "Bill mustn't know ... he was a grown-up and grown-ups always stopped children doing anything risky" (149). On discovering that the Isle of Gloom is indeed inhabited, the children decide to proceed with caution as "grown-ups were always angry when children poked their noses into what didn't concern them" (207).

Hildick cites a parallel example in the Famous Five books and commends Blyton for being one of few children's writers to highlight this issue; George's mother has said she would see

about the children's possibly spending a week on Kirrin Island:

"I don't like it when grown-ups say they'll see," said Anne. "It so often means they won't let you do something after all, but they don't like to tell you at the time." (quoted by Hildick 89)

Yet, much as the Gothic heroine needs the help of a man to overcome the restrictions/obstacles for which another man is responsible, so the children ultimately require the help of a 'good' adult to restore order to their world and effect the capture and imprisonment of the adult villains who have threatened it.

In The Castle of Adventure, while Philip is being interrogated by the spies, Bill and his associates are already hidden in suits of armour around the underground room, poised to rescue Philip and capture the spies (though Scar-Neck escapes and is only apprehended later) (279). In The Island of Adventure, Bill is with the boys when they encounter Jo-Jo down in the mines. It is Bill's quick thinking which saves all their lives, while his colleagues prevent Jo-Jo and his counterfeiting gang from escaping (300-7).

Blyton does not let Sooty Lenoir wander off alone down dark tunnels, either. Uncle Quentin (himself kidnapped by Barling for nefarious purposes) is conveniently at hand to provide the moral support of a reassuring adult presence.²¹ Together with some help from Timmy, he and Sooty find their way out (Five Go to Smuggler's Top 168-9).

Good, responsible adults are differentiated from bad adults and the romantic Gothic hero from the Gothic villain in the same way the protagonists are. Outward appearance is made to reflect the inner person. For example, when Theodore fails to keep his

appointment with Adeline, she refuses to believe him capable of deliberately misleading her:

"Am I to believe that he has trifled with my simplicity for an idle frolic, and has now left me to the wondering apprehension he has raised? Impossible! A countenance so noble, and a manner so amiable, could never disguise a heart capable of forming so despicable a design. (The Romance of the Forest 112)

At this point, Adeline and Theodore have met only twice and, on both occasions, fleetingly. Adeline can therefore base her assessment only on external evidence.

Conversely, in the case of Schedoni, his physiognomy, interpreted by the narrating voice, betrays his evil nature. Radcliffe augments the initial description quoted earlier with observations such as "[Vivaldi] recoiled from [Schedoni] as if he had suddenly seen a serpent in his path" (The Italian 51) and a reference to "the sternness of [Schedoni's] vulture-eye" (171). Implicit in the first is a comparison with the devil. The second carries the usual association of feeding off death; and the killing of Ellena puts the Marchesa di Vivaldi in Schedoni's debt. Schedoni's appearance becomes even more repulsive as the story progresses. Towards the end of the novel, "his countenance ... seemed more than usually ghastly; his eyes were hollow, and his shrunk features appeared as if death had already touched them" (389-90). The reader's response is determined by Vivaldi's "groan[ing] and avert[ing] his face" (390) on seeing him.

The portrayal of 'bad' adults in children's fiction (notably Jo-Jo) has already been discussed at length in this chapter. 'Good' adults usually have open faces and pleasant manners. Nancy Drew's father is described as "tall, handsome Carson Drew" (The Secret of Mirror Bay 11), while Philip and Dinah's mother is said

to resemble her children; on meeting her, Jack and Lucy-Ann decide at once that she is everything a mother should be (The Island of Adventure 324). The children's first impression of Bill, too, is overwhelmingly positive:

[The boys] liked the look of the stranger. He had a red, jolly face, twinkling eyes and a head that was bald on top but had plenty of hair around the sides. He was tall and strong-looking and his chin jutted out below his clean-shaven mouth. (The Island of Adventure 113-4)

Soon, he is "our new friend, Bill.... He was a jolly fellow always ready for a joke" (116). This first impression of Bill ultimately proves to be the correct one, of course, and he becomes a stable presence throughout the series eventually marrying the widowed Mrs Mannering, Philip and Dinah's mother, at the end of The Ship of Adventure. Yet, in The Island of Adventure (his first appearance), he represents a rare attempt by Blyton at ambivalent characterization. There is an air of mystery about him which puzzles the children and prompts Jack's observations on the 'otherness' of adults. The children fall under the impression that Bill is in league with the men on the island whom they think have rediscovered copper in the abandoned mines. They are not unduly perturbed at the possibility that he may be a criminal, so sure are they of their initial assessment, and are almost admiring of "artful old Bill" (213, 215) - the phrase is used twice. There is one brief scene where Blyton suggests that the first impression may have been wrong, however. When Philip tells Bill all they have discovered on the island,

[Bill's] eyes grew narrow and his mouth hardened into a thin line. For a moment he looked very frightening. "You're going to tell me exactly what you mean by all this," said Bill in a horrid sort of voice. (243)

But the situation is soon made clear and Bill is himself again. Together, he and Philip set off to rescue Jack, who has been wandering aimlessly underground, having been threatened by Jo-Jo's men. Having realized that "these men are bad", he concludes that "they can't be friends of Bill's" (286). Emotional instinct wrestles with logic and evidence as he reflects: "I'd like to go and tell Bill - because I think now he's not in league with those men - but I'm still not certain" (287). This state of uncertainty is not prolonged as it would be in Gothic, where uncertainty is used to arouse fear, a prime aim of Gothic which children's fiction does not share. Philip and Bill meet up with Jack and all is explained. Jack is glad to see Bill with "his good, dependable feeling of grown-upness" (289).

"The simple black or white characters" (Ray 1982:114) who populate Blyton's books do not allow for an ambiguous figure such as a sympathetic villain. This would present the children with the moral dilemmas and consequent introspection which Tucker observes are so notably absent from Blyton's work (1981:155).

In both Gothic and children's fiction, it is the male/adult villain who usually plays the dominant part in the story. Gothic heroes such as "the Theodores and Lorenzos, the Valancourts and Vivaldis are accustomed in Gothic tales to a rather passive, at best a rescuing role" (Wilt 145), while good adults, for example parents or accommodating aunts and uncles, "whose principal functions are to provide food and be left in peace" (Whitehead 232), usually only enter the dramatic arena in the later stages of the story to complete those procedures which are beyond the children's capabilities; for example, subduing villains by force.

(The Island of Adventure is something of an exception in that Bill and Jo-Jo have an equal share of the limelight.)

There is a curious anomaly in the way children's fiction of this type reflects a child-adult conflict, given that

children's books are written for a special readership but not, normally, by members of that readership; both the writing and, quite often, the buying of them, is carried out by adult non-members on behalf of child members. (Briggs 4)

In many cases, children's books are intended by their adult authors actively to promote socially acceptable behaviour, such as deference to and respect for adults. Blyton probably thought she was doing just that:

My public ... feel in my books ... a sure knowledge that right is right and that such things as courage and kindness deserve to be emulated. (Letter to S.C. Dedman; quoted by Stoney 149)

Tucker agrees that "her views on morals were strict" (1981:107) and Fry has noted that the Secret Seven "are scrupulous about good manners and never dream of defying the code of conduct that their parents have passed on to them" (50). There is an "idea implicit in the reviewing of children's books that adults should never be shown as unsympathetic, weak or cruel" (Fisher 1961:325), and the "Blyton habit of exalting children and belittling adults is not, it seems, a strategem which is generally popular" (Hollindale 31). Criticism has been levelled at Blyton for the way she approves the anti-social tendencies of middle-class children and "almost everything from encouraging children to be impertinent to adults to inculcating social snobbishness at every possible level" (Tucker 1976:35).²² Hildick has suggested that

Perhaps one of the reasons for the inordinate venom

with which Enid Blyton's name is mentioned by many librarians and teachers is the discomfoting accuracy with which she reflects some of the nastier traits of children of the middle classes to which they themselves belong. (88)

Blyton herself observed, though in a different context, that "the morals or ethics are intrinsic to the story and therein lies their true power" (Letter to S.C.Dedman; quoted by Stoney 149). The negative reaction to the adult world is thus covert in that the characters to whom the children are opposed are primarily villainous; their 'adulthood' is a secondary consideration. In the context of the stories, Blyton justifies the children's unpleasantness by making it overtly a response to villainy, though, as has already been observed, their instinctive dislike of a character usually precedes any concrete indication of that character's villainous nature.

The male/female opposition in Gothic and the tension between child and adult in children's adventure fiction are linked by a common factor in the relationship between hero/ines and villains. This can best be described as a 'pseudo-parental' one for, in one sense or another, many villains, male and female, even if not officially standing in loco parentis to the hero/ines, are connected to them by blood or legal ties (Gothic), or are at least in a socially approved position to impose their will on the hero/ines.²³ This is the case with Blyton, though not the Hardy Boys and Nancy Drew. A possible reason for this is the relative ages of the children.²⁴ Blyton children are typically pre-teen; Whitehead mentions "four pre-adolescent children" as a feature of Blyton's "formula for excitement" (232). The eldest child to appear in any of her books is fourteen. Nancy Drew, however, is

eighteen, while Joe and Frank Hardy are seventeen and eighteen respectively. Consequently, they have greater personal freedom. According to Craig and Cadogan,

[Nancy Drew] is largely unrestricted, allowed to board planes at will, take off in pursuit of absolute strangers and even stay out all night. She is subject to none of the minor, irritating pressures of home life and this makes her an object of strong vicarious satisfaction for the juvenile reader. (1981:151)

This holds true for the Hardy Boys, too. They and Nancy own cars/motorcycles and travel independently in the course of their adventures. Nancy's excursion to Pennsylvania in The Witch Tree Symbol is undertaken without adult supervision, while Footprints Under the Window (1933 version) finds the boys staying at home on their own while their parents are away. Because they are largely free from parental restriction, there is no tension which needs to be released through conflict with pseudo-parents. Their respective fathers never interfere, but like Blyton's good adults are always on hand to offer advice and support when needed.

"The villains of this type of fiction [Gothic] are almost uniformly drawn from the ranks of legitimate social authority" (Lovell 57). Examples thereof, quoted from Butler, include "father substitutes, barons, judges, proud men representing authority and abusing it" (ibid, emphasis mine). A common plot device thus involves the removal of real parents. In Gothic novels, this is usually accomplished by their deaths: Emily's relationship with her parents is a warm and loving one; her father's death, however, following closely on that of her mother, sees Emily abandoned to the care of her selfish, dictatorial aunt, Madame Cheron. Madame Cheron's marriage sees Montoni become Emily's uncle and, by implication, her guardian: "'So niece!' -

said Madame.... 'I have news to tell you. From this hour you must consider Signor Montoni as your uncle - we were married this morning'" (The Mysteries of Udolpho 141). Montoni takes it upon himself to arrange Emily's future, breaking off her engagement to Valancourt and promoting Morano's suit. Madame Cheron's death leaves Emily entirely in Montoni's power:

She began to hope he meant to resign, now that her aunt was no more, the authority he had usurped over her ... [but] she then feared Montoni was about to employ some stratagem for obtaining [the estates], and that he would detain her his prisoner, till he succeeded. (379)

Montoni has become a surrogate father to Emily and "looks very like a shattered mirror image of the impossibly good father of her imagination" (Moers 135).

In both The Romance of the Forest and The Italian, the heroine goes through a stage of believing the villain to be her father before discovering that he is, in fact, her uncle. In the former, Radcliffe refers to "the shock [Adeline] suffered on believing herself a daughter of the Marquis" (336) and "her horror of the Marquis whom she could not bear to consider her father" (339), before D'Aunoy's testimony at the Marquis's trial reveals that the Marquis had

delivered into his hands the infant daughter of the late Marquis, whom [D'Aunoy] conveyed to a distant part of the kingdom where, assuming the name St Pierre, he brought her up as his own child, receiving from the present Marquis a considerable annuity for his secrecy. (341-2)

There is thus also a pseudo-parental quality in the secondary villain's relationship with Adeline. She had grown up believing D'Aunoy to be her father and had been saddened and puzzled at his neglect and ill-treatment of her. When he takes her away from the

convent where she has spent most of her life, she expects him to respond to her joy and gratitude. It transpires however, that he is acting on Montalt's orders and that Adeline's removal from the convent was accomplished with a view to her subsequent murder.

Pierre La Motte, who rescues Adeline from D'Aunoy's henchman, du Bosse, also proves an inadequate father substitute. Blackmailed by Montalt who, unaware of her identity, seeks to make Adeline his mistress, La Motte agrees to hand over Adeline to him; on discovering this,

[Adeline] yielded to a flood of tears and indulged the excess of her distress. She saw herself without friends, without relations, destitute, forlorn, and abandoned to the worst of evils. Betrayed by the very persons to whose comfort she had so long administered, whom she had loved as her protectors and revered as her parents! [La Motte and his wife] (150)

Radcliffe repeatedly observes, though, that La Motte is a villain by circumstance rather than intrinsically evil natured; for example,

[La Motte's] conscience [was] not wholly hardened to guilt. He had been led on from passion to dissipation - and from dissipation to vice ... he now saw himself ... the betrayer of an innocent girl, whom every plea of justice and humanity called upon him to protect. (The Romance of the Forest 208-9)

This, too, is in the nature of a stereotype. Secondary villains are characteristically less resolute, less evil than primary ones, certainly less threatening; for example Spalatro in The Italian, who shrinks from killing Ellena, despite Schedoni's encouragement and threats (232-3). In The Rilloby Fair Mystery, Tonnerre and his self-admitted "cat's paw", Vosta, share a relationship not unlike that of Montalt and La Motte, where the primary villain is in a position to blackmail the secondary villain - Vosta, a former acrobat, injured in an accident, has

been allowed to stay on with the fair provided he does Tonnerre's bidding (181).

In sharp contrast to their inadequate substitutes, real parents are typically idealized figures. Adeline's true father turns out to have been

benevolent, mild and contemplative. In his heart reigned the love of virtue; in his manners the strictness of justness was tempered, not weakened, by mercy; his mind was enlarged by science and adorned by elegant literature. (The Romance of the Forest 343)

Her mother was "amiable and beautiful" (ibid).

In The Italian, "Father Schedoni is confessor and adviser to Vivaldi's mother ... in that typical Gothic plot of the old ones against the young" (Wilt 34). Schedoni's pseudo-parental status is highlighted by his being a monk, which gives him the title 'Father'. Supposedly a source of spiritual guidance, he is addressed as such by the other characters and, in turn, addresses them as 'my son' or 'my daughter'.²⁵

"The psychological advantage of the old over the young, the strong over the weak ... [and] the temptation to use it patriarchally is the beginning of the drama" (Wilt 146). This would appear to suggest that a case could be made for a child/adult conflict in Gothic, too, given that the heroine is usually very young - Adeline, for example - is first described as "a beautiful girl who appeared to be about eighteen" (The Romance of the Forest 5). The villain, however, is typically "middle-aged" (Dobree; introduction to The Mysteries of Udolpho x). It is only when on the point of killing her that Schedoni discovers Ellena might be his daughter. "Be merciful, O father!" says Ellena, shortly before discovering that he is indeed,

apparently, her father (235, emphasis mine). "Unhappy child! - behold your more unhappy father!" (236).

The gentle nun, Olivia, who had befriended Ellena at San Stefano, proves to be Ellena's mother and it is she who reveals her true relationship to Schedoni. "The original of this portrait is not the Count di Bruno, my dear lord, nor your parent, but his brother" (380).

In Blyton,

Middle-class ethos is ... maintained by the text's emphasis on the children's attitude toward their parents.... The children are always polite to their parents, respect them dearly and usually maintain ideal relationships. (Shavit 100)

The plot, however, requires the removal of the parents from the scene. It is important "to ditch parents at the start" so that the children will be able "to run their heads into danger" (Fisher 1961:260), while Trease has observed, flippantly, that "Parenthood [in adventure stories] is practically a capital offence ... [and] fathers and mothers die young" (128). Though parents never actually die in the course of a Blyton book, there are several examples of orphans or children with only one parent. In the Adventure series, Jack and Lucy-Ann have no parents, while Philip and Dinah have a mother but no father. Julian, Dick and Anne are to all intents and purposes orphans, given that most of their adventures take place at or start out from George's home at Kirrin where they spend most school holidays. Their parents' appearances are few and far between.

One parent families are practically de rigueur for the children who sometimes share in the Five's adventures. Jo (Five Fall into Adventure; Five Have a Wonderful Time), Berta (Five

Have Plenty of Fun) and Tinker (Five Go to Demon's Rocks; Five Are Together Again) all have fathers but no mothers, while Sooty Lenoir (Five Go to Smuggler's Top) and Jock Robins (Five Go Off to Camp) both have mothers but no fathers, only stepfathers. The absence of parents, though, is usually accounted for by their being called away on urgent business, incapacitated by illness or their being on holiday elsewhere.²⁶

The children's respectful attitude [to their parents] ... is especially prominent when compared to their attitude toward pseudo-parents or substitutes. [Apart from Uncle Quentin], in all other cases the conflict is with a pseudo-parent. It is either a step-father (like Mr Andrews in Five Go to Smuggler's Top) or a pseudo-relative, who takes the child under his care after the death of the child's parents, mainly in order to use the child for criminal purposes (such as Martin Corton's father in Five on Kirrin Island Again, or Novie's uncle in Five Go Off in a Caravan) ... (Shavit 101-2) ²⁷

Uncle Quentin does not fit the Blyton mould of faceless, idealized parents and his individuality has provoked some comment:

Uncle Quentin ... [provided] me, at least when I first read these books as a child, with a far more fearsome object than any of the stop-at-nothing crooks who appear later. (Tucker 1981:109)

Hildick observes that "most fathers are bluff hearties or mild eccentrics" (88) and that Uncle Quentin is thus unusual. He quotes the following passage from Five Run Away Together:

The three children did not very much like George's father, because he could get into very fierce tempers, and although he welcomed the three cousins to his house, he did not really care for children. So they always felt a little awkward with him, and very glad when he was not there. (quoted in Hildick 88)

He observes further that "Miss Blyton goes on to explore Uncle Quentin's character ... a little deeper with commendable precision, uncovering the vein of remorse that often lurks under

the surface of such personalities" (ibid). Rather more dismissively, Dohm comments that "many children feel that they have 'difficult' fathers, so George has one who matches her for unpleasantness" (in Ford, ed. 104).

Uncle Quentin's being a scientist is sometimes responsible for the adventures into which the children fall, as criminals are often after his research or that of his associates (Five on Kirrin Island Again; Five Have a Wonderful Time; Five Have Plenty of Fun; Five are Together Again). This apart, though, he does not intrude on the plots except insofar as his role as a 'good adult' requires him to.

Blyton compensates for the need to portray peaceful relations with parents by increasing the negative attributions of their substitutes. She does this mainly by placing the substitutes into the group of criminals with whom the children fight.... The criminals are either parent substitutes or people of inferior social standing (often physically and/or mentally defective and almost always rude and violent).... Moreover, one feature is common to all criminals with no exception - they are ruthless to pets, especially dogs.²⁸ (Shavit 101-2)

Mr Lenoir, under whose care the four children are placed in Five Go to Smuggler's Top, incurs George's dislike on the latter count even before they meet:

'Can I take Timmy?' asked George suddenly.
 'No,' said her father. 'I'm afraid not. Mr Lenoir doesn't like dogs.'
 'Then I shouldn't like him,' said George, sulkily. 'I won't go without Timmy.' (26)

Mr Lenoir is the stepfather of the children's friend, Sooty, and their staying under his roof makes him a pseudo-parent to them as well. (Later on, Uncle Quentin will approve Mr Lenoir's punishing George for misbehaving.) Sooty does not like him either

'My stepfather is always being very affable, always smiling and joking - but it isn't real, somehow. He's quite likely to fly into a furious temper at any moment.... [My mother's] terrified of my stepfather!' (48)

- and authorial disapproval registers in the description of him. "He smiled all the time, but with his mouth, not his eyes ... his hand was cold, too" (49).

Sooty's comment had established his stepfather's apparent insincerity, and during this first meeting, Mr Lenoir laughs often:

Mr Lenoir laughed. He laughed no matter what anyone said.... Mr Lenoir laughed his curious laugh again... Mr Lenoir laughed again. His cold, blue eyes looked intently at all the children. (51)

But his moods are unpredictable. "'Enough!' snapped Mr Lenoir, and the smiles and laughs he had so freely lavished on everyone vanished entirely. 'Get out, all of you!'" (52). The children do not need persuading to accept Sooty's vague inference that his stepfather can be ruthless, while he again expresses his own dislike of Mr Lenoir:

'You don't know what my stepfather can be like!'

They could guess, though. Julian looked curiously at Sooty. 'Was your own father's name Lenoir, too?' he asked.

Sooty nodded. 'Yes. He was my stepfather's cousin; and was as dark as all the Lenoirs usually are. My stepfather is an exception - he's fair. People say that fair Lenoirs are no good - but don't tell my stepfather that!'

'As if we should!' said George. 'Gracious, he'd cut off our heads or something.' (54)

In a pattern reminiscent of that found in The Italian and The Romance of the Forest, Sooty's own father was a close relation of his stepfather, yet his opposite in appearance and, by implication, personality. Curiously, though, Blyton has here

inverted the Gothic tendency to associate fairness with goodness and dark colouring with evil.

Later, George is warned by the evil manservant, Block, not to bring Timmy into the house. "If you do ... Mr Lenoir will have him killed!" (84). Lenoir himself threatens, "When I catch that dog, I will have him poisoned!" (92). From here, it is a small step to assume him guilty of larger crimes.

Julian wondered if Mr Lenoir had gone to the mainland on smuggling business! Somehow the smuggled goods must be taken across to the mainland - and if all that signalling business the other night had to do with Mr Lenoir's smuggling, then maybe he had now gone to dispose of the goods. (96-7)

When Lenoir catches George spying out his study, he behaves like a true Gothic villain, ordering her to be locked in her room and given nothing but bread and water the rest of that day. "Any more nonsense, and I'll whip you myself!" (115).

Strange occurrences at Smuggler's Top lead to the children's concluding "I'm sure Mr Lenoir is at the bottom of all this" (137) and "After all, Mr Lenoir was probably at the bottom of everything" (141). Yet, shortly after this, in a rare instance of a first impression being wrong, Lenoir's innocence emerges. When Julian tells him about the signalling, closely noting his reaction, "Mr Lenoir gaped. It was clear that he was immensely astonished" (144). "'If we can't solve this mystery ourselves, we'll get in the police,' said Mr Lenoir" (145). The supposed criminal mastermind turns out to be merely a temperamental eccentric, and the children are obliged to re-evaluate their impression of him.²⁹ (This also justifies his colouring.) George will go on to introduce Timmy to Mr Lenoir with the words: "Timmy - meet a friend!" (185). Yet Blyton still withholds complete

approval from Lenoir; hence his being designated a 'semi-villain' earlier in this chapter.

[The children] felt sorry about one thing, though - they were sorry that they had thought Mr Lenoir so horrid. He was a queer man in many ways, but he could be kind and jolly too. (187, emphasis mine)

In Five on Kirrin Island Again, the pseudo-parent is a true villain and the illusion that Mr Curton is indeed Martin's father is maintained virtually throughout the novel. The coastguard informs the children that the newcomers are "Mr Curton and his son" (55) and the apparent truth of this is underlined by authorial comments like "It was the boy's father coming up" (61) and "[Martin's] father was sitting at the window of the room inside" (80-1). Martin's own words foster the impression: "I'm sorry if you thought it was your secret. I just mentioned it to my father out of interest" (114).

The children are suspicious of Mr Curton's interest in Uncle Quentin's experiments and when his villainy is established, the truth emerges:

'You don't know what it is to have no mother and no father [said Martin] - nobody who cares about you - and then ...'

'But you have got a father!' said Dick at once.

'I haven't. He's not my father, that man. He's only my guardian; but he makes me call him father whenever we're on a job together.' (164)

Convention and children's dependent situation within society can bind them to a villain as firmly as Emily St Aubert is bound to Montoni, and the villains misuse their authority to enforce obedience to their wishes. Montoni brings pressure to bear on Emily, first to agree to an arranged marriage and later to relinquish her estates. Martin's 'father' forces him to become an accomplice to crime. In both instances, the pseudo-parent's

machinations bring unhappiness to the 'child'. A good man must help Emily escape from Udolpho, and only a responsible adult can help Martin to change his life.

'Cheer up, Martin.... We'll see that you don't suffer - won't we, Uncle Quentin?' [said Julian]....

'Well, thanks,' said Martin. 'If you can get me away from my guardian - and never let me see him again - I'd be happy.'

'It's quite likely that Mr Curton will be put somewhere safe ...' said Uncle Quentin, dryly. 'So I don't think you need worry.' (182)

Uncle Quentin sets about arranging matters. The children inform Martin that

'Uncle Quentin will see if he can get you into an art-school. He says you deserve a reward for helping to save his wonderful secret!'

Martin glowed with pleasure.... 'I've never had a chance till now,' he said. 'I'll make good. You see if I don't!' (187)

As has been noted, the protagonists can and do resist the pressure which pseudo-parents exert but are ultimately overpowered and obliged to resort to evasion. In The Italian, Ellena stands up to the manipulative abbess of San Stefano, who tries to force her to become a nun:

'My resolution is already taken and I reject each of the offered alternatives. I will neither condemn myself to a cloister, or to the degradation with which I am threatened on the other hand.' (84)

In an effort to quell Ellena's unexpected stand, the abbess reminds her of her (the abbess's) position as head of the convent and her authority over Ellena:

'Where is it that you have learned these heroics ... the boldness which enables you to insult your Superior, a priestess of your holy religion, even in her sanctuary!'

'The sanctuary is prophaned [sic],' said Ellena, mildly but with dignity: 'it is become a prison ...'

'Withdraw!' said the abbess ... 'your admonition, so becomingly delivered, shall not be forgotten.' (84-5)

On this ominous note, Ellena is returned to her cell where she tries to fortify herself to endure what suffering may come her way. Her imprisonment promises to be of indefinite duration, and escape is made possible only by the timely arrival of Vivaldi.

In Five Run Away Together, Mr and Mrs Stick, who subsequently prove to be kidnappers, are left in charge of the five when Aunt Fanny is suddenly taken ill. A note from Uncle Quentin informs the children of this:

Dear George,
 Your mother has been taken very ill. I am going with her to the hospital.... Mrs Stick will look after you all ... till I come back. (33)

Despite the children's objections, Uncle Quentin has legitimized the Sticks' authority over them and refuses to change the situation:

'I tell you frankly, Julian, I am not going to sack the Sticks in my absence - I want the house ready for me to bring back your aunt.... That's my last word on the subject.' (48)

"The idea of being under the Sticks' three thumbs was a most unpleasant prospect" (49).³⁰ Conflict inevitably follows and Mrs Stick wields her power, laying down the law in no uncertain terms: "I'm here and I'm staying here on your uncle's orders. And you're all going to behave yourselves, or it'll be the worse for you" (48). When she refuses to give the children supper, Julian confronts her on this issue and ends by helping himself to food that Mrs Stick had intended for her own family's dinner (Five Run Away Together 58-60). The scene now seems set for a continuing game of one-upmanship with victory for the Sticks virtually assured. News from Uncle Quentin informs Mrs Stick that

[George's] father would not return till her mother could be brought home. That would be in about ten

days! The Sticks could have a fine time till then, no doubt about that. (65)

Julian is not scared of the Sticks, "but the whole thing was so unpleasant" (58). George becomes more and more uneasy at the thought that Mrs Stick might poison Timmy and decides to run away to Kirrin Island.³¹ Julian discovers her plan and agrees that they should all go, "the whole lot of us. Why shouldn't we?.... We'll be out of reach of those horrible Sticks!" (72). The need to be out of their reach denotes, obliquely, that Julian admits defeat.

The various patterns and motifs detailed in this chapter are, of course, subject to variations. Some of these have been referred to earlier, such as the apparent villain who proves not to be one after all, Mr Lenoir. Similarly, not all villains are pseudo-parents; their very adultness, however, puts them in a position of authority. There are instances, too, where the pseudo-parent's inadequacy is not that he/she is villainous so much as weak and ineffectual. Characters of this type include the Welsh guide, David, in The Mountain of Adventure and the absent-minded entomologist, Mr Luffy, in Five Go Off to Camp. "[Dick and Julian] liked him ... but the thought of Mr Luffy keeping an eye on them struck them as very comical" (10). The relationship, too, is often an extremely tenuous one. Yet one can even make a case for someone as unlikely as Jo-Jo in this regard; his 'interference' in the children's pastimes has been authorized by their aunt and he defends himself thus: "'Mrs Polly said to me to keep an eye on you all,' said Jo-Jo sulkily. 'She said not to let you get into danger, see' (The Island of Adventure 63-4).

It is evident, then, that Blyton's books (and to a somewhat

lesser degree, the Hardy Boys and Nancy Drew adventures) make use of the same stereotypes found in Radcliffean Gothic.³² These are even deployed in similar relationships and act out similar roles within a fantasy framework and plots which, in turn, have derived much of their incident - kidnapping, imprisonment, escapes - from Gothic.

CONCLUSION

In conclusion, it remains only to stress again the influence of fairytale and legend on the works examined in this thesis. The term 'Gothic' patterns freely with 'romance', 'thriller' and 'fantasy', and it is this fantasy aspect of Gothic which helps allow for the uncomplicated characters and stylized, extraordinary settings detailed in earlier chapters.¹ Because the novels are fantasies and therefore not realistic, they do not demand realism in characterization or in their locations. Fairytale and legend are the ancestors of Romantic and Gothic, and detective fiction, modern Gothic and children's adventure are the latter's progeny. As one examines this admittedly skeletal family tree, the same settings and characters appear again and again, modified somewhat in each instance, but still recognizable. With the possible exception of detective fiction which, as MacAndrew notes, must necessarily appeal to logic and reason (224), Gothic and its descendants have also retained much of the 'magical' quality that is so much a part of fairytale. It is not the overt magic which one immediately associates with fairytale, however; in fairytales, pumpkins may turn into coaches with the wave of a magic wand. Rather, this covert 'magicality' manifests itself in the convenient way events fall into place, the way in which these novels, pivoting on the restoration of order, achieve this via coincidence and authorial intervention in the form of possible but often unlikely story developments which facilitate resolving the plots and tying up loose ends. One finds this phenomenon in fairytales, too. What

a lucky chance that nobody's foot but Cinderella's fits the glass slipper; how fortunate that on lifting the comatose Snow White to kiss her, the prince should dislodge the piece of poisoned apple which had stuck in her throat. Similarly, in the Gothic novels,

there is too much chance.... Their appeal was not intellectual but emotional. The reader is not invited to unpick a knot, but to enjoy the emotion of mystery; the knot, indeed, is not unpicked at all; at the appointed hour an incantation is breathed over it, and it dissolves, for the methods of an enchantress are not those of Sherlock Holmes. (Tompkins 262)

Because of this, "coincidences abound in Gothic fiction and are regularly attributed to the effects of providential supervision: heroes inevitably appear in the nick of time and in the most unlikely places" (Napier 24). How convenient, then, that the kind nun, Olivia, who had helped Ellena, should turn out to be her mother and that Laurentini, Montoni's former fiancée, should have been responsible for the Marchioness de Villeroi's death and that the latter should have been Emily's aunt.

In the Nancy Drew books, "plots and sub-plots are welded together by a series of preposterous coincidences; the triumphant conclusions are not presented as a result of logic or even of plausible chance" (Craig and Cadogan 1981:155). "Nancy has only to approach a river for a phantom canoe to appear gliding along it" (ibid 151). This holds true for the Hardy Boys, too. With regard to Blyton,

Her books never move far from children's own, ego-centric, quasi-magical views about life.... In later adventure stories for older readers magic is still present, though hidden under the surface appearance of reality.... For example, however tough the country there will be no real obstacles to the physical feats her adventurous young heroes decide to perform: boats are

rowed effortlessly across choppy seas, mountains climbed.... The coincidences, strokes of luck and unlikely adult behaviour that help sustain these impossible stories are also reminiscent of typically childish daydreams, and Enid Blyton's fictional pets, too, tend to be fantasy objects, usually with the most extraordinary intelligence. (Tucker 1981:106-7)

Dixon cites specific examples of some of the above phenomena from a Famous Five story:

In Five Fall into Adventure, flaws occur at almost every turn in the story. When people are locked up, the keys are left in the locks on the outside so that the prisoners can easily be released by others. If a wall has to be scaled, ivy happens to be growing conveniently on it.... All assumptions [made by the characters], piled one on top of another, turn out to be correct. (Dixon 67)²

Another aspect of these novels' 'magicality' involves their use of covertly magical items to elucidate and explain the apparently mysterious. The following observation of Craig and Cadogan is made with specific reference to Nancy Drew but applies equally well to Blyton and is not invalid for Gothic either:

In the interests of simplification, all the quasi-mysterious and perplexing forces in the stories are centred on a romantic object - a 'clue' - which needs only to be interpreted correctly for everything to fall into place. (It's a more facile version of the traditional riddle or magic formula in a fairytale.) (Craig and Cadogan 1981:155)

One has only to scan the titles of the Nancy Drew/Hardy Boys books to become aware of the importance of these 'romantic' objects. Examples include a broken locket, an ivory charm, a scarlet slipper, a velvet mask and black keys for Nancy, and a flickering torch, a whale tattoo, a sinister signpost and melted coins for the boys. Gothic examples include, in The Mysteries of Udolpho, the miniature of the Marchioness de Villeroi which

causes Emily so much confusion and distress; similarly, in The Italian, Ellena wears a miniature of Schedoni under the mistaken impression that he is her father. Adeline has to discover, in The Romance of the Forest, that the memoir of the prisoner who died in the abbey is that of her own father. Much that is hitherto mysterious is resolved by the interpretation of these 'clues'. Blyton, also, provides old maps and documents which hold the key to the unlocking of a mystery, and numerous instances of mysterious lights where none are to be expected.³

Within this fantasy framework, the conventions of setting and characterization operate along with conventions of incident, plot development and the certainty of an ending that restores order. As has been noted earlier, popular literature tends to perpetuate itself (Shavit 33). The legacy of Ann Radcliffe has been kept alive by detective fiction, the modern Gothic and children's adventure fiction, all of which have selectively assimilated many of the characteristics of the classic Gothic novel.

NOTES.

CHAPTER ONE. DEFINING THE GOTHIC.

1. Hennessy and Varma make similar points: Hennessy 26-7; Varma separates his chapter on Radcliffe ("The Craft of Terror") from his discussion of the German-type Schauer-Romantik ("Chambers of Horrors").

2. The stories of ghosts, vampires and werewolves mentioned by Hennessy (40) in his examination of Gothic-inspired literature, as well as much science fiction, derive from later 'German' Gothic.

3. "She raised, baffled and finally satisfied the detective interest in her readers" (Tompkins 261).

"Detective thrillers, with prolonged mystifications and unconvincing solutions have much in common with Radcliffean technique" (Varma 110).

4. Poe's "classic Gothic stories" (Day 50), however, with their emphasis on horror and grotesquerie, are firmly in the 'Germanic' tradition.

5. The use of intuition as an aid to crime solving is a recurrent feature of detective fiction, particularly if the detective happens to be female. Craig and Cadogan make this point repeatedly in The Lady Investigates (1981).

6. It is convenient for the purposes of this study that Shavit chooses to use the Romantic movement to exemplify her theory, given that Gothic and Romantic are closely related. Writers and critics, however, disagree as to the nature of this relationship. For Hennessy, "the Gothic novel was ... a development which ran parallel to the Romantic movement and presents many points of contact with it" (7). Rather less contradictorily, both Howells and Moers see Gothic as a subsection of Romantic (Howells 1; Moers 94), while Napier has noted that "critics such as ... Elizabeth MacAndrew and Judith Wilt have stressed the incipient romanticism of the Gothic" (xi; emphasis mine). Napier herself does not view the Gothic as "pre-Romantic" and suggests that "the relationship ... is not necessarily a conjunctive one" (4). Wilt even suggests that the two are one and the same when she calls 'Romantic' a "more respectable term" for Gothic (21). In the light of this mass of contradictory comment, it is perhaps permissible to blur this relationship somewhat so as not to complicate unnecessarily the proposed theoretical framework presented in this chapter.

7. In 1966 and 1968, respectively, The Mysteries of Udolpho and The Italian took their places in annotated editions in Oxford University Press's 'World's Classics' series, to be joined by Lewis's The Monk in 1973.

8. Shavit had implied this when she observed that the "non-canonized" system uses models found earlier in the "canonized" system (114).

9. If one chooses, however, to view Gothic as "non-canonized", accepting Shavit's implication that trends may first appear in the "non-canonized" system (114), the theory is affected only insofar as it becomes, in this instance, three- rather than four-tiered (though it does, of course, lead to the somewhat anomalous grouping of Radcliffe et al along with the shilling shockers).

10. Poe was an American and wrote only short stories.

11. Craig and Cadogan (1981) make a similar claim with regard to Antonia Fraser, a contemporary detective novelist. "[She] has brought the Gothic mystery up to date", in this case "by transcribing its charnel-house atmosphere in very forthright terms" (237).

12. Cf note 6 for Gothic's relationship to Romantic. The relationship between Gothic and the detective story has been addressed earlier in this section, and all three are thus connected to each other. In endeavouring as far as possible to use Shavit's actual comments, one is faced with a sudden switch from the discussion of the Romantic movement to discussion of the detective story. For the purposes of this theory, let them be viewed as part of the same overall movement, despite their differences.

13. Russ even suggests that the modern Gothic owes more to Rebecca and its imitators than to the works of Radcliffe et al (666). Yet Du Maurier's novel is clearly in the tradition of The Mysteries of Udolpho. The castle has become a remote Cornish mansion, Manderley; the nervous heroine is a direct descendent of Emily; the ambivalent, self-torturing husband is clearly a muted Montoni (who proves really to have killed his first wife), while the dead Rebecca, as a woman ruled by her passions, has distinct echoes of Laurentini. A storm at sea occurs in both novels; when the housekeeper of Manderley shows the new bride around the apartments of Rebecca which are maintained like a shrine, the scene echoes the one in which Emily is conducted around the Marchioness de Villeroy's chambers. There are even structural parallels: the novel opens in the 'ordinary world' (represented here by Monte Carlo!); from it the heroine moves to the Gothic world of Manderley which is subsequently destroyed by fire, resulting in the protagonists' return to the ordinary world. (This pattern is discussed at greater length in the next chapter.)

14. Their being of the same type is evinced in the way many writers refer to them simultaneously, for example:

[Enid Blyton's] books have been best-sellers since the 1940's.... Similarly, the Hardy Boys, of American origin, have maintained their popularity over the years for much the same reasons of simplicity, action and familiarity of quantity. (Marshal 72)

In ... parallel success and 'low esteem', the Nancy Drew series resembles Blyton's books. (Shavit 96)

Blyton's books ... would not likely satisfy a sophisticated reader, any more than Nancy Drew. (Landsberg 219)

15. Some later editions of the Hardy Boys books contain the following note in italicized print opposite the list of chapter headings. "In this new story, based on the original of the same title, Mr Dixon has incorporated the most up to date methods used by police and private detectives." This may or may not be true, but with the rewrites, the books lost what little descriptive detail, atmosphere (and even credibility) they may have had. A comparison of the original Footprints Under the Window (1933) with the updated 1965 version shows this all too clearly. For example, in the original, the appearance and background of the villain, Orrin North, are described in some detail:

Orrin North was a big, burly, broad-shouldered man with a coarse, red face, clumsy hands and a stubborn obstinate chin. He was ... a self-made man for he had risen to power and wealth by his own efforts. A fisherman's son, he had worked hard and long until he had bought a boat of his own. From that, by his own ruthless efforts, he had gained control of a small fleet of vessels ... become wealthier and it had been hinted that not all his riches had been honestly earned. In middle life he had bought the fleet of a bankrupt trading company, and by business methods that were not above suspicion of shadiness, he had throttled competition and ... was now one of the most powerful men in the state. (Footprints Under the Window 1933:60-1)

In the later version he is merely "a burly, middle-aged man" whose "rise to wealth had not been entirely honest" (1965:54). The writer panders to the reader (who identifies with the Hardy Boys) by having Orrin North want to hire the boys. In the earlier version, when the boys offered their services, North had told them in no uncertain terms: "You! ... A couple of boys! I don't tell my business to babies!" (1933:62).

CHAPTER TWO. LANDSCAPE, SETTING AND ATMOSPHERIC EFFECTS.

1. Children's adventure stories appear to function similarly in this regard:

Both Tucker and Harding suggest that the experience of fear through stories is an important part of a child's reading ... adventure stories can be [sic] usefully demonstrate that imaginary perils can be survived and Enid Blyton provides these at a very simple and reassuring level. (Ray 1982:119)

2. Birkhead 40, Varma 17-18, Hennessy 8.

3. Ray's observation (cf. footnote 1) suggests that it has indeed been established that children experience fear (albeit, presumably, of a pleasurable kind) when reading Blyton's books. Yet Blyton herself observed that "they know they will never find anything ... hideous, horrible, murderous ... in my books, though there is plenty of excitement, mystery and fun" (quoted by Stoney 201, who observes further that Blyton "sincerely believed that she was providing ... exciting - but never frightening - stories"). Her settings, though, entail, to use Hennessy's phrase, the paraphernalia of fear and it is possible she felt obliged to 'tone down' their ability to threaten. There exists the possibility, of course, that this 'toning down' is merely the unintentional result of imprecise writing, but whether intentional or not, the effect is nonetheless discernible in her books.

4. Unofficially, that is, for technically the island and its ruined castle still belong to her mother, though George will one day inherit them (Ray 1982:163). The Gothic heroine also has a tendency to inherit the Gothic property. Montalt wills the abbey to Adeline and Emily inherits Udolpho after Montoni's death. But where the children view such ownership as something undesirable, Emily disposes of the castle as quickly as possible. (Understandably, given what she endured there.)

5. Five on a Treasure Island, Five Run Away Together, Five on Kirrin Island Again, Five Have Plenty of Fun.

6. Garber, introduction to The Italian, xi; Hennessy 8, MacAndrew 92.

7. Craig and Cadogan have noted of the Nancy Drew books that "ordinary or bizarre, [the settings] are all evoked in the same flat manner by an author apparently deficient in the sense of place" (1981:156).

8. Post-Radcliffean writers, notably Wilkie Collins in The Woman in White, brought the Gothic to England - "after the 1820's, exotic settings tend to disappear from the genre" (Day 33).

9. This trait is common to such buildings: "[Udolpho] seemed to ... frown defiance on all, who dared to invade its solitary reign" (Udolpho 227). Blyton informs her readers three times that The Castle of Adventure frowns down over the valley (25, 40, 48). She commonly uses repetition to drive home her effects.

10. For example, the interiors of Udolpho:

...a great gothic hall, obscured by the gloom of evening, which a light, glimmering at a distance through a long perspective of arches, only rendered more striking. As a servant brought the lamp nearer, partial gleams fell upon the pillars and pointed arches, forming a strong contrast with their shadows....

... a spacious apartment, whose walls, wainscoted with black larch wood ... were scarcely distinguishable from the darkness itself ... Emily was observing the singular solemnity and desolation of the apartment, viewed, as it now was, by the glimmer of the single lamp, placed near a large Venetian mirror, that duskily reflected the scene... (The Mysteries of Udolpho 228-9)

11. For example:

As the twilight deepened, [Udolpho's] features became more awful in obscurity....

The extent and darkness of the tall woods awakened terrific images in Emily's mind ... the gloom that overspread [the Castle] allowed her to distinguish little more than a part of its outline, with the massy walls of ramparts (The Mysteries of Udolpho 227, emphases mine).

12. An absence of introspection or any deeply felt reaction to their surroundings is characteristic of the children in Blyton books. The point will be taken up in a later chapter.

13. Cadogan and Craig (1986) have observed dismissively of this adventure feeling that "this is the extent of the children's emotional reactions to danger and intrigue: they sort of feel it all around them" (339).

14. Interestingly, Dixon argues that fear is at the heart of these books, but it is fear of a rather different type from that found in Gothic:

Fear ... is the emotional mainspring ... the fundamental factor in the whole ideological complex - a fear of what is different or unusual, a fear of the non-conformist and unconventional, a fear of anything that's new and threatens change. (69-70)

15. From the start, real smugglers are assumed to be at work. In The Mysteries of Udolpho, Radcliffe introduces pirates only after having first suggested a supernatural agency.

16. This pattern also recalls the Gothic where belonging to a lower social class seemed to make one more susceptible to belief in the supernatural. Like the children, Emily St Aubert does not really believe in the supernatural either and constantly fights against giving in to fancy. Her servant Annette, though, like Tassie, firmly believes in it and refuses to be dissuaded:

"They say there are plentiful many [ghosts] about the castle: now I should be frightened to death, if I should chance to see any of them. But hush!... I have thought, several times, something passed by me."

"Ridiculous!" said Emily, "you must not indulge such fancies." (Udolpho 231)

17. "'I wouldn't go into that spooky old house for anything'" (The Witch Tree Symbol 1) says Nancy's client, of the building subsequently described as "the dreary Follett mansion" (1).

18. In Northanger Abbey, Catherine Morland guesses that Laurentini's skeleton is behind the black veil. Birkhead observes:

Mrs Radcliffe would have been wise not to defraud Catherine Morland and other readers of the pleasure of guessing aright.... The skeleton of Signora Laurentina [sic] was the least that could be expected as a reward for suspense so patiently endured. (50)

19. This feature helps to give stories which unfold, for the most part, in a "romantic, never-never land" (Tucker 222), an illusion of verisimilitude - a "just possible" quality (Hollindale 30) - and allows children to "feel that the book has a firm basis in reality" (Ray 1982:116). The vagueness in the settings discussed earlier in this chapter also helps to facilitate this. As Hildick has pointed out, "There is no fixing in space or time ... the five could be anywhere or nowhere. The sea could be any sea or no sea at all" (89), and child readers are enabled the more easily, therefore, to relate the setting to their own experiences, more than likely "gained through reading and TV" (Ray 1982:116).

20. Mysterious occurrences can take place in the ordinary world. The first mystery in The Mysteries of Udolpho is that of the elusive stranger who haunts the fishing-house at La Vallee, removes a miniature of Emily and leaves pieces of verse behind. This is not resolved until two-thirds of the novel have elapsed. What is notable, though, is that Radcliffe never suggests that there is any danger or evil in it.

21. Though Craggy Tops is, at this time, Philip and Dinah's 'home', they live with an uncle and aunt. This is only a temporary arrangement until their widowed mother can afford to have them with her permanently.

CHAPTER THREE. THE CHARACTERS: HEROES AND HEROINES.

1. Cf note 8 for another example of stereotypical development.

2. Once characters become less than absolutely good or evil, they are necessarily more complex. By this retreat into moral absolutes, Radcliffe circumvents the possibility of Emily's having to re-evaluate her perceptions not only of her father and Valancourt (something which, in the latter case at least, could have made problematic the requisite happy ending; while she believes him guilty, she is not prepared to marry him), but of her own rigid moral standards and sense of propriety, notable characteristics of the Gothic heroine and ones which are shared by the children in Blyton's books. (This point is taken up elsewhere in this chapter.)

3. Cf "Landscape, Setting and Atmospheric Effects" for other parallels with fairytales.

4. The protagonists of Radcliffean Gothic are aristocrats. The Blyton children are middle class. "Most readers, child or adult, prefer their fiction reading to provide a window on a more affluent way on life, not a mirror reflection of their own, perhaps rather dull life" (Ray 1982:117).

5. They "never dream of defying the code of conduct that their parents have passed on to them" (Fry 50). The keeping of promises, for example, is sacrosanct - though it is the letter, rather than the spirit of the promise which takes precedence. In The Island of Adventure, when Jack promises that he will not use Bill's boat to go to the island, he knows that Bill does not want him to go to the island at all. However, he has not promised not to go in Jo-Jo's boat... Absolute honesty is part of this code. In The Rilloby Fair Mystery, Snubby refuses to accept a prize at the shooting range from Young 'Un, one of the fairground gypsies, who has himself done the necessary shooting:

It took Snubby quite a long time to convince Young 'Un that he thought it wrong to take a prize he hadn't won. Young 'Un ... didn't seem to know what honesty meant where that kind of thing was concerned.

"It's awfully nice of you," poor Snubby kept saying, "but it isn't right." (62)

And Snubby is supposed to be something of a scamp.

6. Tucker has noted a tendency to reinforce as a feature of Blyton's work. "Everything is always made gratifyingly easy ... [and] simple ideas are buttressed" (Tucker 1981:106).

7. These ages appear to remain more or less constant though one is told in Five Run Away Together, the third book, that Julian is now in his teens (27).

8. Interestingly, Moers makes an oblique suggestion that Gothic heroines could be assumed to start life as tomboys, given that the Gothic brings its heroine travel and adventure, often thought of as male preserves.

The figure [of the tomboy] looms large ... in the heroine-creating imagination ... Mrs Radcliffe's heroines, as far as I know them, do not begin life as tomboys but Jane Austen made up the deficiency in Northanger Abbey. Catherine Morland is the only Austen heroine, - but because of her taste for Gothic adventure, the right one - to begin life preferring cricket to dolls (130-1).

However appropriate it may be for a gothic heroine to have a touch of the tomboy, there is no suggestion of this in Radcliffe's ultra 'feminine' and conventional heroines, though there are intimations of tomboyishness in other Gothic heroines, for example Agnes in Lewis's The Monk and Isabella in Walpole's The Castle of Otranto (both of whom have the 'proper' Gothic heroine as foils - Antonia and Matilda respectively) and who can perhaps be viewed as forbears of the nineteenth century tomboys. Cadogan and Craig (1986) note a "tomboy-taming process accepted by writers and readers of nineteenth century girls' fiction" (54). This can be classed as an example of stereotypical development where the character's transformation is as much a convention as the tomboy figure herself. Given that the demands of series fiction do not allow much scope even for stereotypical development, George is never tamed as such, though she does lose something of the almost misanthropic quality she has in Five on a Treasure Island and is forced into a temporary conformity when at school. In Five on a Hike Together, for example, which opens at George and Anne's school, an illustration depicts George wearing a dress, and she has no choice but to accept being called Georgina by her teacher (10).

9. Cadogan and Craig note however that it only became reddish later in the series. "She is blonde to begin with" (1981:154).

10. "Gothic has acquired in many people's mind the assumed modifier 'female' ... because of its main writers and readers" (Wilt 3) and the continued association of 'Gothic' with 'female' is no doubt responsible for MacAndrew's feeling obliged to argue that "Gothic novels were not written and read only by women" (27). The modern Gothic too is sweepingly dubbed a "fiction read exclusively by women" (Russ 666).

11. Some commentators see this "facelessness" as having a beneficial effect insofar as children are encouraged to use their imaginations to flesh out Blyton's rudimentary character sketches.

A child of higher intelligence ... will use [a Blyton book] as an efficient screen on which to project fantasies of his own ... to develop ... imaginative faculties - even to pour a Dickensian inspired richness into that convenient Blyton mould. (Hildick 192)

"Blyton provides an outline: the young reader uses the outline on which to graft his own requirements" (Chambers 125). Chambers views this process as part of what he calls "non-literary reading" and argues that it complements rather than works against literary reading. But Fisher sounds a warning note:

In the case of junior stories, a more specific role playing is assumed, a very personal contact in which the reader feels at one with the character. Yet the concept of 'identification' has been taken sometimes as permission for an author to draw a character in outline, deliberately, so as to allow the reader more freedom. This is simply freedom to substitute for the power of imagination, the flicker of fancy. One of the charms of formula tales, for passive, lethargic, uncritical readers, is that characters stated rather than developed, and stated in the simplest possible terms, are so bland that any child anywhere will be able to substitute himself in the leading role. (Fisher 1986:224-5)

The truth of these assertions, as Hildick and Fisher imply (given the one's reference to intelligent readers and the other's to uncritical readers), will vary, relative to the nature of the child reader in question.

12. One of the reasons for Blyton's success in this regard could be the way in which she herself identifies with her own characters, "a probably unconscious knack of identifying with children in some of their more primitive if least pleasant urges" (Hildick 89). Fry also notes Blyton's 'oneness' with her characters. "It is almost as though the narrator were one of the [Secret] Seven herself, writing a record that Peter could do just as well himself" (49).

13. Their social views are Blyton's own and she has been criticised for giving approval to irrational, intolerant behaviour on the part of her heroes and heroines towards "people of different upbringing, habits and outlook ... [she] seems blind to the consequences of her outlook ... [and] as irrational and abandoned in her irrationality as a child" (Hildick 139).

14. Cf. the older villain/younger heroine pattern described more fully in the next chapter.

15. Much of this recalls Montoni. Radcliffe even hints that underneath the fear and the conflict, Emily is in love with this 'antihero', though she denies it haughtily when, stung by her refusal of his proposal, Count Morano flings the accusation at

her: "It is! It is so; - you - you - love Montoni!" (The Mysteries of Udolpho 265).

16. This will be elaborated in the next chapter.

17. The alternative is to be left out. "'It's bad enough being in the middle of an adventure,' [Anne] said, 'but it is much, much worse when you're left out'" (Five Fall into Adventure 183).

18. Compare, for example, "Nearer, towards the west, opened the mountain vista which Emily had viewed with such sublime emotion ...; a thin dusky vapour ... ascended and caught the sunbeams, ... kindled up into a crimson tint and touched with exquisite beauty the woods and cliffs" (The Mysteries of Udolpho 33-37).

19. Lucy-Ann in the Adventurers who, unnerved by Tassie's tales, wonders fearfully whether the wicked old man who once owned the castle is still alive and still doing wicked things (The Castle of Adventure 214).

Pam in the Secret Seven, whose squealing in fear nearly gives away the Seven's secret meeting place and brings Peter's wrath down on her head (Well Done, Secret Seven 33-37).

Nancy Drew's friend, Bess, who is "sensitive by nature" (The Witch Tree Symbol 55).

20. Valancourt, for example, recommends himself to Emily by his consideration for her father and the quality of his (Valancourt's) conversation. "They talked of the scenes they had passed, of the natural history of the country, of poetry ... in the pauses of conversation [Valancourt] frequently fixed his eyes pensively on [Emily's] countenance, which expressed with so much animation, the taste and energy of her mind" (The Mysteries of Udolpho 41-2, emphasis mine).

21. But Jack is fourteen, Philip thirteen and Dinah twelve. Julian is either twelve or thirteen.

22. For example, "Everyone voted that it was a truly wizard lunch - two hard boiled eggs each, fresh lettuce, tomatoes, mustard and cress, and potatoes baked in the fire in their jackets - followed by ... slices of tinned pineapple, very sweet and juicy" (Five Have a Wonderful Time 55).

CHAPTER FOUR. THE CHARACTERS: VILLAINS.

1. As noted in Chapter 3, later Gothic had witnessed a move toward humanizing the villain/antihero and making him the central figure of the Gothic novel. The Italian, post-dating Lewis's The Monk, reflects this insofar as Schedoni is a stronger and more substantial presence than either Montoni or Montalt, and Radcliffe attempts to evoke reader sympathy for him on occasion. When Ellena collapses on the beach, Schedoni is taken aback to find himself "sensible to some touch of pity" (The Italian 223) and there is no doubt that his emotions on discovering himself to be - or so he thinks - her father, are genuine. However, "in the end, Radcliffe ... estranges our sympathy from him for good: he commits an act of murder and suicide that brands him as inhuman" (Napier 145). Schedoni thus exemplifies what Napier describes as Radcliffe's toying with the creation of potentially complicated characters but retreating into moral absolutes (13), a point also noted in Chapter 3.

2. The issue of character development, stereotypical or otherwise, in Gothic was alluded to in Chapter 3. MacAndrew, for example, believes that "villains ... are the means through which the heroine attains maturity" (994), while Napier claims that Gothic novels do not reflect growth and change of their heroines at all, in which case the portrayal of the villain is merely a component of a "formulaic system of creating a certain kind of atmosphere" (29).

3. Curiously, Ray refers to "the 'Barney' books with their Gothic novel element" (1982:170), which also suggests, rather puzzlingly, that Blyton's other books do not have this quality.

4. "In creating characters, [Blyton] tends to emphasise continually one outstanding feature" (Ray 1982:201-2). The result is that most of her characters - not only villains - have a 'leitmotif' after the manner of Dickens. For example, Tonnerre's booming voice; Mr Lenoir's nose which turns white when he is angry (Five Go to Smuggler's Top); George's tomboyishness. Gothic examples include Schedoni's large, sunken eyes and the dark flush of suppressed fury which sometimes covers his paleness (The Italian 35, 51, 175, 220).

5. According to Modleski, Gothic is largely about female paranoia (68ff).

6. Cf. chapter 2, note 1.

7. Jo-Jo shares the hypocrisy characteristic of some Gothic villains (especially those of later Gothic) except that in Gothic, this is usually to suggest complexity rather than mere deviousness.

8. Fisher 1986:224, Tucker 1981:109.

9. She is swiftly disillusioned. On approaching close enough to see his face, she experiences the inexplicable revulsion/fear characteristic of the Gothic heroine in the presence of the villain: "Ellena ... shrunk as from an enemy" (The Italian 221).

10. There is a curious, if somewhat tenuous, connection between children's fiction and Gothic in their use of scientists as characters. MacAndrew comments that "mad scientists" like Frankenstein are an important feature of Gothic - later post-Radcliffean Gothic - and that "Gothic fiction uses these figures in its exploration of madness" (174). Blyton's books do not explore issues like this though Terry-Kane (another scientist) does tell Pottersham "You must be out of your mind" (Five Have a Wonderful Time 137). Tucker has noted the children's "encounters with evil scientists out to dominate the world" (1981:159) and cites The Mountain of Adventure as an example of this. Other Blytonian scientists include George's father, the acerbic Uncle Quentin, a dominating presence in the Famous Five books despite his peripheral status, and Mr Lenoir, the 'semi-villain' of Five Go to Smuggler's Top. For Blyton, scientists have an inherent mystery value and are, by definition, eccentric. (Details of their work are irrelevant to the children's exploits and therefore not given.)

11. This way of thinking is also evident in Radcliffe's writing, despite the foreign settings and continental characters:

[Adeline] had become a tolerable proficient in English ... and the instruction of La Luc ... now served to perfect her. He was partial to the English, he admired their character and the constitution of their laws and his library contained a collection of their best authors.... Adeline found that no species of writing had power so effectually to withdraw her mind from the contemplation of its own misery as the higher kinds of poetry, and in these her taste soon taught her to distinguish the superiority of the English from that of the French. The genius of the language, more perhaps than the genius of the people, if indeed the distinction may be allowed, occasioned this.

(The Romance of the Forest 261)

In The Mysteries of Udolpho, Emily's father "taught her Latin and English, chiefly that she might understand the sublimity of their best poets" (6).

12. Though MacAndrew argues with justification that "the Sentimental and Gothic novels were not written and read only by women" (27), Jane Austen's Northanger Abbey demonstrates how Gothic was generally perceived as very much the preserve of female readers, and Catherine Morland expresses surprise on discovering that Henry Tilney has read The Mysteries of Udolpho, while Modleski, tracing the Modern Gothic's roots back to Radcliffe, heads her chapter "The Female Uncanny".

13. "Imprisoned, abandoned, deceived, terrified, Emily stands up to fate and Montoni because the 'luxury of conscious worth' makes her proof against the real terrors" (Wilt 3).

14. Emily spends most of her time at Udolpho a prisoner, and because she is the focus of the story, the reader sees events from her perspective. As her perceptions of what is happening in the castle are based either on servants' reports or what she happens to overhear in passing, the overall impression is a vague one of Montoni and his men carousing, brawling and entertaining women of dubious reputation. (This vagueness in Gothic descriptions, of course, is a typical aid to the atmosphere of the castle; Montoni and his men's activities are that much more frightening because Emily does not really know what is happening.) For example,

In the hall, confusion and tumult still reigned. Emily, as she listened anxiously to the murmur that sounded along the gallery, sometimes fancied she heard the clashing of swords.... She was recalled by the whispering voice of Annette ... "the Signor, ma'am, and all the Signors, and a great many more [are fighting]" (The Mysteries of Udolpho 315-6)

and

On reaching the further end [of the gallery], she heard distant sounds of merriment and laughter. It was the wild uproar of riot ... female voices mingling with the laughter ... confirmed her worst surmise, concerning the character of Signora Livona and her companions.... [Emily] beheld herself in the remote wilds of the Appenine, surrounded by men, whom she considered to be little less than ruffians, and their worst associates, amid scenes of vice from which her soul recoiled in horror. (383-4).

Because of this shadowiness,

The many and terrifying dangers which threaten Emily at Udolpho are never clear. At one moment, it seems to be a forced marriage, at another, rape, at another, the theft of her remaining estates, at another, supernatural terrors, but none of these comes to pass. (Punter 67)

15. It is paradoxical in the sense that the heroine's predicament and her overcoming it are both the result of the actions of a man, but infinitely predictable in its indication of the essential powerlessness of women, seen as a fact of (late eighteenth century) life.

16. The term "male characters" is rather vague in that it encompasses both villains and heroes. In this instance, Day is obviously referring to villains, who are apparently omnipotent until overcome in the final stages of the novel. As far as heroes are concerned, however, "Radcliffe ... assumes ... that men can be afraid.... The late-Renaissance conventions of masculine

control in an orderly universe ... are swept aside" (Doody 571). Consequently, the hero too is depicted as vulnerable and powerless at times and Vivaldi and Theodore both experience imprisonment. (Blyton's heroes are also locked up sometimes and are also shown to experience fear, albeit to a lesser degree than their female companions.)

17. The Gothic heroine's feeling of moral superiority is also a type of snobbery.

18. Barling, like Pottersham in Five Have a Wonderful Time, is insane, though Blyton does not actually explore the issue of madness (see note 10 above). She just uses the mad villain as a stock figure. Her books do not allow for psychological/emotional detail and unpleasant details of insane behaviour would in any case be inappropriate to children's fiction. The reader's impression of Barling is not that of a lunatic, but rather just a desperate man who does not want to see his criminal activities brought to a halt. Other characters, however, repeatedly suggest that Barling must be insane and the narrating voice agrees. "Mr Barling was a little mad" (Five Go to Smuggler's Top 164). It seems a bit extreme, however, for the police inspector, on hearing that "Mr Barling had actually offered to buy plans for draining the marsh, and how he had frankly admitted to being a smuggler", to comment so emphatically "He's mad, of course!" (184).

19. Cf. Chapter 2, note 17.

20. Landsberg 88; Hollindale 31; Tucker 1981:108.

21. Good adults, like Gothic heroes, are also vulnerable.

22. See also Shavit below.

23. The term 'pseudo-parent' is Shavit's (101).

24. This could also be a reason for the Hardy Boys/Nancy Drew books' greater emphasis on the apparently supernatural, as noted in Chapter 2.

25. For example, "'You have seen it lately, perhaps, reverend father,' added Vivaldi, with a penetrating glance" (The Italian 49) and "'Pardon me ...' said the Confessor [to the Marquesa] ... 'because the law of the land forbears to enforce it, you, my daughter ... would think that virtue bade her live'" (168).

26. Examples of these are to be found in The Circus of Adventure, Five Run Away Together and Five on a Treasure Island respectively.

27. In the Knight paperback edition of Five Go to Smuggler's Top, this character is called Mr Lenoir and will be referred to thus elsewhere in this chapter. There is, however, a character called Mr Andrews in Five Go Off to Camp, also a pseudo-parent with

negative attributes. Shavit appears to have confused the two. Similarly, in the Knight paperback of Five on Kirrin Island Again, the character Shavit calls Mr Corton is called Mr Curton and will henceforth be referred to thus.

28. This is not strictly true. Mrs Stick has a dog named Tinker to which she is devoted. The children re-name it Stinker and tease it unmercifully. On one occasion, it narrowly escapes being savaged by Timmy and Mrs Stick reacts with dismay and horror (Five Run Away Together 38-9). Similarly, Vosta in The Rilloby Fair Mystery owns two chimpanzees whom he loves dearly; he is also fond of Barney's monkey, Miranda, and Snubby's dog, Loony. Barney tells the others, "Vosta's a magician with animals" (89).

29. If one accepts MacAndrew's interpretation of The Mysteries of Udolpho - that Emily's growth as a person depends on coming down from the Gothic mode and accepting the mundane reality of Montoni's being just a bandit rather than a diabolic figure (126) - one can argue that a similar device appears to be at work here, insofar as the children are forced to revise an inaccurately formed impression. However this does not have the same implications as it does for the Gothic heroines, as Blyton reduces it merely to a matter of mistaken identity. The children are not wrong about the rather fanciful idea that there might be a smuggling operation in progress, only about the identity of the man behind it.

30. The third thumb belongs to the Sticks' son, Edgar. (Presumably the Sticks only have one hand each.)

31. Mrs Stick makes this threat early on. "'I'll poison that dog of yours!' said Mrs Stick, furiously.... 'You look out or I'll poison him!' (Five Run Away Together 39).

32. Where Blyton's books reveal their Gothic roots most clearly in their character relationships, the Hardy Boys/Nancy Drew stories reflect them more obviously in their preoccupation with the supernatural, which is less marked in Blyton.

CONCLUSION.

1. The terms 'fantasy', 'romance' and 'thriller' are used by Day (2), Tompkins (243) and Neill (90) respectively in their examination of the Gothic.
2. Cf. chapter 2. These examples tie in with the sense of security which pervades even Blyton's Gothic-style settings. They are that much less threatening because "everything is always made gratifyingly easy" (Tucker 1981:106).
3. Examples of the former may be found in Five on a Treasure Island and Five on Kirrin Island Again. Examples of the latter appear in Five Go to Smuggler's Top and Five on a Secret Trail. The Island of Adventure contains both.

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