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Unraveling the Complexities of Time Slip in Philippa Pearce's *Tom's Midnight Garden*

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Abstract:

Tom's Midnight Garden (1958) by Pearce (1920- 2006) is an exemplary novel of time slip device, blending fantasy and realism, through the spatiotemporal journey, by Tom of the title from the polluted present of 1950s, into a Victorian garden, standing for rural utopian past. The story is stimulated by the biographical childhood memory of the author. The text is closely linked to the context of its production on the socio-political, historical and cultural levels. The book was published after World War II at hard times owing to the loss of empire and a series of political failures, leading to economic decline and social discontent. Frustration prevailed among people. Like other writers, Pearce attempted to remind her readers of their glorious past as to enhance their national sense of identity. It is didactic book that is imbued with conservative ideology. The book integrates various complex themes and genres.

Purpose of study: To refute the claim that children's literature is simple, intended only for entertainment. Instead, the book reveals the fact that children's literature can be socio-politically committed, aimed to construct docile subjects, imbued with inherent ideologies.

Methodologies: The paper employs Marxist, historic, psychoanalytic, in addition to formalist approaches to the text.

Key words: time slip, fantasy, realism, ideology, history from below.

Time slip is a narrative device which involves time travel, particularly to the past, by means of a magical object. It is frequently manipulated in such genres as science fiction, fantasy and children's literature. It has acquired a noticeable significance in the post World War II decades. In the British context, these decades imply the loss of Empire, shaking of the stability of social structure owing to the growing power of the working class and women, in addition to environmental degradation resulting from noise and pollution caused by factories, automobiles, and railways. These were hard times, so that it was logical to look backward for utopian, glorious, past England. Many of the British books of that period have concentrated on celebration of "shared values dating from the past rather than looking to the future" (Tucker 143). From a political perspective, it was important to provide young children, in particular, with attractive books which reflect a positive optimistic view of the world around. One of these books is *Tom's Midnight Garden* (1958) by Philippa Pearce (1920 - 2006). *TMG* is a time slip fantasy and a children's book that introduces Victorian England as a utopia, so as to raise the national sense of identity among the British young readers.

1. Aims and Methodologies of the Study

The major aim of this paper is to refute the claim that children's literature is innocent, simple, or ideologically free. Children's fictional books are capable of dealing with complex themes that were frequently present in adult literature only. Further, children's books are produced by adults who have their own ideological agendas, and who attempt to implant their ideologies into the children's minds in order to direct the way those children think. Children's literature is "at root about power... Adults write, children read.... Children's books are thus *inevitably* didactic"(Hunt 14). Therefore, "what is lurking behind the apparently innocent children's book is in fact something very intrusive, controlling, and often downright sinister"(Rose 14). Hence, the traditional notion that children's literature is intended only for entertainment is no longer valid, as these books are socio-politically and culturally committed and imbued with covert ideologies in order to construct a docile subject (child).

In this study, Pearce's *Tom's Midnight Garden* is deliberately chosen for its intricate layers of meanings. Apparently, the book tackles a very simple story of a post-World War II British child who incidentally slips spatiotemporally into a Victorian garden to enjoy his time with a playmate. Yet, underneath this naïve surface, the book provides a very complicated blend of various genres as fantasy, realism, time slip, adventure story, psychological novel, epistolary novel, magical realism, frame narrative and children's literature. In addition, the book tackles many serious themes such as time, aging and death, childhood memories, loneliness, loss, modern

predicament, empowerment, friendship, along with war at the background. In addition, the book contains intertextual and autobiographical elements. Through time slip—a very simple narrative device—Pearce produced a very complex and rich book.

This paper investigates Peace's deployment of the time slip device in *Tom's Midnight Garden* in a manner that conveys both her private and public concerns and tendencies. The paper uncovers Pearce's implicit ideological stance in relation to the socio-historical and political context in which the book was produced, illustrating the fact that texts written for children do not portray childhood as it was or is, but portray childhood as the writers wished it to be seen for political, sociological or dramatic reasons" (Hunt 14). Further, the paper also investigates whether the book is politically regressive or radical.

The methodology of the paper combines textual as well as contextual analyses, exploiting formalist, Marxist, historical and psychoanalytic schools of criticism. The Marxist approach to the text is employed in relation to the concept of ideology, while the historical approach focuses on the features of history from below. The psychoanalytic approach focuses on Freud's analogy of a dream to a work of art.

Some of the methodological tools utilized in the paper are Raphael Samuel's view of "History from below", Nicholas Tucker's "Twentieth Century British Publishing"(2009), Peter Hunt's "Instruction and Delight"(2009), Terry Eagleton's *Marxism and Literary Criticism* (1972), Pierre Macherey's *A Theory of Literary Production* (1978), Louis Althusser's *Lenin and Philosophy* (1971), and Sigmund Freud's "On Dreams"(1900).

2. Theoretical Background

Tom's Midnight Garden is an intricate book that can be approached through various critical trends such as the psychoanalytic, Marxist and historical schools of criticism. Psychoanalytic criticism views a work of art as a dream, which expresses "the secret unconscious desires and anxieties of the author"; hence, a literary work is seen as a "manifestation of the author's own neuroses"(Delahoyde 1). In his/her analysis, a psychoanalytic critic decodes a writer's thoughts and conflicts which are "represented symbolically by means of similes and metaphors, in images resembling those of poetic speech"(Freud 26). Delahoyde elaborates:

The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as 'symbolism' (the repressed object represented in disguise), 'condensation' (several thoughts or persons represented in a single image), and 'displacement' (anxiety located onto another image by means of association). (1)

Hence, psychoanalytic criticism examines the relationship between a work of art and the inner self of its author. Marxist and historical criticism, on the other hand, are concerned with the relationship between the text and its exterior context.

Marxist critics assert the close relationship between a work of art and its political, economic, historical contexts. In the preface of his book, Eagleton rejected the illusion of neutrality of a work of art and explained that the literary work is the product of "the historical conditions which produce it"(i). Marxist criticism is also concerned with understanding the ideology inherent in a given text. Ideology includes "the ideas, values and feelings by which men experience their societies at various times. And certain of those ideas, values and feelings are available to us only in literature. To understand ideologies is to understand both the past and the present more deeply" (Eagleton i). Similarly, in his work, Pierre Macherey maintains that:

Literary works are determined by the history of literary production from which they receive the means of their own realization..., a book never arrives unaccompanied: it is a figure against a background of other formations, depending on them rather than contrasting with them. It is, like all products, a second reality, though it does have its own laws. (53)

Pierre points out that the ideology of any text lies in its silence, gaps, and incompleteness. He elaborated that what is important in a text is what it does not say. In a related context, Althusser maintains that literature is one of the Ideological State Apparatuses (ISAs) which "function massively and predominantly by ideology" (146). He adds that literature plays a role in spreading and reinforcing a dominant ideology which is accepted by "the ruling class" as a common sense view of the world (146). In addition to Marxist criticism, historical criticism is equally concerned with the context of a book.

Historical criticism, according to *Oxford Biblical Studies Online*, investigates the original meaning of the text in its historical context, to establish a reconstruction of the historical situation of the author as well as the recipient of the text ("Historical Criticism," def. par. 1). *The Encyclopedia Britannica Online* states that historical criticism is based on the context in which a work was written, including facts about the author's life, historical and social circumstances of the time("Historical criticism", def. par. 1). Historical critical procedures used to examine the text's historical origins are the time, the place, sources, events, dates, persons, things and customs implied in the text. Therefore, 'history' is the key word which links Marxist criticism and historical criticism, along with time slip narrative device.

According to *the Online Encyclopedia of Science Fiction*, time slip involves 'natural' time transfer, which is a popular device especially in fantasy, as it brings about 'past conflicts', and history into geographical proximity. It also implies displacement of "individuals very slightly in time, so that they are both part of, yet subtly alienated from the present" ("time slip", def. 1-3). Krips elaborates that time slip narratives achieve "an appropriate orientation to the present in terms of the past" (52). In time slip narratives, a character (or a group of characters) travels from one time to another. As a result of the historical investigation, the reader's intellect is drawn to establish parallelism and contrast between the socio-cultural conditions of the two periods of time.

Interrelated with history are the current themes of time slip like nostalgia, either to a particular place or time, escapism, loss, utopia, dystopia, memory, the Fall, childhood and growth ...etc. The typical plot of time slip narratives introduces a temporal journey through time by unknown means (Palmer 146). Thus, the plot of this genre, Frenzel points out, frequently "presents the events ... in a separate time structure"(3). Time slip presents a spatiotemporal journey that focuses on a particular theme, and initiated by a supernatural object.

Encounter with figures from other historical epochs is frequent in the protagonist's journey. The protagonist in time slip narratives "slips back in time, characters from the past reappear in the present, or both" (Cosslett 243). Sometimes in his time travel, the protagonist encounters "past and future 'versions' of himself several times" (Frenzel 6). That is; he may meet himself as a child or an adult. Cosslett comments that the child protagonist "does some form of archival research to establish the truth of his or her experience of the past; the experience of the past becomes part of a theme of moving on, growing, accepting change, death and loss" (244).

In time slip stories, the protagonist has no control on initiating or terminating the journey and is either left "marooned in a past time [that] must make the best of it, or is eventually returned by a process as unpredictable and uncontrolled" (Schweitzer 112). Characters who "experience frustration of the will in a time travel context do so because of their inconsistent intentions: they attempt to do something of which they already *know* they won't achieve"(Frenzel 17). Marquis points out that time slip narratives often focus on "a socially alienated child"(1). The protagonist usually has an unstable emotional state at the beginning of the story. Cosslett observes that time slip narratives always introduce:

A deracinated child [who] comes to stay in a new locality; a special place, often in conjunction with a special object, provides access to the past; an empathetic bond is formed with a child in the past; a connection is made between the past experience and the memory of someone still living. (243)

Some motifs are recurrent in time slip narratives. "Empathy" is obviously central to the experiences of the past in time slip narratives: "the child is transported into a past world in order to visit the familiar world of the past child, and the empathy between them often goes so far that they can be seen as each other's alter-egos" (Cosslett 253). Marquis illustrates that a typical motif in time slip stories is the mirror in which one's image dismantles, allowing a different figure to emerge, with an interest in the "problematic construction of subjectivity"(1).Cosslett adds that " a supernatural element is sometimes present in order to effect the movement between past and present"(244).

Further, the element of "discovery" is always present (Cosslett 253). In many time slip narratives, there is the excitement of discovering and entering someone else's history, across time and sometimes across culture, class and even race" (Cosslett 250). The slip in time can also be a slip between cultures in some stories (Marquis 1). Also, there is the motif of the imaginary companion (Cosslett 253); an elderly woman usually plays an important role.

The perspective, Frenzel argues, of this genre, is often written from the first-person perspective, and even when a novel is written in the third person, it may be very focused on the main character (4). The setting in the traditional time fantasy novels is usually an old house, or a mill.

Writers manipulate slip narratives in a number of functions. Frenzel points out that the major function of time slip device is that "it is often used as a vehicle for social criticism and negative utopia"(1). Further, "the time-slip narrative realizes ... the edgy pleasures of psychic and cultural transgression. This ... also discovers a whole set of potential histories in the fraught world of a child who is on the way to becoming adult"(Marquis 1). Therefore, a time slip device has social as well as psychological functions.

The idea of a time slip has been utilized by a number of science fiction and fantasy writers in the late 19th century by Mark Twain (1835-1910) who wrote *A Connecticut Yankee in King Arthur's Court* (1889). Another prominent contribution to the genre is H. G. Wells' (1866- 1946) *The Time Machine*(1895) which greatly influenced E. Nesbit (1858-1924), who made use of the idea of time travel in several of her fantasy stories for children published at the beginning of the twentieth century, including *The Story of the Amulet and Harding's Luck* (1906). Almost thirty years later, in the year 1939, two time fantasy children novels were produced: *The Ship That Flew* (1939) by Hilda Lewis (1896- 1974) and *A Traveler in Time* (1939) by Alison Uttley (1884- 1976).

Fifteen years later, Lucy Boston (1892- 1990) produced a prominent time fantasy novel, *The Children of Green Knowe* (1954). Next comes Philippa Pearce's (1920- 2006) *Tom's Midnight Garden* in 1958. This genre

reaches its climax in the 1960s and 1970s. This is evident in such works as *Stig of the Dump* (1963) by Clive King (1924-); *Earth fasts* (1966) by William Mayne (1928- 2010); *A Pattern of Roses* (1972) by K. M. Peyton (1929-); *Carrie's War* (1973) by Nina Bawden (1925); *The Ghost of Thomas Kempe* (1973), *The House in Norham Gardens* (1974) and *A Stitch in Time* (1976) by Penelope Lively (1933-); *It* (1977) by William Mayne, and *A Chance Child* (1978) by Jill Paton Walsh (1937-). Marquis maintains that Philippa Pearce's novel, *Tom's Midnight Garden*, is among the most remarkable slip narratives.

3. *Tom's Midnight Garden*

Tom's Midnight Garden was awarded a Carnegie Medal in 1958, since its publication, it has "received probably more critical praise than any other post-war book" (Hunt 137).

3.1 The Formalist Reading

As a typical time slip plot, the text introduces the transposition of the child, Tom, from his family home to the Kitson's upstairs flat of Uncle Alan and Aunt Gwen, who live in a big house with no gardens. Therefore, Tom was feeling resentful about separating from his family. This opening is crucial as "We can see both Tom's background, where he comes from, the past, the people he's leaving behind, especially his brother, Peter, whom he will miss so much, and the car and the driver who are going to carry him into the future"(Pullman 9). Hence, the very opening of the novel represents movement of the protagonist from past, to present into future in a manner that recalls T. S. Eliot's lines:

Time present and time past
are both perhaps present in time future
and time future contained in time past.
If all time is eternally present
All time is unredeemable. (1-5)

Awake till midnight, Tom hears the clock striking 13, functioning as the magical object that will facilitate the protagonist's initiation of the journey to the past. When he goes out to explore the matter, he sees the back door open on a large, sunlit garden. This is repeated every night. Tom slips into the past, to Victorian rural England, through entering this garden. Ness (4) explains that it does not take Tom a long time to become addicted to these midnight visits to Hatty, as a child, and the magical garden in which he can actually walk through things. Because the author mixes realism with fantasy, the realistic plot incidents are developed in a linear structure, whereas the fantasy incidents employ the flash back and flash forward movements of the plot.

Tom documents his midnight daily adventures in letters to his brother Peter. Further, he begins to contrive reasons to prolong his stay with his uncle. Gradually both Hatty and Tom grow older, but Hatty's growth is faster. She becomes an adult courting someone called Barty, and at this

juncture, the season of the garden turns to winter. Tom always sleeps in Hatty's time, but wakes up in his own time. It is Hatty's garden, as by her leave, Tom cannot enter it anymore.

On his last night at his uncle's home, Tom goes downstairs, but he finds no garden. He finds instead some bins belonging to the present. His noise there wakes up several residents. He desperately starts to shout Hatty's name. Next morning, Mrs. Bartholomew, the landlady, summons Tom and reveals for him the fact that she is Hatty. She longs for her past, and that is why she always dreams of it. Tom has slipped into her dreams. On his departure, Tom hugs Mrs. Bartholomew in a strange way as if she is his mate.

Time as a theme is the unifying factor of the various genres and approaches of the book. "‘Time fantasy’ is not just the name of the genre into which *Tom's Midnight Garden* is classified, but it indicates that this is a fantasy novel dealing squarely with the wonders of Time"(Shirasu 79). *Tom's Midnight Garden* describes "the way in which a child of modern times [Tom] comes to enter [or *slips*] imaginatively into the lives of a period two generations ago [Hatty]"(Rustin and Rustin 207). The book deals with "relationships between children now and in the past, and between childhood and place"(Montgomery 205). Shirasu argues, "the story moves back and forth between the world of Tom's reality at the Kitsons and the world of fantasy shared by Tom and Hatty in the midnight garden"(84).

The common themes of time slip narratives are passage of time, memory, escapism, nostalgia, utopia and dystopia. Time is the central theme in *Tom's Midnight Garden*. Pullman argues that the book is "a lens through which we can see something more clearly, and the something in this case is that mysterious thing called time"(1). *Tom's Midnight Garden* deals with "the wonders of time"(Shirasu 79). Fisher asserts that in this book, "the author is preoccupied with Time and its problems" (124). Her preoccupation is clearly reflected in Tom's desperate search for the truth about Time. Pearce (in 1977) explains the reason why she set out to write this story about Time:

One of the things most difficult to believe with your imagination as well as with your reason is the change that Time makes in people. Children themselves often laugh aloud at the idea that they will ever grow old; that old people have ever been children. I tried to explore and resolve this non-understanding in the story of Tom Long and Hatty Melbourne. (*Chosen for Children*: 99)

To accomplish this aim, Pearce makes two contemporaries—Tom and Hatty-- come into contact with each other, though there is a considerable generation gap between them.

The central characters, Tom and Hatty, are first depicted as two unhappy, displaced children sharing their time together in the timeless garden as playmates . Shirasu (89) points out that the relationship between Tom and Hatty started in Chapter 2, entitled, 'The Cousins', which refer to Hubert, James and Edgar, together with a little girl called Hatty. Although most of the people in that garden cannot see Tom, Hatty can. Further, she is willing to be his friend. She has a tendency to tell some lies—including that she is a princess—but she is funny. Also, she is willing to build a tree house with him. In chapter 2, Shirasu (91) states that Hatty entertains Tom by showing him an interesting plant in the greenhouse. In Chapter 11, Tom shows Hatty how to make a bow.

Marlina (615) points out that Tom found a wonderful landscape beyond the garden such as beautiful river, and green large meadow and Ely tower. Tom was invisible to a maid and James, while visible to Abel, who takes him for a devil. Tom was happy spending his time with Hatty: playing in the garden and skiing in the frosted river.

With the passage of time, those children had to learn that joy is not perpetual in human life, so they had to move toward experience. In Chapter 12, Pearce introduces grief and cruelty into Tom and Hatty's Garden. As a result of the stray geese incident, Tom witnesses with tears Hatty's real identity being disclosed by her cold aunt, Mrs. Melbourne. He also witnesses a much younger Hatty crying for her dead parents in a corner of the garden. In Chapter 13, Hatty begins to outgrow Tom.

Shirasu (92- 93) points out that after the accidental fall from the tree in Chapter 16, Hatty grows up quickly. When Tom visits Hatty in her bedroom in Chapter 18, even he recognizes the age difference between them. Tom's mental development is reflected when he realizes that "Time had taken this Present of Hatty's and turned it into his Past"(143; ch. 18). Tom was afraid to lose Hatty and he was shocked to find his playmate changed to be a grown up woman. The subtle psychological distance Tom feels towards Hatty, is evident here, as a result of the growing gap in age.

Hatty appears as a grown-up woman from Chapter 20 onwards. Tom and Hatty's relationship is now adult versus child. At this stage, Hatty is depicted as a typical Victorian young lady, wearing a dark-colored long dress, and with her hair done up. As she grows older and her social life gets busier, Tom becomes more and more insubstantial for her. There is a series of events on the special day when Hatty's life changes dramatically. The first in the series is the departure scene of Hatty and Tom for Castleford. It is followed by the skating scene all the way to Ely on the frozen river. Despite the apparent difference in their ages and height, Tom and Hatty are once again harmoniously involved in their own world as in the garden as children of the same age. However, this is the last splendor in their garden because Hatty loses her ability to see Tom at the end of this journey. The last in the series depicts their return journey home in young Barty's gig in

the moonlight. Hatty returns in the company of Barty -- her future husband, not Tom. Here, the author presents the themes of separation and loss.

In this novel, the progress of time is twisted. What is considered a day for Tom is deemed months for Hatty. When Tom tells Hatty: "I shall see you tomorrow", Hatty replies "you always say that, and then it's often months and months before you come again"(149 – 50; ch. 18). Paradoxically, in the novel Hatty grows up while Tom does not, which is possible because of the text's "peculiar temporal structure" (Nikolajeva 219). In Tom's time, he comes to the garden every night. Therefore the discovery of Hatty's change is such a shock. 'Hatty had been growing up, just like the other Melbournes, and Tom had never noticed it, partly because they had been together so much and partly because he was not observant of such things'(144; ch. 18).

When Tom invites Peter to see Hatty, while they are on the top of the tower in Ely, Peter remarks: "that's not Hatty: that's a grown-up woman"(195; ch. 24). Peter brings Tom's awareness to the passage of time. Shirasu (94) comments that Tom's ambitious plan "of exchanging his own Time for an Eternity of Hatty's and so of living pleasurably in the garden forever" (167; ch. 21) has been spoilt. Tom is "jealous of her life outside the garden and without him, and when she says that he is always welcome, he 'noticed that she spoke to him as if he were a child and she were not'(144; ch. 18). Tom realizes "she might step forward into my Time, which would seem the Future to her, although to me it seems the present.... Whichever way it is, she would be no more a ghost from the past than I would be a ghost from the Future. We're neither of us ghosts; and the garden isn't either"(171; ch. 21).

Now Hatty is "protective and sisterly towards Tom, as she grows older and is no longer so involved in their play together"(Rustin and Rustin 208). On the eve of Hatty's wedding, the center of the garden is struck by lightning, Hatty says to Tom, that the garden was changing all the time, because nothing stands still, except in our memory. Shirasu (81) comments that towards the end of the story Tom and Hatty's relationship dramatically changes into the one of 'young and old.'

The last two chapters of the story deal with Tom and Hatty's reunion/encounter in the world of reality. Marlina (616) maintains that at his last day at Kingston's flat, Tom felt panic because he lost the Midnight Garden. He screamed when he could not find Hatty. In fact, the next morning, when asked apologize to Mrs. Bartholomew, he got surprised that he found his friend again - Hatty in a different age, an old woman. Mrs. Bartholomew is a stranger for Tom, while she cannot believe the boy in front of her to be "a real, flesh-and-blood boy" (208; ch. 26). The story concludes with the homely scene of tea time in the sitting-room. Pearce

does not reveal what happens at the end of the story until the very last sentence of the book, uttered by Aunt Gwen: "he put his arms right round her and he hugged her good-bye as if she were a little girl" (218; ch. 27). This is the most moving scene.

Carpenter notes that the novel is didactic for young children as it depicts Tom's acceptance that "time must be allowed to pass, and growth and even old age must be accepted as necessary and even desirable facets of human existence"(220; ch. 27). This is evident with Tom as his "scheme to remain in the past forever doesn't work" (Cosslett 253).

In time slip narratives, the protagonist usually slips into the past by means of a supernatural, or magical object. This object here is the grandfather's clock. It is "screwed into the wall, which keeps correct time, but doesn't strike the hour correctly. It is loud enough to" keep Tom awake—allowing him to hear that thirteenth strike, which makes him curious enough to head out of the flat and down to the clock for a bit of exploring"(Ness 1). Tom can still slip into the garden every night whenever the clock strikes thirteen. Pullman maintains that:

The grandfather clock that strikes thirteen when it should strike midnight undoes our normal time, ..., and allows us an hour of a different time from somewhere, or somewhen, else. It does this through the person of Tom, who experiences these different times. (1)

Hence, the clock has dual functions: "it chronos, it takes Tom closer to his departure, it kairos, it is his password to the garden" (Nikolajeva 217). The clock therefore turns to both a friend and enemy to Tom : " It would tick on to bedtime, and in that way time was Tom's friend; but after that, it would tick on to Saturday, and in that way time was Tom's enemy "(157; ch. 19).

The presence of the clock in the story is both visual and aural. The grandfather clock has the picture of an angel as well as the quotation from the Bible. Shirasu (81) notes that the angel decorating the dial of the grandfather's clock, in Chapter 20, is revealed to be the angel of the Book of Revelation in Chapter 10. Verse 6 that ends with "that there should be time no longer." "Time No Longer" is also written on the pendulum of the grandfather clock. Tom discovers the meaning of the angel with the help of the grown-up Hatty in Mrs. Melbourne's house. Further, the grandfather's clock "provokes arguments between Tom and Uncle Alan about scientific, regular time, and the imaginary 'time no longer' which Tom experiences in the midnight garden"(Rustin and Rustin 212).

The place into which the protagonist slips in this book is the magical garden. It is the central symbol of the novel. The garden stands for Eden, an Arcadian like place, temptation, and man's life cycle. First, the walled garden in this work symbolizes "the sheltered security of early childhood" (Pearce; *Chosen for Children*: 99). It is also "a Garden of Eden, a symbol of

Tom's and Hatty's innocence" (Rees 44). It has a link between a spatial concept (the garden) and a temporal state (the childhood) (Jones 213). In the garden, both Tom and Hatty step out of their chronos into kairos. Both of them step into their past. So, they "are both ghosts—or rather guests—in this paradise" (Nikolajeva 218). What supports the claim that the garden stands for Eden, Shirasu argues, is that the first chapter of the book is called 'Exile'.

In fact, Tom is forced to experience a sort of detention at the Kitsons because of his brother's measles (8; ch. 1). Tom suffers from sleeplessness and loneliness during living in Kingston's flat. "He had never suffered from sleeplessness before in his life, and wondered at it now (8; ch.1), "Tom lay still open-eyed and sullen, imprisoned in wakefulness" (4; ch.1). "How would tell Peter how miserably dull it was here, even at night: nothing to do, nowhere to go, nobody-to speak of-to do things with. It's the worst hole I've ever been in" (7; ch.1). As stated by Scutter (15), Pearce uses fantasy to depict a boy's longing for a magic garden that comes to represent childhood and paradise as he is expelled from his garden at home.

In order to create a blend between fantasy and reality, Pearce introduced concrete objects that unify the two worlds. The skates function as magical objects which link the two worlds together. In one scene, "Tom and Hatty skate together, both with the same pair of skates, the shared symbol of their time travel"(Natov 225). The story in a number of ways refuses to underestimate its events as mere dreams, and insists on their deeper truth. There is, for example, a beautiful moment in the story when Tom finds the skates that Hatty has left for him in the midnight garden time, and in Tom's real present fifty or sixty years later. There is a note left with the skates: "To whomever may find this. These skates are the property of Harriet Melbourne, but she leaves them in this place in fulfillment of a promise once made to a little boy'. The skates themselves are one of the few signs of "Tom's encounters with Hatty which remain as visible traces in the day time world" (Rustin and Rustin 214). Thus, the skates are the unifying factor between Tom and Hatty, and between reality and fantasy.

Time slip narratives always employ a number of functional motifs or metaphors. The midnight garden itself is a "metaphor of imaginative, dream – like space, related to the space in between internal and external reality" (Rustin and Rustin 213). The apple tree, the ice, the tower, the angel are all functional in the story. The apple tree appears in Tom and Hatty's midnight garden. In Chapter 9, Hatty's three cousins all eat apples, and then in Chapter 10 when Tom meets Hatty for the first time, she is holding a half-eaten apple in her hand. Eating apples, the forbidden fruit, suggests their loss of innocence and subsequent departure from the garden. This

asserts the symbol of the garden as Eden, and foreshadows the Fall, or man's loss of innocence.

The angel drawn on the grandfather's o'clock stands for hope or despair. Tom dreams of the angel barring his way to the garden with a flaming sword. Pullman comments that this angel in Tom's dream is "both the cherubim from Genesis 3 :24 and the angel of Revelation 10"(21), thus the former corresponds to the Fall, whereas the latter promises hope beyond loss "a promise of redemption, of return to the garden"(Pullman 21). In this respect, this stands for the lost happiness. Its restoration, through dreams, stands for the possibility of redemption. This gives an optimistic note to the readers "in restoring and regenerating not only health and family, but also national identity "(Montgomery 206).

These metaphors are functional in the fantasy genre:

The greater tolerance of young readers for departures from realism, and for interpretations of 'realist' and 'non-realist' modes of expression, have allowed writers to incorporate some of the metaphoric virtues of 'modernist' literary methods, while remaining within the framework of conventional narrative. (Rustin and Rustin 213)

Conservatism is enhanced formally through adopting a traditional style of writing. Written in the past tense, *Tom's Midnight Garden* follows a "classical style of writing"(Pullman 2), as it was "quite uncommon to use the present tense" in 1950s, the time of its production. This traditional spirit is maintained by tone. Pullman maintains "There's a coolness, a judicious calm about the way the story is told – a tone which more and more now seems itself to be old fashioned"(3).

TMG is generally narrated from the third-person omniscient point of view. Pullman points out that "the story is told in a free indirect style"(3). This means that it is told from a point of view that takes in both what is happening and a particular character's thoughts and feelings about it. It seems to many readers a perfectly natural way of writing (3). For instance, here is the voice from outside Tom: "Yes, you could hear it striking, very distinctly; you could count the strokes. Tom counted them, and smiled condescendingly: the clock was wrong again in its striking – senselessly wrong"(15; ch. 2).

In another context, the narrator is making a judgment. This view from outside Tom: "The Kitsons were better off than the Longs – there is all the difference, in expense, between having two children and having none at all" (5; ch. 1). Very occasionally we find ourselves neither in Tom's thoughts nor watching him from outside. Sometimes in the novel, the narrator finds herself needing to tell us something that was going on elsewhere: "Alan Kitson would have been disappointed if he had seen Mrs. Bartholomew. She was lying tranquilly in bed: her false teeth, in a glass of water by the bedside, grinned unpleasantly in the moonlight"(24; ch. 3).

But for most of the time we, the readers, are with Tom – in fact, we're inside his head. We share so much of his awareness: "For the rest of Tuesday night Tom lay in bed, at first thinking, and then, at last, dreaming-but of the same things ... He dreamed that it was his last night here. He went downstairs ... Then Tom woke; and at once all the strange dream-things sank back again to the bottom of his mind"(50; ch. 6). Thus, Pullman points out:

the point of view shifts from outside Tom to inside Tom, from Tom then to Tom now, from Tom him to Tom us.. The movement is performed so swiftly and lightly that it seems the most natural thing in the world, even though really it's a complicated psychological maneuver. (5)

The narrative does not depend only on telling, but the writer employs showing as well. This can be seen in dialogues between Hatty and Tom in chapter 21, "Hatty, will you promise me something?" ... 'Well, tell me, and then I'll promise if I possibly can (170; ch. 21).

Tom is the child protagonist, the time traveler of this time slip narrative, who starts by having unstable emotional state. Shirasu points out that Tom is introduced to the reader as a "boy of discontentment, filled with anger and despondency"(88). As a typical slip narrative protagonist, he is separated from his parents and brother. Thus, he is an alienated child. However, Shirasu (78) observes that Tom is different from other time slip protagonists, for he is an ordinary active boy, rather than a quiet, solitary one. He is surprised by the puzzle of Time, and is determined to solve it on his own. In Townsend's words, Tom is "hardly 'a character': he is any child, any person. He could be you"(167). In this way, Pearce has created a new type of modern hero in the 'time fantasy' genre: an ordinary child, full of intellectual curiosity, who makes a positive approach to the world around him, rather than passively observing or accepting the situation. In chapter 21, Tom wanted to know the nature of Time, but Aunt Gwen answered by saying time is at seven o'clock. He is the quester who goes after discovering things, but he is frustrated by those around him.

In this book, Tom can experience two kinds of time. "Tom can live out his daily life during 'regular' time, where 'Time was marching steadily onwards ... from minute to minute, from hour to hour, from day to day' (175; ch. 21). "As he is confined to his bed for ten hours each night, sleep or no sleep, another realm of time opens up for him, one that allows him to live in two orders of reality"(Natov 222). At night he lives in the poetic time of the garden, where Time moves 'forward to a tree's falling, and then back to before the fall; and then still farther back again." (175; ch. 21).

In previous time fantasies, the people whom the young protagonists meet through their time travels are those who lived in the distant past, and

therefore no longer exist in these children's reality. However, in Pearce's work, Tom comes to realize at the very end of the story that Hatty, a late Victorian girl, his playmate in the midnight garden, is Mrs. Bartholomew in her eighties living in the mid-twentieth century. The moving last scene of Tom embracing old Mrs. Bartholomew in his arms is a moment of epiphany for Tom. Tom realizes "you might say that different people have different times, although of course, they're really all bits of the same big Time"(222; ch. 27).

Hatty performs the role of the protagonist's companion in the time slip journey. She accompanies Tom as a young girl, not an old woman. Throughout the character of Hatty, Pearce emphasizes the imaginative power of her old characters in their effort to overcome the effects of time. Shirasu (94) comments that in Chapter 4 Pearce introduces Mrs. Bartholomew's weekly routine of winding her grandfather clock, dressed in black, slowly and methodically completes her task like the keeper of Time. The tenants of her house are keeping their unsociable landlady at a distance. The reader is presented with the image of old Hatty/Mrs. Bartholomew for the first time in Chapter 26 but they probably have their own mental images of this elderly woman long before they reach this chapter. Mrs. Bartholomew is "felt by the tenants of her house to be spoiling and sour" (Rustin and Rustin 211).

Abel is another character from the past that Tom encounters in his time slip journey. Shirasu (95) comments that Abel is the gardener who takes cares of orphaned Hatty with love and sympathy. Tom encounters him in the garden as early as Chapters 5 and 6. Abel passes through three different phases of his attitude towards Tom. At first Abel regards Tom as a devil, so he tries to ignore him by pretending not to be able to see him. The next one is the confrontation scene between Abel and Tom. Abel temporarily stops being blind and deaf against Tom and vents his anger on him. In Chapter 20, Pearce introduces the reconciliation scene between Abel and Tom. When Abel witnesses Tom and Hatty reading the Bible together, he apologizes to Tom. Therefore, their final meeting in the snows cape is a sort of friendly reunion. These three stages also "correspond to the roles Abel plays in the story ; first as an employee of Mrs. Melbourne, then as Hatty's protector or the guardian of her garden-kingdom, and finally as Tom's friend" (Shirasu 96).

Mrs. Melbourne is one of the characters who belong to the past and is referred to in the text. She provides the fairy tale quality for this time slip narrative, as she is the embodiment of malevolence in its absolute, unjustified form. Hatty, as an orphan child, was left in "the care of her cruel aunt, who is reminiscent of the wicked stepmother of the fairy tale"(Natov 222). Rees notes that "Philippa Pearce's least successful creations seem to be people she dislikes" (41), and Mrs. Melbourne is cited as an example. This cold-hearted woman utters verbal abuse at Hatty in Chapter 12. Mrs.

Melbourne is the commander of the house. She appears again in Chapter 17 as a woman of early old age. Her second son, James, by now a grown-up businessman, tries to persuade his mother to allow Hatty to go out and make friends. After a long conversation, Mrs. Melbourne lets her son have his own way, but she never gives positive consent to his suggestion.

Pearce rightly describes Mrs. Melbourne as a totally disagreeable, cold-blooded person. Thus it is very difficult for the reader to find any goodness in her in the text. Her cruel treatment of young Hatty is unjustifiable. Mrs. Melbourne's narrow-mindedness not only makes Hatty's life miserable, but it also deprives Mrs. Melbourne herself of joy of life. This austere character raises our sympathy towards Hatty as a young girl, when we imagine the injustice she suffered at the hands of such a wicked woman. Her existence in Hatty's life enhances the feelings of empathy between Tom and Hatty.

Uncle Alan and Aunt Gwen host Tom, when he has to leave his parents fearing getting infection from his brother, Peter. They are rather conservative and boring for a young child to stay with. Uncle Alan is "an obfuscated adult, one whose over-attention to rational explanation precludes fantastic, imaginative experience"(Billman 8). This is evident when Tom questions Uncle Alan about Time. "What is Time like, Uncle Alan?" asked Tom. His uncle put his book down altogether; and his aunt nervously put down her mending, too. "Tom," she said, "you shouldn't always be asking such very odd questions of your uncle. He's tired after his day's work." He never gives Tom a satisfactory reply. Uncle Alan stands for "the dry mechanistic rationalism" (Rustin and Rustin 212). Whenever there is an exchange between Tom and Uncle Alan, the latter expresses that he must reason matters. Uncle Alan is the embodiment of cold reasoning.

Aunt Gwen "remains a shadowy figure" (8; ch. 1) in Tom's life. Aunt Gwen is "nervous, occasionally silly woman who is much more courageous and infinitely more perceptive than her husband" (Pullman 12). Nevertheless, without Uncle Alan and Aunt Gwen's hostage, Tom's exploration in the world of fantasy at midnight would be impossible.

Peter is Tom's brother, whose infection with measles motivates Tom's parents to move him. He is Tom's playmate, and turns to be his correspondent in his adventure. "In the fairy tale world, the youngest and least worldly is the one who stumbles on the quest"(Natov 224). "Time travel becomes possible for Peter, Tom's older brother, only after he becomes increasingly involved with the world of Tom's letters"(Natov 224). His strong yearning for Tom's midnight garden makes it possible for him to enter the dream world of Mrs. Bartholomew and he meets Tom and grown-up Hatty at the top of the Tower at Ely Cathedral.

At one stage, Tom accompanies Peter in his midnight garden. Peter's role is functional in raising Tom's awareness to the passage of time through Hatty. When they skate to Ely and climb the tower of the cathedral, they are very much alike, dressed identically in pajamas.

“But, Tom, where’s the garden?” Peter was saying. “I thought you were with Hatty, in the garden.” Tom answered directly, “The garden’s back there,” he said briefly, flinging his arm outwards, in the direction of Castleford. “And Hatty’s here.” “Where? I can’t see her,” said Peter. Tom was pointing with his finger, and Peter was facing Hatty across the leads – she was the only one among the sightseers who had turned in his direction. “There!” said Tom. “Right opposite to you – the one carrying skates.” “But that” – said Peter indignantly – “that’s not Hatty: that’s a grown-up woman!” Tom, staring at Hatty as though he were seeing her for the first time, opened his mouth to speak: but he could not (196- 197; ch. 24).

Peter is another focalizer who views Hatty and raises Tom's awareness in relation to her. Readers needed to see Hatty through other eyes than Tom's. Peter was the only other character who could both have seen her and expressed to Tom the meaning of what he saw, without knowing it himself.

3.2 The Psychological Reading

Nostalgia to the past drove Pearce to compose a time slip story to compensate her personal loss. Pearce explains that she wrote *Tom's Midnight Garden*, when she was upset about her father's decision to sell the Mill House upon his retirement, the place where she grew up and spent most of her childhood with her family. In an interview, Pearce commented: “Suddenly my childhood was chopped off from me ...I began thinking of writing stories based on the house and the garden and this feeling of things slipping away. It’s a terrible feeling” (Pearce; "Autograph": 14). Therefore, *Tom's Midnight Garden* embodies Pearce's intense personal feelings. According to the same interview, Pearce pointed out that she borrowed the idea that dreams can function as a time-shift from J. W. Dunne's *An Experiment with Time* (1927) as a theoretical base.

Pearce started to reproduce her childhood realistically by putting what she had seen and done in the garden and what she had heard from her father into the story (Pearce; "Autograph": 14). "The principal commitment of the author is not to the past as a preferred world, but to the need to remain connected to it, in memory and relationships" (Rustin and Rustin 212). Thus prompted by an unexpected, heartbreaking event, Pearce successfully immortalizes her dear old family house, the garden and her childhood memories in *Tom's Midnight Garden*.

Nostalgia to the past, and consequently escapism from current reality, are manifested through reviving childhood memories in the book. "Living memory" (Wright 75) is integral in the presentation of time, as Tom

enters a past "created by Mrs. Bartholomew's nostalgic dreams of her childhood" (Cosslett 253). What Bakhtin terms 'kairos' is evident in *Tom's Midnight's Garden* in 'memory time' which is nonlinear form of time, as whatever takes place in the garden is inspired by Hatty's memories of her lost childhood:

Perhaps Mrs. Bartholomew was not solely responsible for the garden's being there ...never before this summer had she dreamed of the garden so often, and never before this summer has she been able to remember so vividly what it has *felt* like to be the little Hatty – to be longing for someone to play with and for somewhere to play. (223; ch. 27)

We get acquainted with Hatty as a young girl through her memories and dreams in the garden. "Her feelings of life are in dreams; ... she was 'lying tranquilly in bed: her false teeth, in a glass of water by the bedside, grinned unpleasantly in the moonlight, but her indrawn mouth was curved in a smile of sweet, easy-dreaming sleep. She was dreaming of the scenes of her childhood"(Rustin and Rustin 211). The past, for Hatty, implies great hardships as well as harsh social attitudes. She was "despised as a 'pauper child' whom her aunt wants to exclude from the family property; Hatty has no money for the train when she wishes to return from Ely. She has, after all, lost both her parents from bereavement" (Rustin and Rustin 212). For Hatty, "her adventures with Tom support her in the independence that she will need, and help her to break out of the restrictive and submissive role in which her aunt, and the conventions of the time, have cast her" (Rustin and Rustin 210). "On the night before her wedding, Hatty thinks 'of all I would be leaving behind me: my childhood and all the times I had spent in the garden—in the garden with you, Tom" (219; ch. 25). *TMG* is not only "the story of a young boy who is tempted to exchange time for eternity. It is the tragic story of an old woman who knows from experience that time is irreversible"(Nikolajeva 220).

The similarity between Tom and Hatty as both lonely and abandoned allows their imaginative entry into the past and the garden through the memories of Mrs. Bartholomew. "For old Mrs. Bartholomew, the reliving of her childhood experience of bereavement and recovery enables her to renew her capacity for love and feeling in the present. Tom's arrival in her house seems to bring her back in contact with her childhood" (Rustin and Rustin 209). Tom reminds her of her own sons, for "whom she had done all her crying...so long ago"(221; ; ch. 26). Mrs. Bartholomew is sustained by her memories of relationships with loved ones as child, as wife, and as mother" (Rustin and Rustin 209). Thus, the introduction of Tom in Mrs. Bartholomew's life is functional in activating her memories.

Further, the garden stands for temptation. With the progress of events, and suddenly, Tom "found that he did not want to go home. He wanted above all to stay here – here where he could visit the garden" (167; ch.21). Going back home means growing up, in linear time, but Tom would rather stay in the garden's mythic time, in a perpetual state of childhood. Tom's realization that time stands still in the garden, tempts him to stay there forever:

He could, after all, have both things – the garden and his family – because he could stay forever in the garden, and yet for ever his family would be expecting him next Saturday afternoon... 'I could stay in the garden forever', Tom told the Kitchen clock, and laughed for joy, and then shivered a little, because "forever" sounded long and lonely. (180; ch. 21)

The garden is also a symbol of man's life cycle. The garden's summer and fine weather stand for man's childhood and youth, while winter stands for the approach of death: "Every night now Tom slipped downstairs to the garden. At first he used to be afraid that it might not be there-- He saw the garden at many times of day, and at different seasons- its favorite season was summer, with perfect weather" (109; ch.14). Hatty and Tom think the other a ghost at first. That is why Hatty weeps and says to Tom: "I'm not dead—oh, please, Tom, I'm not dead!" (72; ch.10). This may reflect Mrs. Bartholomew's awareness of the approach of death. Death is symbolized in the garden by winter. There is only one winter scene in which Tom meets Hatty for the last time. Winter in the garden suggests "departure and the inevitable movement toward growth, aging, and death" (Nikolajeva 216). Hatty has to leave the garden and her childhood behind as she grows up.

One of the distinct metaphors in the story is of the great frost in the Fens, around the turn of the century and of Hatty as a young woman, with her childhood companion, Tom, skating all the way to Ely. "This is her last great experience of the freedom of childhood, an extension of the earlier wanderings of the two children into the meadows beyond the garden" (Rustin and Rustin 208). "When she returns from Ely, the ice is thawing, and she is told, it may be dangerous. It is then that she meets Barty, and ice starts to melt and Tom and her childhood fade from her mind. "the frozen river suggests the spaciousness and safety of pre-pubertal childhood, but also enables the writer to evoke the change about to occur in Hatty as the ice melts, and as Tom is displaced in her mind by Barty" (Rustin and Rustin 213). Thus the great freeze becomes a metaphor for the space of childhood memories, while unfreezing stands for growing up and awakening desires. The metaphor of the yew tree provides a grave like association which is a reminder of death.

3.3 Historical Reading

Time slip is closely linked to the concept of heritage as history. In these narratives, "history is constructed as entropy, everything is always in

decline, about to be lost, in need of preservation" (Wright 70). Samuel comments that time slip presents "a new version of the national past", "living history", or "history from below" (158). While Wright attacks this return to 'heritage' as an "overly nostalgic, classist and racist representation of Englishness"(71), Samuel praises this as an "evidence of a democratic tendency in our conception of the nation's history" (160), as this new movement focuses on oral, local, and family history, or what is known as the heritage. Carpenter points out that a time slip narrative is "likely to concern one or two children who stumble across some feature of history or mythology which concerns their own family or the place where they are living or staying" (218). Further, in many of its variants, Cosslett argues, "the time-slip narrative offers openness to "other" histories"(243). Thus, the concept of history and heritage are central in time slip narratives.

The setting of the novel is the most distinguished aspect which contributes to reveal the covert ideology behind the text, and the history from below elements, as it offers a contrast between Victorian England and post world war II England in many cultural aspects. According to Marlina, "There were two settings related to Tom's world: real world (present time) and fantasy world or utopia world (past time)"(614). Tom's real world was at Ely, the Fens, and Castleford in England set in the early twentieth century. Tom's fantasy world in the midnight garden was at the same places, but set in the Victorian age, as stated by Mrs. Bartholomew: "I'm a Victorian" (216; ch. 19). Tom is aware that the clothes he sees in the garden are all quite old-fashioned, something that might be worn in the 19th century.

As a result of the Industrial Revolution, large areas of green lands are turned into factories with huge chimneys that polluted the air, as in Castleford along the banks of the River Aires, Ely and the Fens. Ely was an important religious and cultural center and became an Anglo Saxon stronghold during the Norman invasion; meanwhile the Fens has been referred to as the 'Holy Land of the English' because of its churches and cathedrals. Therefore, in *Tom's Midnight Garden*, the readers are assumed to get acquainted with the rich Victorian culture especially in areas of Ely, the Fens and Castleford in England. According to Marlina, Tom's journey exposes "two different centuries, which gives... a special cultural experience to both Tom" and the readers (613). This corresponds to Samuel's plea for writers to introduce the living history of the nation, or the heritage to the readers.

The garden is presented as a ' utopian space, a ' never land', a ' temporal retreat' (Nikolajeva 216). This state is what Mikhail Bakhtin terms an "idyllic chronotope"(216). In his visit to the garden, Tom

would run full tilt over the grass, leaping the flower- beds; he would peer through the glittering panes of the greenhouse – perhaps open

the door and go in; he would visit each alcove and archway clipped in the yew- trees – he would climb the trees and make his way from one to another through thickly interlacing branches. When they come calling him, he would hide, silent and safe as a bird, among this richness of leaf and bough and tree- trunk. (72; ch. 10)

Hence, The setting offers a special contrast between past and present, that is; "a unified, hierarchal, safe world, cultivated inside its garden boundary but close to nature and the river outside it, and a blank and uninteresting suburb of the present day" (Rustin and Rustin 211). For instance, the river has become polluted, between the time of Hatty's childhood, and the present. Further, the beauty and mystery of the garden is contrasted with the dust- bin- yard of the present. Despite its popularity, the novel has been criticized as being "nostalgic and conservative, extolling the virtues of the past over those of the present and over romanticizing the rites, rituals and hierarchies of Victorian England which it positions as a lost golden age"(Krips 204). It is a characteristic feature of "English culture that positive feelings are so much more easily symbolized in a kind of historic, rural pastoral setting, than in representations of the modern world" (Rustin and Rustin 212).

3.4. The Marxist Reading

The book is intended to middle class young British readers who belonged to the most powerful class at that time. In 1950s, the feelings of anger were prevalent in the British society. The empire collapsed with the loss of most of the British colonies. The country suffered from failure political decisions such as the involvement in the Triple Invasion, or the Suez War, and the consequent withdrawal following the United Nations Orders. This was disappointing for the conservative party. On the other hand, those who belonged to the left wing were equally disappointed because of the Russian military interference in Hungary to put off the revolution held against the Communist regime. Added to this, there was a bundle of social conflicts such as class conflicts and generations gap. The younger generation came out with their new ethics which were anti-parents, anti-Christians, and anti-tradition. Further, there were a wide range of unemployment, and economic instability. British citizens experienced disillusionment. Tucker comments that:

The year 1945 was a crucial one in British history. The six-year war that came to an end saw many social and political changes... But while radical legislation helped transform social policy, cultural life and the values that informed it often went on very much as before....There was an enduring conservatism [as time was unfit to rock] the political boat at home, socially or otherwise. (143)

Post-World War II authors varied in their response to these circumstances. Some of them expressed their anger with these conditions through their literary works such as those who belonged to the Angry

Young Men movement. Others provided an escape from this harsh reality through employing literary genres as children's literature, fantasy, science fiction and time slip. These genres lack any "political analysis of happenings both at home and abroad" nowhere in them were "criticisms of Britain heard in terms of its still existing class barriers and the economic inequality... Pre-war silence about such topics in the world of children's books and general popular entertainment continued largely as before" (Tucker 143). The most prominent genre in this scene was time slip as it can be politically manipulated by writers to absorb negative feelings and to enhance the sense of national belonging, and hence conformity instead of subversion. Here lies the Marxist claim that ideology is concerned with what the text does not say explicitly, and Peter Hunt's claim that children's books are not "ideologically free"(15).

In writing for children, even authors who claim to be merely "entertainers have their own ideological stance, their own ideas of what is right and wrong, their own way of seeing the world, and it is impossible that they should not in some way convey this in their writing, manipulatively or not"(Hunt 15). Reynolds elaborates that "if children literature fails to offer young people ways of thinking about themselves and their world that suggests that they can make a difference and help them construct a discourse of their own to empower them as political subjects"(147). Children's books are far from being innocent or simple, instead, they function as "a complex, active literary social system"(Hunt 15). This implies that children's literature should be approached very carefully "because what may at first seem like trivial or ephemeral texts are in fact immensely powerful"(Hunt 15).

Tom's escape to the garden is actually an escape from the present political failure and a reminder of past glory and national pride. The manipulation of the fantasy genre is functional in taking the reader away from current reality. Therefore, fantasy should be tackled in more depth. The conservative style in presenting the book may be a denial of subversion.

4. Conclusion

To sum up, *Tom's Midnight Garden* is a didactic time slip, fantasy narrative. Time is its central theme that facilitates approaching the text through psychoanalytic, historical, and Marxist trends. In terms of psychoanalytic criticism, the story is stimulated by Pearce's traumatic childhood memories. The narrative tackles many other psychological subject matters such as the bitter experience of loss through Mrs. Bartholomew's death of parents, sons and husband. Also, the book offers a study of modern man's loneliness through both Tom's and Hatty's cases and their yearning for friendship. It also depicts the tragic awareness of mortality and that time past is irreversible.

As far as historical criticism is concerned, the book is closely linked to its historical context. Through the encounter of a young child from 1950s with a Victorian girl, the author presents a utopian version of the national rural past which is opposite to the environmentally degraded present. Thus, the author introduces young readers to their heritage which is glorified in a manner that renders the text politically conservative. Post World War II British atmosphere was full of tumult on the socio-political and economic levels. Frustration and anger were prevalent among citizens. Pearce resorted to soothe the public opinion through introducing a time slip fantasy to distract her readers from the present crisis. Pearce intended to enhance the British child's sense of national belonging and pride in order to challenge the defeated spirit that was prevalent at that time. Pearce reminded her readers of their glorious past and heritage to empower them, and implicitly to denounce any thoughts of subversion. Pearce utilized history from below to provide a panoramic view of the past to her young readers. Through the protagonist's journey to the Victorian garden, many cultural aspects are manifested as the Victorian clothes, architecture style, places, sports, entertainment, the Victorian way of life in general. Hence, the readers will be acquainted with their national past in an amusing way.

From a Marxist perspective, this depiction uncovers Pearce's ideological stance that she is conservative writer who introduced a regressive book. This in turn confirms the belief that children's literature is far from being innocent or ideologically free. Children literature is politically committed and is intended to create docile citizens. The book was directed at middle class young readers in order to blacken any thoughts of national criticism, in order to maintain the stability of the socio-political systems.

On the formalist level, Pearce blends fantasy and realism within the frame of time slip. Recurrent themes of time slip are present in the book: nostalgia to the past, childhood memories, escape, utopia versus dystopia, journey from childhood to adulthood. This manifests that children's literature is capable of dealing with adult complex themes. The plot of the story combines a linear, realistic time in Tom's life at the Kinston's, and the mythic time which moves in a non-linear manner, backward and forward in Tom's life at the garden.

Further, the motifs of time slip are evident in the book. The motif of empathy is shown in the development of intimacy between Hatty and Tom. His reaction towards her exposure to suffering as a child was shedding tears for her. The motif of discovery is illustrated in Tom's search in the encyclopedia for the 19th century clothes to be able to assess the type of clothes he sees in the garden in addition to his determination to investigate and discover the true nature of time. A supernatural motif is processed through a number of objects as well as incidents. Magical objects include the grandfather's o'clock and the skates. Supernatural incidents refer to

Tom's entering the dreams of Mrs. Bartholomew, in addition to her faster growth than that of Tom's. The book is abundant with symbols, metaphors, religious and literary allusions—mainly related to the garden.

As a traditional time slip narrative, the setting is the old house, owned by Mrs. Bartholomew. Although the novel is written in the 3rd person, the focalizer is Tom, the protagonist of the time slip. As a typical time slip protagonist, Tom is an alienated child, separated from his parents and brother, and lives with Uncle Alan and Aunt Gwen who are childless. He has neither control, nor plan, for initiating the journey to the past, as it is processed by the help of a magical object, the grandfather's o'clock. Tom starts with an unstable emotional state at the beginning because of his separation from his family.

Mrs. Bartholomew is Tom's companion in his journey to the past. She is a supernatural companion, as she can meet him in the garden as young Hatty, resuming her character as Mrs. Bartholomew during the day time. She plays an important role in Tom's life, as she raises his awareness of the passage of time towards growth, and decay. Through her departure from the garden, Tom realizes that joy is not perpetual in human life and that time is irreversible.

All in all, Pearce's *Tom's Midnight Garden* is a time slip narrative fantasy, which raises the young readers' knowledge of their national history and culture, preparing them to be socially committed subjects. The book also tackles many psychological issues. It is a very intricate book that proves the fact that children's literature is both delightful and instructive.

الملخص

الإنزلاق الزمني في رواية "توم وحديقة منتصف الليل" للكاتبة فيليبيا بيرس إلهام حسين عبدالله حسين

رواية "توم وحديقة منتصف الليل" نشرت عام ١٩٥٨ للكاتبة البريطانية فيليبيا بيرس (١٩٢٠-٢٠٠٦). وهذه الرواية تقدم قصتها عن طريق إنزلاق البطل توم زمكانيا من منزل مكديس وقبيح فيما بعد الحرب العالمية الثانية الى حديقة فيكتورية أشبه ما تكون بالجنة. وهناك يتقابل مع فتاة صغيرة وتكون رفيقته في المغامرة. ومن هنا كان هناك تطرق لبعض المعالم الثقافية التاريخية المرتبطة بالعصر الفيكتوري مما استلزم نقد تاريخي للعمل. القصة تجمع بين الواقع والخيال وهي مستوحاه من ذكريات طفولة الكاتبة. لذلك تضمن نقدها جانبا من السيرة. والنص مرتبط ارتباطا شديدا بسياقه الاجتماعي، والسياسي، والتاريخي. ويعد نصا موجها ويحمل بين طياته ايدولوجيات ضمنية محافظة. حيث صدر النص في الخمسينات من القرن العشرين وهي فترة مليئة بالاضطرابات الداخلية في بريطانيا على الصعيد السياسي، والاجتماعي، والاقتصادي، وكانت تسود حالة من الإحباط والغضب بين أفراد الشعب نظرا للإخفاقات المتكررة التي شهدتها الفترة. لذا لجأ بعض الكتاب إلى توظيف الأساليب الروائية التي تتضمن هروب من الواقع مثل الإنزلاق عبر الزمن، والفانتازيا، وأدب الأطفال. وفي هذه الرواية تحديدا اعتمدت الكاتبة على تقديم صورة مثالية من العصر الفيكتوري لتنمية الحس الوطني لدى القراء واحتواء مشاعر الضجر التي تسيطر عليهم. وهو الأمر الذي يفند المقولة الشائعة أن أدب الأطفال يتسم بالبساطة ويهدف إلى الإمتاع فقط. على

العكس يوضح هذا العمل أن أدب الأطفال موجه اجتماعيا وايدلوجيا وسياسيا لإنتاج أجيال خاضعة. وتوضيح ذلك هو هدف البحث.

المنهجية:

يعتمد تناول البحث على التحليل الماركسي، والتاريخي، النفسي، والشكلي للنص.

الكلمات المفتاحية:

الإنزلاق الزمني- الفانتازيا- الواقعية- الأيدلوجية- التاريخ الشعبي

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