The Wounded Healer in a 21st-Century "Hansel and Gretel": Katherine Paterson's *The Same Stuff as Stars*

YOSHIDA Junko

21世紀版「ヘンゼルとグレーテル」にみる傷ついた癒し人
―キャサリン・パターソンの *The Same Stuff as Stars*

吉　田　純　子

要　　約

アメリカの児童・思春期文学作家キャサリン・パターソン（Katherine Paterson）は、*The Same Stuff as Stars* (2002) において、困窮生活を送る曾祖母のもとに委棄同然に預けられる少女エンジェル・モーガンを描く。少女と曾祖母との出会いは、グリム童話「ヘンゼルとグレーテル」を想起させる。グレーテルが人食い魔女の恐怖の家に閉じ込められたように、11歳のエンジェルは、意気消沈する老女とともに深まる心の闇のなかに幽閉される。こうして少女は、一家が4代にもわたって貧困と犯罪の悪循環のなかで、絶望と苦闘してきたことに気づいていく。

この物語は、主人公の視点から語られるが、子どもゆえにその視野は制限されている。ジェラール・ジュネットにより「内的固定焦点化」と呼ばれるタイプの物語である。従って、語り手の限定的な視野のせいで、あるいは登場人物たちの自らの悲惨な状況の理解不足のせいで、一種のサスペンス状態の読者は、モーガン一家のおかれている無力な状況を注視し、作者が主人公エンジェルの問題をどのように解決するのか、ひたすら見守ることになる。

「傷ついた癒し人」の概念は、カール・G・ユングにより初めて言及され、心理分析家自身の傷つきがクライエントの傷の治癒力のもととなると説明されている。興味深いことに、スピリチュアル系著書で幅広い読者層をもつ、カトリック神父ヘンリー・ナウエンは、著書『傷ついた癒し人』において、牧師と訪問者との間に「傷ついた癒し人」のスキームが活性化されると指摘する。

本稿は、「傷ついた癒し人」像に焦点をあてながら、主人公が精神的回復のエンパワーメントを得るために、いかに「傷ついた癒し人」たちからなる治療的共同体を形成するかを検証する。

キーワード：おとぎ話、心理学、傷ついた癒し人、思春期、物語論
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元本学文学部英文学科教授　本学文学部英文学科非常勤講師
連絡先：吉田純子　〒662-8505　西宮市岡田山4-1 神戸女学院大学文学部英文学科
yoshijun@cat.email.ne.jp

A 21st-Century "Hansel and Gretel"

In *The Same Stuff as Stars* (2002), Katherine Paterson depicts abandoned Angel Morgan's encounter with her poverty-stricken great grandmother in a way that recalls Gretel's meeting with the old woman in the Grimms' "Hansel and Gretel." Like Gretel trapped in the horror of the cannibal's house, eleven-year-old Angel is locked in the growing darkness with the despairing old woman.

The novel starts with Angel's mother, Verna, exhausted from supporting her family while her husband is in prison, setting out on a journey to abandon her children at the house of Granma Erma who lives on her own in the countryside. It is Angel who first makes a remark that suggests the intertextuality between the novel and the Grimms' tale in two episodes.

First, when Angel shrinks back from the smell of the old woman on their first meeting, Grandma says to her, "I won't bite you." Then, Angel wonders, "Was that what the witch had said to Hansel and Gretel? A black mole with a stiff wire of white hair coming down out of it grew almost on the tip of the old woman's nose. Just like a witch" (53). Thus, the girl's comment reminds the reader of Gretel's unhappy meeting with the witch in the Grimms' tale.

Second, pressed for a story to soothe the uneasiness of her little brother, Bernie, Angel tells him "Hansel and Gretel," the only story she can think of at the moment. "'Once upon a time,' she began, remembering as she went along that the evil mother made the father take the children deep into the woods, where they met a witch" (58). These episodes show that the protagonist Angel is self-consciously aware of her role as a Gretel who struggles with the wicked witch.

Interestingly, Grandma Erma also says something that supports my interpretation of the novel as an adaptation of "Hansel and Gretel." When she realizes later that Angel's mother has deserted her kids, Granma says in anger, "I think that worthless girl just deserted her husband in jail *and* dumped her two kids on an old woman hardly got the strength to take care of herself anymore" (85). More interesting, Bernie is constantly uneasy about being left behind by his mother at the start of the novel.

The above-mentioned characters in the novel are themselves aware that their lives seem to be like the fairy tale. Patricia Waugh writes, "*Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" (*Metafiction* 2). Unlike "Hansel and Gretel," Paterson's realistic novel deals with social issues such as Vietnam War veterans' PTSD (post-traumatic stress disorder) that ends up in crimes, neglected children, the wage gap between the rich and the poor, and the vicious cycle of poverty and crime in a certain social class. In this sense, the novel is a metafiction that questions the relationship between the fairy tale and reality, or

the happy ending of the tale. In other words, Angel gradually finds out that the Morgans have been struggling with despair, trapped in a vicious cycle of poverty and crime for four generations, making it seem as though they have lived *unhappily* ever after.

Thus, encountering Grandma, Angel is initiated into the deepening darkness that has surrounded the Morgan family. In her detailed discussion of Paterson's feminist theological aspect, Sarah Smedman argues that the protagonists in Paterson's novels struggle with the "unfathomable ultimate" in their quest "to discern between the false parent and the true, then to achieve some state of beatitude through union with the true parent" ("Katherine Paterson's Feminist Theology" 211). Smedman names the struggle a "wrestling match with God" analogous to that of Jacob in Genesis 32: 23-32 in a discussion of the protagonist Louise Bradshaw in *Jacob Have I Loved* (1980):

> . . . Paterson . . . references the biblical Jacob, the story of his all-night struggle with the nameless power, over whom he prevails. When Jacob asks, "Please tell me your name," the only answer he receives is the change of his own name, to *Israel,* which means "God struggles." . . . . *Jacob Have I Loved* is Paterson's most brilliant, subtle, and powerful metaphor of a character's "wrestling match with God." (*Ibid.* 213)

Smedman's contention that Paterson's protagonists struggle with God in their quest for their ideal parents also can be applied to the struggle of Angel who seeks her ideal and loving parents.

What is the "Wounded Healer"?

Paterson depicts Angel's struggle for survival by providing the novel with several representations of the Wounded Healer as a psychological and religious scheme. The concept of the Wounded Healer, first described by Carl G. Jung, means that a psychotherapist's own hurt is the measure of his power to heal his client's wound in the therapeutic process ("Fundamental Questions of Psychotherapy" 116).

Interpreting ten drawings of the Sacred Marriage or *hierosgamos* between the Sun and the Moon that symbolically represents changes in alchemy, Jung refers to the third party unconsciously produced between the analyst and the client in the process of therapy. Just as the "filius philosophorum" (the Philosopher's Son) or the Son of God is born out of the Sacred Marriage, Jung maintains that a Gnostic Christian image of Jesus is born in the therapeutic process ("The Psychology of the Transference" 248, 265, 308). Additionally, the concept of the Wounded Healer as a Gnostic Christ is rooted in the Greek myth of the wounded physician, *Asklepios,* as Jung writes ("Fundamental Questions of Psychotherapy" 116).

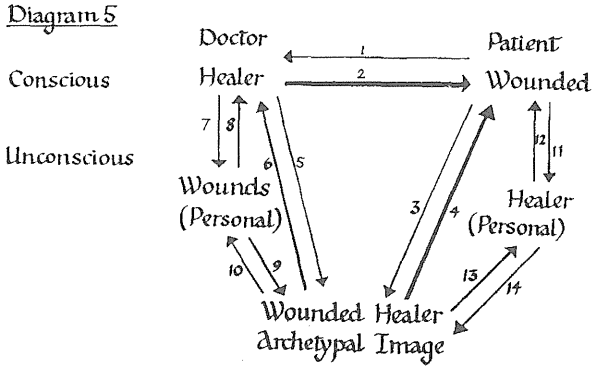
According to the psychologist David Sedgwick, the "Wounded Healer" school consisting of two Jungian psychologists, Adolf Guggenbühl-Craig and C. Jess Groesbeck, "have picked up on Jung's references to the Greek myth of Asklepios and written about it with specific references to its countertransference dimensions" (*The Wounded Healer* 24). Based on the studies of the "Wounded

Healer" school, I will discuss how Paterson explores the remedy for the protagonist Angel's survival under extreme conditions, focusing on representations of the "Wounded Healer" in her novel.

Before moving on to the actual analysis of the text, let me introduce the psychological theory by Guggenbühl-Craig. In his theory, a "healer-patient" archetype is activated in the process of psychotherapy. Then the patient unconsciously activates the archetype of "intra-psychic healer" as the "healing factor" on the one hand, and the analyst unconsciously activates the archetype of the "Wounded Healer" on the other. Guggenbühl-Craig writes, "Psychologically, this means not only that the patient has a physician within himself but also that there is a patient in the doctor" (*Power in the Healing Professions* 91).

Groesbeck has further developed Guggenbühl-Craig's theory, and makes a diagram that shows the psychotherapy process and the relationship among the archetypes. As is shown in (4) diagram 5, the patient experiences the "Healer" contents of the archetypal image through the "Wounded Healer" archetype, which leads to the patient's further activation of his/her inner "Healer" (12, 13). Also, in the case of the analyst, his/her inner "Wounds" are activated through the "Wounded Healer" archetype (8, 10).

Diagram 5



("The Archetypal Image of the Wounded Healer" 132-41)

Deepening Darkness in the Big Woods

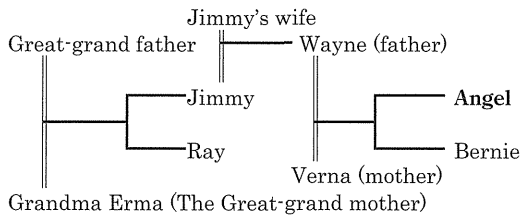
Now let us go back to the novel, *The Same Stuff as Stars,* where the protagonist Angel steps into the deepening darkness in the big woods, or the harsh reality of her life, as Hansel and Gretel do. The Grimms write, "They were getting deeper and deeper into the forest, and unless help came soon, they were sure to die of hunger and weariness" ("Hansel and Gretel" 59). Then, enticed by a lovely snow-white bird, a house of bread, cake and sugar, and a seemingly kind old woman, the children enter the house of horror and despair. Similarly, in *The Same Stuff as Stars,* the children, enticed by a promise of a double bacon cheeseburger with chocolate milk shake, are taken to a haunted-like house where Grandma lives all by herself.

This novel is written entirely from the viewpoint of Angel, whose visual field is restricted, in the third-person narrative mode: a type of narrative called "internal fixed focalization" by Gérard

Genette (*Narrative Discourse* 189). Likewise, Mieke Bal calls this type of narration "internal focalization" by a "character-bound focalizer" because "focalization lies with one character which participates in the fabula as an actor" and "[the] reader watches with the character's eyes and will, in principle, be inclined to accept the vision presented by that character" (*Narratology* 152, 150). This narrative strategy effectively keeps the reader in suspense and makes him/her observe the powerless situation the Morgans are in, all the while wondering how the author will resolve the problems for the protagonist Angel.

The reader, however, is informed in the process that not only Angel but the whole Morgan family have suffered one adversity after another for four generations. Through hard work on her farm, widowed Grandma Erma raised her two sons, Jimmy and Ray, who were drafted for the Vietnam War. When they came back home, both of them were suffering from drug addiction. The elder son, Jimmy, married and had a boy, Wayne, but his wife ran away with a lover while Jimmy was serving a prison term. Erma raised her parentless grandson Wayne on her own, again by farming. All the while her second son Ray was also imprisoned. This chain of misfortunes was followed by another, when Angel's father Wayne, after his marriage to Verna, was imprisoned for robbery. Overcome with anger, Grandma drove Wayne's family out of her house.

The Morgan Family



The chain of adversity continues, and after Verna takes Bernie away from his school, Angel realizes that she is alone and deserted. Thus, she observes that every single tie among the Morgans has been severed either by the war, drug addiction, poverty, or crime, and hears her Grandma moan, "I'm too mean to die" (244).

The Community of Wounded Healers

While staying with Grandma, Angel meets two Wounded Healers: the star man, a mysterious stargazer who lives in a house trailer on the site of the Morgan farm, and Miss Liza, a childhood friend of Grandma, who runs a private library. Angel's encounter with the star man is magical:

> It was like she was enchanted, like the sky had put a spell on her. She forgot about Verna, about Wayne, even about Bernie, and just stood there with her head bent back to her spine, staring. "Beautiful, isn't it?" Angel jumped. The man was right behind her, towering over her. (76)

From this point on, leaving harsh reality behind, she enters a special space that she shares only with

the star man. Every clear night Angel sneaks out of the house to an old pasture to join him in gazing at the sky. "The star man was always there before her, lost in the heaven. She would wait beside him quietly, not daring to disturb him, until suddenly he would begin talking about the sky" (166). The mysterious man directs the girl's mind toward the height of the sky and awakens her curiosity about stars and constellations, saying, ". . . we're small, but aren't nothing. . . The same elements, the same materials that make those stars up there is what makes you. You're made from star stuff" (80). Angel regards this community as a very special and secret one, her own, which is cut off from her unreasonable and painful life. Moreover, she vaguely remembers having met him in her early childhood, a good memory because he says, "When you were just a tiny thing, I held you up so you could look at the stars through my telescope" (77). Thus, she forms an affectionate tie with him.

Toward the end of the novel, Angel as a focalizer learns that the star man is in fact Grandma Erma's second son, Ray. After returning home from the Vietnam War, he was a drug addict and caused distress to his mother Erma by piling crime on crime. Disowned and driven out of the house, he has been living in the house trailer on the farm land. Erma tries to convince herself that Ray was killed in the war.

This way the reader learns that the star man has been deeply wounded. Standing close to and spiritually communicating with Angel, he shares with her the image of the Wounded Healer they produce together, thereby engaging himself in recovering her soul. He dies of illness, leaving her the following words, "Try to think about me going back to the stars where I belong, okay? Whenever you look at the stars, think about old Ray turned back to stardust" (236).

The second Wounded Healer is Miss Liza who runs the Elizabeth Fletcher Irwin Memorial Library. Her figure is extremely bent-over, and "the curve of her back [forced] her to twist her face sideways to look at [Angel and Bernie] as she spoke" (129). She has led a painful and sorrowful life, always being stared at by others. She asks herself, "What is man?" and seeks the answer in the Bible. Citing the passage from the eighth Psalm, "Thou hast made him a little lower than the angels, and hast crowned him with glory and honor," she says, "When people look down on me, I remember that God looks at this pitiful, twisted old thing that I have become and crowns me with glory" (189). As a childhood friend of Granma Erma, Miss Liza knows what tribulations the Morgans have endured, especially Ray who has learnt the joy of stargazing from Miss Liza.

Through her communication with Miss Liza, Angel learns a remedy to heal her own wounds: sharing love and hope with others while sharing the image of the Wounded Healer produced out of their relationship. Not surprisingly, Henri J. M. Nouwen, a Catholic theologian who authored *The Wounded Healer*, suggests in a psychological fashion that a minister create an empty space where his guest can find his/her own soul. "It is healing because it does not take away the loneliness and the pain of another, but invites him to recognize his loneliness on a level where it can be shared. . . . Yet, paradoxically, it is precisely in this guidance that the first signs of hope

become visible. This is so because a shared pain is no longer paralyzing but mobilizing, when understood as a way to liberation" (92-93). Likewise, Angel, in her relationship with Miss Liza, learns that Miss Liza does not wish the physical handicap and its pain to be taken away from her, but tries to share the pain of the wounds with others on a level where it can be shared.

Why Does She Write?

The novel does not end happily, unlike the Grimms' fairy tale. In other words, the Wounded Healers do not solve Angel's problems for her. The only good thing that happens to Angel toward the end of the novel is her reunion with her missing mother and brother in a hospital, where they are treated for injuries suffered in a car accident. The reader learns that the broken familial tie is recovered, but that Wayne is still serving his term in prison. Paterson seems to be saying that reality is not like a fairy tale or a fantasy. This is also the case in two of her other works, *The Great Gilly Hopkins* and *Bridge to Terabithia.* Gilly must go beyond her fantasy of a world where her goddess-like mother would always live with her; Jess has to go beyond the fantasized world, Terabithia, he has created with Leslie and create a new one with his little sister as an independent teenager. Smedman argues: "The intricate plotting of her fiction reveals . . . that real life is difficult, often dirty, and sometimes devastating" ("Katherine Paterson's Feminist Theology" 231).

In an essay, Paterson carefully distinguishes the difference between propagating Christian messages in a book and telling a story:

> To me propaganda is knowing the answer beforehand and seeking to impart it. When I write a book, I am exploring a question for which I do not have an answer. Because I am a storyteller I explore life's mysteries by means of story. The questions I ask seem to be the same questions that thoughtful children are asking, though not in the same words. ("Why Do You Write for Children?" 571)

In other words, she asks the same questions as her child readers, for which purpose she provides a space where her protagonist can meet the Wounded Healer characters. Paterson writes, "I cannot transmute their pain to joy, but I shall continue to try to provide a space where they can, if they wish, lay down a burden" (*Gates of Excellence* 52). She repeats this message in her book, *Who Am I?* (1992) since she wrote it in 1966:

> If God is loving and God is powerful, why is there so much pain and evil in the world? I'm not sure that's a question which can be answered. . . . When terrible things happen, even when I can't understand why, it is a comfort to me to remember that God in Jesus chose and, I believe, still chooses to be with those that suffer. (7-8)

Providing a safe place, or a special space, where Paterson's protagonists meet with the Wounded Healers who are analogous to Jesus seems to have been her mission as a writer. As Sue Misheff maintains in her analysis of *Bridge to Terabithia*, it is a safe place, "which provides us with glimpses into eternity and the domain of Truth. It is here that healing occurs . . ." ("Beneath the

Web and Over the Stream" 131).

Conclusion

As described above, the major characters in *The Same Stuff as Stars* are self-conscious of their roles in the novel's adaptation of "Hansel and Gretel." However, unlike the fairy tale, the novel deals with realistic social issues such as Vietnam War veterans' PTSD, child abuse, vicious cycles of poverty and crime in a certain social class. More than anything, the novel does not have a happy denouement. In this sense, Paterson's novel is a metafiction that questions the relationship between the fairy tale and reality.

Due to the narrative strategy of "internal fixed focalization" and the protagonist's restricted view, the reader is kept reading the story in suspense, wondering about the protagonist's salvation. However, Paterson's remedy for the protagonist's adversity is to provide her with a space where she can encounter the Wounded Healers, not an easy and quick solution for her.

The psychotherapeutic concept of the Wounded Healer, first referred to by Jung and later developed by the "Wounded Healer" school, are embodied by two charactersin the novel: the star man and Miss Liza. Miss Liza especially represents the religious concept of the Wounded Healer, as described by Nouwen in the relationship between a minister and his/her visitor.

Thus, in this 21st-century "Hansel and Gretel," Paterson creates a psychotherapeutic and spiritual space where her protagonist encounters the Wounded Healer and eventually finds her soul.

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