CHAPTER FOUR

RE-FIGURING EVOLUTION FOR CHILDREN'S LITERATURE

> There had to be other undiscovered sources of order, which Einstein had called "secrets of the Old One." (Waldrop, M.M. 1992: 108)
>
> This creates the possibility of a reimagined godhead, an Old One living in our soma and psyche who goes with us in the task of integrating and recreating the world at every moment. Such a living god, ever cycling through dynamic changes of form in us and the world, leaves open the possibility that something unexpected and healing may emerge in our nature at the edge of chaos. (Shulman, H. 1997: 141-2)

INTRODUCTION: CAN CHILDREN'S LITERATURE EVOLVE?

Problems in Post-Darwinian Evolution

This book explores relations between literature, psyche and nature. It uses Jung, evolution, myth and alchemy to do so. By blending ancient resources of alchemy and myth with cultural and scientific research around evolution, we find an ecocritical psyche. In particular, the understanding of symbols is an important link between knowledge assigned to science, and the evolution of the arts, including literature. Indeed, such research has troubled traditional divisions of knowledge. One example was explored in Chapter 2. Wendy Wheeler, a literature scholar examines the science of biosemiosis or signifying in the non-human in order to posit nature's creativity as culture in us (Wheeler 2006).

This chapter will consider further research on creativity in nature that has questioned the assumption that signifying is exclusive to human beings. If nature demonstrates the kind of intelligence that in humans became language, then the claim that we are fundamentally different, and superior to, 'dumb' nature, no longer holds. Here is another instance of eroding the apparently profound division between nature and culture.

Such challenges to Western ways of dividing up knowledge have a larger context in re-situating the heritage of the Enlightenment, and in particular the influence of Isaac Newton (see Chapter 1). Here two of his epistemologies, his attitudes to knowledge, are significant: the 'laws' Newton proposed concerning matter and planetary movement, and the influence of his desire to 'atomise' knowledge (1687). Newton suggested that by dividing reality into its smallest possible components, the world could be studied in depth. The eventual goal was to put all these discrete portions of truth together to obtain a complete picture.

It is hard to over-estimate the influence of these ideas; in particular, that of dividing up knowledge, which became the various academic disciplines of university study. Arguably, Darwin's focus on separate species as individual competing units inherits Newton's perspective. All this atomisation is of course 'framed' by Newton's grand laws of motion. Such a perspective encourages scientists to look for big explanatory 'laws' using cause-and-effect principles.

However, in post-Darwinian evolution, the Newtonian scientific approach encountered a serious problem. Newton's science proposes 'closed systems', whereby something like gravity works within its own context in a linear, cause and effect model. Closed means, in the first place, that nothing outside itself affects gravity; secondly, that it does not change over

time. Here is an immediate problem for the theory of evolution in Newton's vision of the cosmos. Evidently, the evolution of living, breathing beings is all about change. Evolution proves not to work via cause-and-effect, and is not a closed system. Scientists discovered that if evolution were simply a matter of competing species functioning through cause-and-effect, we would still be in the primordial soup! There has simply not been enough time for 'random mutation' to work on a linear model and produce the complexity of the earth's eco-system (Shulman 1997: 107).

There had to be 'other' sources of ordering within the long spans of evolution. Einstein evocatively spoke of the 'secrets of the Old One', yet to be discovered (ibid.). Of course closed systems in nature do exist and continue to make sense along Newtonian lines. Yet animate life needs to be understood as a collection of 'open systems'. Not only do such open systems function as wholes, and not as competing individuals, they also interact at a hugely complex level with other open systems around them (ibid.: 110).

The science of Complexity was born to examine evolution that is non-linear, where a small cause can produce profound unpredictable effects. What proves astounding to the Enlightenment's portrayal of 'dumb' nature is the way these complex wholes are able to predict and model the future. Complex systems in nature prove far more animate than hitherto believed by Western science. Chapter Four will explore the implications of Complexity science further. But I want to dwell here on the new perspective its gives to humans and nature. For complex open systems co-evolve, drawing from, even learning about, sources of ordering and creativity from each other (ibid.). We humans consist of several co-evolving complex systems. Some of our complex systems, like bone structure, are relatively closed. Some, like the psyche, are relatively open (ibid.: 115). We are a collection of complex systems nested in other 'natural' complex systems of co-evolving plants and animals.

Moreover, not only humans work through complex systems. Suggestively, the model of evolving complex systems works for culture as well! Medical practices, the sphere of the arts, political ideas, all can be modelled successfully as complex mutually adapting co-evolving systems. So what does this mean for literature, and children's literature? This chapter will explore two classic children's novels as case studies for their *natural* capacities. In the context of complexity theory, they are a literature that erodes the distinction between nature and culture. However, we might begin by locating them by their better-known political implications.

The Politics of 'Children's Literature

The Lion, the Witch and the Wardrobe by C. S. Lewis concerns four children, Peter, Susan, Edmund and Lucy, who, to escape the bombing of London during the Second World War, are evacuated to the country (Lewis 1950). Exploring the old house they are living in, first Lucy, then Edmund, finally all four discover a magical land called Narnia that they enter through the back of a wardrobe. Narnia is a place where some animals and trees can talk; yet it is frozen into continual winter by the evil spells of the White Witch. The children learn that it is their destiny to rescue Narnia from the Witch, with the help of Aslan, a god-like lion. Eventually they triumph and become kings and queens, reigning happily until, as adults they tumble back through the wardrobe, finding themselves to be evacuated children again.

The novel has strong ideologies of colonialism, sexism and opposition to totalitarianism in the way the Witch is portrayed. In not being truly human, she is an illegitimate ruler. Narnia is a land destined to be ruled *by* humans yet *for* all Narnians. These include all signifying

beings, such as the Talking Beasts, Trees, Dryads, etc. Here we have an argument in favour of so-called 'enlightened colonialism' that Britain had to give up in the 1950s. More overt, of course, is the way the politics of fascism and Nazism are defeated in the person of the White Witch.

Also notable to modern readers is the rigid division into outmoded sex roles. Not only do Lucy and Susan get consigned to washing the dishes, they are specifically forbidden to fight in battle. The White Witch, with her cruel red lips, is a demonising of both female power and sexuality. Aslan, the lion, is more enigmatic. He voluntarily sacrifices himself in place of the traitor Edmund. The White Witch kills him and he then rises from the dead in a potent enactment of Christian resurrection.

Despite Lewis' well known orthodox Christianity, the novel offers more than a closed system of meaning, suggested by its allegorical figures. For Aslan is very much a *lion*. His animal nature *animates* him into something more open to unconscious symbolisation.

> He's wild, you know. Not a *tame* lion. (Lewis 1950: 197)

On the other hand, Frances Hodgson Burnett's, *The Secret Garden,* published in 1911, is free of world wars. Mary, a neglected child from a British family in colonial India, comes to live in her uncle's gloomy house in Yorkshire. Through discovering a secret garden that had been sealed off for many years, she gradually 'comes to life'. She is even able to help a sick boy she encounters deep in the dark house. The boy proves to be her cousin Colin, who is convinced he is dying. Ostensibly, like Mary he is unwanted.. In his case, his father has rejected him because his mother died when he was born. Together with a poor boy, Dickon, who has a mysterious affinity with animals, Mary coaxes Colin into life, just as they secretly tend the garden. Eventually, Colin's father has a dream of this returning life, and he comes home to be reconciled with his healed son.

There are both radical and conservative elements in *The Secret Garden*. Colonial India is a place of sickness and servility. Mary's parents die of cholera and the servants flee. Mary's game of 'playing gardens' by sticking unrooted flowers in the earth emphasizes how 'unnatural' British rule proves to be. The critique of colonialism is extended to that of class hierarchy when Mary arrives in Yorkshire. Here she encounters Martha, a raw country girl only permitted to wait on her because there is no 'grand' mistress of the house. Martha's shock at Mary's inability to look after herself at one level serves to criticise the class system. At another level, its biblical echo of Martha and Mary, where Martha does the household chores and Jesus praises Mary for listening, warns of incipient conservatism. At any rate, it prefigures the novel's re-imagining of Genesis and the Garden of Eden, which I will consider below.

Two political notions dominate the second half of the book: colonialism and class. Colin and Mary adopt the language of an Indian 'Rajah', to live out the imperiousness his illness has engendered in him. In part, Mary calling Colin a Rajah, a child monarch, is a criticism, especially given the sterile portrayal of the British in India. On the other hand, a rajah is *Indian*. His arrogance may be laughable to British children, yet it is the accepted manner in his world. Effectively, Colin's self-consciously acting out as a rajah both de-legitimises and facilitates, his outrageous, class-based dominance. Of course, the story's context is that this is a child once believed to be dying. Since he is now recovering, everyone is delighted to 'bear' the rajah.

The final note in the novel is surprising, given that three quarters of the story is centred on Mary. She fades at the end to make room for the father-son reconciliation. Yet the language of the novel makes it more than a renewal of parenting. It is distinctly a restoration of patriarchy.

> Across the lawn came the Master of Misselthwaite, and he looked as many of them had never seen him. And by his side, with his head up in the air and his eyes full of laughter, walked as strongly and steadily as any boy in Yorkshire – Master Colin! (Burnett 1911: 298)

If, as complexity theory suggests, cultural meaning is connected to natural systems, then seeking the secrets of the 'Old One' in these novels may further illuminate the politics in the portrayal of youth.

CHILDREN'S LITERATURE AND EVOLUTION IN THE BORDERLANDS

One theme of this chapter is the polarisation between an 'Old One', the suspicion of an 'intelligence' in thousands of years of evolution, and literature designed for *children*. If complexity evolution includes literature, because it extends a tentacle into culture, then 'children's literature' is not a closed system or absolute category. Children's literature has to be an 'open system' nested in other cultural systems. So might 'children's literature' be an open system that has a particular reading of evolution? After all, these stories focus on a particular stage of psychic growth: the formation of a strong adult ego.

Another study of complexity evolution, one that is highly critical of the strong Western ego, I is Jerome Bernstein's, *Living in the Borderland* (2005). An important aspect of Bernstein's study links it to the (post)colonial dimension of the children's novels cited above. He compares his Jungian oriented therapy to elements of Native American, specifically Navajo, healing practices. Bernstein is a postcolonial Jungian. He does not claim to fully know or describe Navajo rituals. Rather, he uses comparisons with Western psychology to sharpen his vision of the deficiencies of *his* culture (Bernstein 2005: 128).

Bernstein argues that the strong ego that Western children are encouraged to develop is a cultural artifice rather than a 'natural' human quality. In particular, this hardened ego has outlived its usefulness (ibid.: 22-3). It is the psychic organ of Western rationality that has resulted from the habit of separating mind and body (ibid.: 127). By contrast, the Navajo have no conception of a mind that is not embodied, nor of a body that is not mindful. These variations indicate *psychic evolution* taking alternative paths in different societies. Western modernity stems from a specific reading of Genesis, in the Judaeo-Christian heritage (ibid.: 20-1). Today's environmental crisis and psychological torment is an indication that the Western psyche needs to begin to evolve differently. If a change in ego-structure does not occur, then the West may suffer what Darwin termed 'species suicide' (ibid.: 39-40).

At the core of Bernstein's work is his empowering perception that a health-giving re-evolution of the Western psyche could, just possibly, be starting. For he found some of his patients 'living in the borderland', coming for therapy after having experienced *in themselves* the distress of other species. One such patient is Hannah: "[b]ut it's the cows", she insisted when her therapist suggested she was projecting *her* pain onto the animals (ibid.: 7). After encountering many such sufferers, Bernstein concluded that these 'borderlanders' are harbingers of a new evolution in the Western psyche. In re-connecting with nature, they are in advance of most of our species. Hannah really does feel the pain of the cows; it is not her

own anguish in disguise. Her psyche expands to connect with the other. The borderland is the hinterland between human psychic experience and non-human nature.

Bernstein suggests three portals to the borderland of this new evolution. Firstly, there is an evolutionary *adaptation* to the threat of human extinction from our degraded environment and suffering society. Secondly, some personality types and very young children seem more oriented towards borderland phenomena. Thirdly, the therapist discovers that patients who are traumatised in early years may discover their souls opening to nature. Particularly stressed is that borderland experiences are not madness. Indeed, what heightens patient agony is the lack of acceptance of their witness to an articulate nature. Patient after patient, he reports, is helped by being affirmed in their unusual connection to the non-human.

Moreover, Bernstein insists that the psychic evolution he is detecting is forward looking, not a regression. It is a creative response to the Western predicament of needing to change psychic and social structures in order to survive. Bernstein links his 'borderland' to Complexity theory, inferring that it is an aspect of co-evolution. Here psychic and social complexity is organically nested in, and affected by, animate nature's complexity.

All of this offers a fascinating perspective on *The Secret Garden* (1911), and *The Lion, the Witch and the Wardrobe* (1950), both published before the advent of Complexity science. Arguably, both novels explore the dimensions of Bernstein's 'borderlands', with the child heroes' immersion in nature portrayed as animated and articulate. Most of the child protagonists fulfil two borderland portals: as children they have the apt personality structure of their extreme youth in not yet developing the strong Western ego. Also, all but one of them have suffered deep trauma.

The one exception to childhood trauma is Dickon, who is from the Yorkshire moors of *The Secret Garden*; a remarkable character, part labourer's child, part mythical being. Intuiting the languages of birds and other animals, Dickon charms creatures with his pipe playing, and is as at home in the wild places as he is in his mother's nurturing cottage. He has strong associations with healing, simply by existing as native to the borderland. Dickon embodies just the kind of evolution hoped for by Bernstein in his contemporary book.

Here let us consider trauma as portal to the borderland in both novels. The Second World War is the absent presence in *The Lion, the Witch and the Wardrobe*. Present in being mentioned as the reason for the children's evacuation, absent in any details of the war. On the other hand, fascist ideology and war's brutality are evoked in the terror unleashed by the White Witch. A personal aspect of the trauma of war is the enforced separation from the parents for all four children. Appropriately, it is Lucy, the youngest one, thus with the less defended ego, who is the first to enter the Narnian borderland through the wardrobe. Later it proves to be Edmund who is most damaged by the loss of his mother, as I shall show.

In *The Secret Garden*, Mary endures a more permanent loss, in the death of both parents and in her removal from the land where she was born. Paradoxically, her initial uprooting is no such thing, for she has no roots in India, either to the place or to her parents. She begins alone, planting flowers without roots, a poignant emblem of her real trauma: that she has no connection to feelings, neither to the earth's, other people's or her own. In Yorkshire, she discovers her trauma in the proxy of Colin. At one level, Colin is her hidden, traumatised self, her 'shadow', in Jungian terms. Sick and neglected chiefly because of the death of his mother when he was born, Colin is physically frozen in bed and psychically terrified of his predicted

death. Mary begins as similarly psychically frozen and physically weak. When she meets Colin, each fear the other is a ghost.

> "Are you a ghost?"
>
> "No, I am not," Mary answered, her own whisper sounding half-frightened. "Are you one?" (125)

They appear to each other as *disembodied.* Here the Western separation between mind and body starts to signify its ultimate sterility in death. Symptomatically, Mary and Colin lack the tacit unconscious embodied knowledge described in previous chapters of this book. Fortunately, Mary discovers her mirror in Colin. By the time she follows his crying to its source, she has begun to enter the healing properties of the borderland, initiated into it by a robin.

"I'm lonely," she said.

> She had not known before that this was one of the things which made her feel sour and cross. She seemed to find it out when the robin looked at her and she looked at the robin. (40)

This a beginning to Mary's borderland experiences, in that it is reciprocal: she and the robin exchange an affirmation. In this way the robin does not just open up possibilities for Mary's self-knowledge; he is also a 'different' being communicating out of his otherness to her. Moreover, the robin enables two stubborn paralysed psyches, Mary and Ben Weatherstaff, to start connecting. Before the robin arrives, Ben rejects all overtures by Mary. Enter the robin, and Ben is transformed, *animated*. He is now psychically present in his body that was previously 'frozen' in his role as a gardener hacking at a dead land.

> "Here he is," chuckled the old man, and then he spoke to the bird as if he were speaking to a child. (39)

We see both Ben and Mary start to embody tacit knowledge. Both draw intuitions from their psychic unconscious borderland participation with the robin.

Central to both Bernstein's work and these novels is the radical re-thinking of separation of mind and body in Western culture. Bernstein describes what is known as 'Environmental Illness Complex' (Bernstein 2005: 204-22). Here are people with bodily sickness that puzzles most of the material categories of Western medicine. For Environmental Illness Complex, or EIC, cannot simply be attributed to a body believed to be (largely) separate from psyche. Rather, Bernstein suggests, bodily sickness may be yet another portal into the borderland: the psyches of these sufferers come to bear the suffering of polluted nature, which in turn sickens their bodies.

Here we might recall Narnia's White Witch, whose deathly hold on nature is attributed to a kind of pollution. She is no true inhabitant of the land, for she is neither human nor indigenous animal. In *The Secret Garden*, both Mary and Colin show signs of EIC. In fact, both unhealthy children begin as metonyms for modern person traumatically severed from nature. They may also indicate that *nature itself is traumatised* by Western toxic practices. Colin's reiteration that he is predicted to die is, in this context, a desperate cry for psychic evolution to prevent species suicide.

Fortunately, both novels offer healing borderlands in the *reciprocal signifying* with nature. It is animated communication that allows embodied unconscious knowledge to emerge as embedded in the natural world. When Mary enters the secret garden, itself a place cut off by the trauma of Mrs Craven's death, it is suggestive of a further stage of initiation for her. She decides to help the green points poking through the earth by clearing space for them to breathe. Such instinctive gardening is confirmed by shaman-like Dickon as the right relation to the land. Mary's unconscious sympathy with nature has developed into becoming embodied knowledge-as-action. Here is the ecological argument of *The Secret Garden*: the paradisal place of human and nature harmony is 'wilderness' and a 'garden' (165). In this textual re-vision of Genesis humans are required to 'perfect' nature rather than control it.

Similarly, the children entering Narnia have to draw upon their intuition, what they unconsciously sense, in order to prosper. Like Mary, they decide that a robin is making meaningful signs and follow him. Then they have to decide whether to trust the beaver who addresses them. Typically, it is traitorous Edmund who cannot find an instinctive reaction to Mr. Beaver. "How do we *know*?" he says, insisting on rational proof to Lucy's 'borderland' assertion that the beaver seems 'nice' (74).

A further test of borderland properties comes when the children hear the name of 'Aslan' (76-7). All experience powerful sensations, non-rational because in response to the unknown quality behind the name. Peter, Susan and Lucy have very different positive feelings, while Edmund senses 'mysterious horror' (77). The rest of the story shows their progressive initiation into embodied, unconscious knowledge bonding them to nature.

Edmund's 'wrong relation' to the other is signified by his attraction to the 'unnatural' status of the White Witch, who, as neither human nor animal, is illegitimate in Narnia. If further proof were needed, her army consists of unnatural horrors, figures of nightmare and not of the earth (147). Both *The Lion, the Witch, and the Wardrobe* and *The Secret Garden* contain the figurative motif of the *restoring* of the lost Garden of Eden from Genesis through borderland experience. In this sense, both narratives knit together the sky father creation myth of the dominant reading of Genesis, with earth mother embodied unconscious knowledge.

Here the consciousness engendered by the earth mother is transmuted into borderland experience. It may begin psychically, or bodily, but it always becomes *both* psyche and body together. Crucially, both novels do more than just signify the possible regeneration of Eden. They deeply *symbolise* the return to Eden as a re-creation of the right relation with nature, in the Jungian sense of pointing to an unknowable (irrational) wholeness of meaning. If that is so, then just maybe these novels do not just *describe* entering the borderland. Fascinatingly, they may offer a *way* for the reader to do so. Are these children's novels themselves portals to the borderland?

Narratives as Sign and Symbol: Trauma Stories and New Origin Stories

So far, this book has argued that modern consciousness and its relation to nature is structured via two creation myths, of which one, the earth mother, has been marginalized to our detriment. As a result of this loss, sky father consciousness has hardened into sterility, resulting in an ego too thoroughly severed from its 'other'. The actual *means* of 'unnatural' sky father ascendance are also narrative, described by Jerome Bernstein as the Genesis origin story. Bernstein suggests that the dominant reading of Genesis became the technology and the justification for the hardened Western ego. Cut off from nature, the hardened ego is both

brittle and fragile (Bernstein 2005: 20-1). Fortunately, the myth that has *gone too far* in evolving a successful creature can be re-wound. If a story has been distorted then, given the mythical core of consciousness, *story* is also the way back.

For those for whom trauma is their portal to the borderland, to a new kind of consciousness with nature, their wounding must be addressed. What therapy does, Bernstein shows, is to make a 'trauma story' a narrative form substantial enough to hold the pain and enable healing (ibid.: 145-9). 'Trauma stories' are necessary for those whose egos have been damaged in early childhood by abuse or neglect. However, for the purposes of re-making Western consciousness, traumas stories are not enough. Their efficacy is limited because they largely operate within the narrow territory of the Western ego. They deal with literal events and those fantasies attached to them. What trauma stories do not do is revolutionize the way we relate to the 'other'. They do not provide enough of an opening to the non-ego world of other kinds of people, other kinds of reality in the unconscious and other kinds of being in non-human nature.

Now what is required, suggests Bernstein, is nothing less than a *new* origin story (ibid.: 145-9). Genesis, used to erect a hardened ego, has served its purpose in the benefits of Western reason. For future of our species, lest a suicide approach, we need *a different story* to re-originate our ego. Of course, the theory of the evolution supplied by Darwin is an attempt to generate a new origin story for modernity. Effective and pervasive in the powerful language of science, it is nevertheless lacking in psychic and imaginative dimensions.

So Bernstein offers his Borderlanders as embodying a new origin story for a healed Western consciousness. 'Borderland' is a new myth of psyche that knits us again to earth mother embodiment. Here the story of evolution is modified or completed. The psyche evolves also through complexity as a Complex Adapted System alongside other human CAS in the body, as Shulman shows (Shulman 1997: 115-25). Some people, especially Borderlanders, represent an advance in psychic evolution in discovering a connection to nature within themselves.

Here the origin story is not a myth sedimented in social institutions. Such a culturally sanctioned myth then provides the implicit building blocks of a child's psyche. The sky father reading of Genesis has become such a myth sculpting the hardened ego. Rather, the necessity to evolve under threat of species suicide means that individuals are called upon to *re-originate* themselves, in this instance through therapy. Within the psychic potency of individuation narratives generated in therapy new origin stories occur at a deeper level than trauma stories.

Characteristic of a new origin story is the sense of it stemming from sources outside the ego. Of course, in Jungian terms, the new origin story is the gift of the *self*; it is psychic being as a gift from the other. New origin stories are the self fully employed in its function of *originating* ego consciousness. In the new origin story of the Borderlanders, the self is the engine of psychic evolution re-connecting the Western ego to non-human nature. Bernstein here grants ecology the Jungian practice of re-birth in the psyche. Where Freudian psychoanalysis concentrates upon the trauma stories we need to deal with Oedipal anxieties, the Jungian map of the soul directs us to the possibility of re-balancing the founding myths of consciousness (as described in earlier chapters). Ultimately, the Borderlanders are a new origin story of the earth mother: the narrative aims to draw her embodied and *animated* (voices) of nature into the right relation to sky father consciousness of separation.

A fascinating aspect of Bernstein's therapeutic work in the development of a new origin story is his comparison of Western therapies with Navajo healing rituals. For in this non-Western culture, there is no sense of the mind and body as separate, nor that 'nature' is somehow apart from being human. So, besides the obvious diagnosis, human illness is also a tear in the fabric of the cosmos, to be healed by *re-storying*, restoring the cosmic bonds between people, animals, plants, and spirits.

Re-storying happens by bodily and artistically re-enacting the origin stories of the tribe. Dancing, sand painting, chanting, fasting, all serve to re-make the sick body-psyche within a particular myth. The 'patient' is not patient! He or she is re-origined, reborn through the retold stories that shape Navajo consciousness and life-ways. Here is literature not as a separate sphere or 'art' but as an active, healing journey in itself. What does this image of story as psychic healing offer to our children's novels? Can reading them be a healing process too?

Challenging Genesis as Maker of the Hardened Ego

The Lion, the Witch and the Wardrobe and *The Secret Garden* appear to provide a positive re-figuring of Genesis in the possibility of children remaking paradise. Importantly, *how* paradise is remade or re-storied is indicative of how far these texts are promoting earth mother values to challenge the formation of a hardened ego. For the hardened ego is an unhappy one, the sad result of sky father ideals warped and distorted by patriarchal power. In both novels it is possible to discern trauma stories and new origin stories. Therefore, both have extensive ecocritical ambitions. They want to explore the wounding of those cut off from nature by the trauma of war or abuse *and* to offer psychic renewal. I am suggesting that the remedy, the new origin story, forms a myth to heal the reader as well. These novels are portals to the borderland; they do not merely describe it.

In *The Lion, the Witch and the Wardrobe*, the trauma story is that of war, and the new origin story that of the children's right relation to Narnia. What the novel shows is that in the relations between the two kinds of narrative trauma is the portal to the borderland. Evacuated to the country due to the bombing of London, the children are separated from their parents. Edmund early on shows signs of an inability to re-imagine the maternal bond.

> "Don't go on talking like that."
>
> "Like what," said Susan; "and anyway, it's time you were in bed."
>
> "Trying to talk like Mother," said Edmund. (10)

Edmund's refusal to move beyond the literal wound of loss is evident in his rejection of Susan as a substitute mother. His lack of connection to imagination makes him more susceptible to succumbing to the (m)other without discrimination. He meets the very sexual, hence Oedipal (m)other in the White Witch. With her inviting red lips, the White Witch feeds seductive and addictive food to Edmund in the form of Turkish delight. The colonial politics of this concoction indicates the Witch's role as the foreign invader. The Second World War as context for this story is significantly absent in the novel. Yet all four children fight totalitarianism and learn responsibility for the psychic health of a nation.

Aslan is the hinge between trauma story and new origin story. Although he appears to be an allegory of Christ, there are vital *differences* between the death of Jesus and Aslan. Something more is going on. Rather than be betrayed by a Judas figure to the authorities,

Aslan *is* the authority. He upholds 'the Emperor's magic' and refuses to do otherwise (154). He volunteers himself to save Edmund, who is redeemed, thus not consigned to Judas's fate in despair and suicide. Risen from the dead, Aslan is carefully portrayed as a *divine animal*.

What Aslan embodies is symbolic *narrative*. Particularly memorable in his resurrection is how he plays with the children then gallops for miles and miles with Susan and Lucy on his back. This is a very physical, embodied divine being. Once the Witch is defeated, Aslan crowns all four of them on the four vacant thrones of Cair Paravel. The children do not conquer Narnia to become its monarchs. Rather Narnia has been waiting for them to complete its peace, happiness and sovereignty. While on one level this is a very conservative reading of British colonialism, on a deeper symbolic level it is a new origin story that re-balances earth mother and sky father consciousness. The children as four monarchs are a vision of right relations to nature in that they live in the borderland. They do not rule *over* nature. They reign with the support, help and consent of animate nature. One symptomatic moment is when Edmund, still infatuated with the White Witch, plots to build roads all over Narnia (100-1). *The Lion, the Witch and the Wardrobe* makes it clear that when the four thrones are rightly filled, roads and urban development are not required.

The new origin story is the discovery of themselves, their true unconscious selves, as kings and queens of Narnia. Then, of course at the very end they have to leave Narnia, for it is a place of their pre-adolescence. Their new origin story originates without containing their whole adult being. As a warning, the courtly language at the end draws attention to the dangerous possibilities of incest. Yet as Aslan puts it:

> "Once a king or queen in Narnia, always a king or queen…" (196)

He says 'in' not 'of' Narnia. The children take this new origin, rebalancing the myths of consciousness, into their adult lives.

In *The Secret Garden*, the equivalent of Aslan in joining trauma story with new origin story is Dickon, the cottage boy who also implies the nature god Pan. Dickon is on one level merely one of twelve poor children with a special sympathy with animals. Yet he plays his pipe to entrance natural creatures, and seems to speak their languages. Dickon has ancient mythological roots, and is certainly not troubled by any traumatic severing from nature. Here trauma reminds readers of the high death toll of young children before modern medicine. Both Mary and Colin are at risk of dying through adult neglect. Mary begins as the sole survivor in a house of cholera; Colin is convinced he has an incipient crooked back and will die. As well as being cut off from effective parenting, both children are weak and pale from lack of contact with Mother Nature.

So their trauma stories concern their starved connection to human parents who expose them to horror and death. Fortunately, in the garden is their new origin story. It will be their re-orientation to 'mother' through Mother Nature. Dickon is here an embodiment of earth mother consciousness with his own mother supplying the maternal as female body. She appears as a source of baskets of nourishing food before arriving in person. Just as Narnia re-thought Eden as rightful sovereignty, here Eden becomes the Garden as sacred space of the psyche. Both Mary and Colin feel it is very important that the garden is *secret.* Literally, it is secret because Colin's father has had it shut up as the place of the death of his beloved wife. He shuts up his son in much the same manner.

The critic of children's literature, Roni Natov, argues that the garden here stands for the true space of cultivation: the child (Natov 2006: 92-3). In the Jungian sense of pointing to the unknown, my argument is for a more genuinely symbolic evocation of the garden. As symbol it becomes impossible to tell whether the garden means the healing psyche of the child or that the child points towards the fertile potential of this new Eden. What becomes the characteristic ingredient of this new origin story is that the 'secret' aspect of the garden enables it to be the place of the embodied imagination, less defined as 'property'. Ironically, by treating it as far as possible as his property to be extinguished, Mr Craven proves to have freed the garden for the children's imagination.

Mary says she only wants it in the same way the robin has it. She also is inspired, in-spirited, to begin gardening there, validated by Dickon. Effectively, her imagination, her tacit embodied unconscious knowledge, has been liberated by her bonding to the garden. Here she and Colin, with Dickon's help, can re-find the lost nurturing 'mother' as Mother Nature. Mary and Colin find themselves evolving a new origin story that explicitly re-frames earth Mother Nature, sky father rationality and science. Early on, Mary calls the creativity of nature and the enchanting power of Dickon, 'magic'. Colin takes up this term, centring on the regenerative power of the garden itself. However, he also sees exploration of 'magic' as the proper object of science.

Proclaiming that he will become a scientist of magic, he sponsors the singing of a Christian hymn to celebrate the magic elements of the garden. This ingenious attempt to join together pagan immersion in nature with Christian orthodoxy is imaged in Dickon being asked to lead the singing. Perhaps fearful of the potential unravelling of modernity, in its final lines the novel blends back in sky father motifs, and the reader is left to ponder the exclamation, 'Master Colin!' (298).

Eclipsed at the end of the story, the feminine as Mary and as earth mother embodiment in nature merely appear as the ground beneath the masters' feet! Nevertheless, the new origin story here is the rebirth of 'mother' in the way the garden, as a sacred space of the unconscious, brings both traumatised children to life. The rejuvenating story inheres also in 'magic' as a less certain way of integrating science and nature. Much like *The Lion, the Witch and the Wardrobe*, *The Secret Garden*, has both radical and conservative elements. Daringly, it re-balances myths of consciousness in the narrative and yet finally 'disguises' its ecocritical revolution via social conservatism.

It is time to see whether our culture's 'new origin story' of evolution has more to offer to unite science and nature in the narrative mode of 'complexity'.

Finding the Old One: Evolution at the Edge of Chaos and Complexity Science

Complexity science has developed within evolution theory to answer the problem posed by the discovery that randomness and cause-and-effect models simply do not work to account for where we are. If animate nature were simply an accretion of creatures produced by mechanical models, then the human brain could not have developed the entangled networks to be able to think up evolution. Mechanical nature leaves evolution in the soup!

The evolutionary turn to Complexity science begins with the discovery of open systems of co-evolving wholes interacting unpredictably. These cannot be considered through the

mechanical model of nature because any tiny element can somehow communicate with all the others. Causality is no longer linear. Here is a vision of evolution working with Complex Adaptive Systems, or CAS, who adapt by learning from and interacting with each other. Astoundingly, CAS can make models of reality that predict future conditions, as well as make sensitive or discerning use of available sources of sustenance (Shulman 1997: 107-115).

> The conditions for complex systems arise spontaneously in the natural world anywhere that interconnected networks of multiple agents act in parallel. Under certain very specific circumstances of connectivity, these networks begin to generate autocatalytic structures, that is, growing creative patterns that have the capacity to reproduce themselves and adapt to changing conditions through feed forward models and feedback. They are able to make use of energy sources in their environment to sustain themselves as well as grow and develop, so they do not move toward a state of entropy. Many natural phenomena can be modelled as complex systems: ant colonies, flocks of birds, molecules, DNA, immune systems, brains, cells, ecological niches, social systems, economies, or scientific communities. In complex systems, nothing is fixed, but all the agents are reaching to each other's actions in a constantly changing landscape. (ibid.: 110)

Computer scientist John Holland, argues for seven basic features of co-evolving complex adaptive systems (Holland 1994: 3-4). Bearing in mind that CAS are found in cultural as well as natural settings, Holland asserts that they exhibit high capacity to function as a group, and are non-linear, meaning that simple causes do not produce simple results. Here he insists that CAS are not 'not determined by the past' and 'truly leave room for chance and creativity' (ibid.).

Moreover, he says that resources flow through the whole system; something touches one element and all receive it. CAS are diverse, and can imitate neighbouring systems. Fascinatingly, they use tags or emblems to recognise, sort and privilege certain patterns. In other words, they *signify*. Also CAS use building blocks that are constantly re-arranged. Finally, CAS make internal models of their world (ibid.). Even bacteria exist in complex adaptive systems, enabling them to model their environment (Shulman 1997: 119). Hence complexity science intimates an 'Old One'. This would be a source of sentience, ordering and *animation* in the evolving web of interacting nature. If there is, in evolutionary terms, a 'knowing' in every living cell, including those of human bodies, then there is a kind of intelligence in nature that has been evolving with/in us for thousands of years.

> This would be the basis for an "Old One" which has been in the process of learning for billions of years. Animals, the human body, and consciousness would be her offspring, and she would be like the Great Goddess of ancient myth who created the world through her dance. (ibid.: 141)

Complexity science 'discovers' earth mother happily alive in evolution, just as did Lovelock's Gaia hypothesis, described in Chapter 1. At this point we may, as Shulman proposes, add the Jungian unconscious as a Complex Adaptive System. As inferred by Jung, the psyche is co-evolving because it interacts creatively with parallel systems in the cells of the human body, and with non-human CAS in nature. Jungian archetypes are inherited

capacities for creativity and signifying, the qualities needed to become a complex co-evolving adaptive system. As Shulman puts it, '[o]ur human work of integration, which Jung called individuation, occurs within a larger context in which all of nature is integrating for coevolution' (ibid.: 142).

Jung envisioned the unconscious as a CAS. It evolves every day to produce and support consciousness. Its evolution is an *act of integration* with the body, with cultural, and natural CAS. Complexity science portrays all animate being as evolving in interrelated CAS *at the edge of chaos* (ibid.: 113). 'Chaos' is unpredictability, where the potential for creativity breaks down into disorder. Complex adaptive systems work at the borderland between chaos and order. Being at the edge of chaos ensures the possibility for creativity; it also risks that creative evolution slides into sickness and species suicide. This is the possibility that human consciousness might fragment and that cultural CAS might fail. Similarly, if chaos breaks through the creativity of CAS evolved to contain it, then natural CAS environments will degrade.

We can see the edge of chaos in the CAS of children's literature, as inhabiting *The Lion, the Witch and the Wardrobe*. The present absence of the Second World War in the latter is aptly imaged in the dead, threatening winter of the White Witch. For Mary and Colin, in *The Secret Garden*, the early threat of death stemming horrifically from parents is the borderland of chaos. The story is the means by which they manage to creatively evolve.

Importantly, the first saviour in both books is *nature as signifying.* In *The Secret Garden*, it is embodied in a friendly robin. Under threat, the children have to respond to nature as animate, meaningful and as relating *to* them. For Mary, making a friend of the robin leads her to Dickon, the child who is both nature and culture. She tells Colin that her evolution *with* the robin and Dickon was absolutely necessary in order to enable her to feel Colin's disembodied suffering.

> "Did you feel as if you hated people?"
>
> "Yes," answered Mary without any affectation. "I should have detested you if I had seen you before I knew the robin and Dickon." (188)

In effect, the robin and Dickon convert Mary from a closed frozen system (or psyche) to an open one in which she is actively engaged through her body with other animate beings in the garden. Later in the novel there is much emphasis on interacting languages. Mary learns to talk the Yorkshire dialect in order to deepen her friendship with Dickon and his sister, Martha, who is Mary's maid. Here communication over the class barrier is shown to have a parallel in non-human signifying. The robin communes with the reader on his world populated with big creatures who understand very little of his language.

Happily, we see that Mary, Ben Weatherstaff, and then Colin, learn to regard the robin as a signifying creature. In response, they are healed, or creatively co-evolved in consciousness by their robin friend. Dickon, the robin decides, is a kind of big robin himself, for he speaks 'robin' fluently. Since Dickon spans impassable boundaries in being pagan and Christian, cottage boy and mythical avatar, he is, in a sense, the embodiment of an open system a CAS in a sea of closed minds. Dickon opens the world of harsh frozen adults as well, and initiates the children into the signifying world of his animals. He is an icon of the permanent possibility of evolving at the edge of chaos.

It is Dickon who explicitly links human language to the magic; that is, the creative power. Or, put another way, the Old One, in nature. Mary uses her body and words to encourage the secret garden to grow. What will work to heal Colin? What will work to stop a man Ben knows from beating his wife? Mary finds embodied feeling words and combines them with working in the garden, encouraging Colin to grow stronger.

In turn, Colin learns to argue that good words can appeal to the Old One. Here language with the properties of the Jungian embodied symbol is language by which one CAS, the human psyche-body, is in touch with another, the Old One, in the ordering evolving qualities of the non-human. Dickon makes the link explicit: words in touch with the body and creative unconscious also evoke the Old One's magic.

> [Using words]'ll work the same as the seeds do when th' sun shines on 'em." (241)

Dickon's parallel in *The Lion, the Witch and the Wardrobe*, is Aslan.

By the end of *The Secret Garden*, even Mr Craven has become a Complex Adaptive System, for he has begun to learn from his dreams. Shulman points out that in Complexity science it makes sense to learn from dreams, because cells that open onto our creative unconscious have millions of years of *intelligent* evolution (Shulman 1997: 129). Body as 'soma' is no longer seen as separate from mind; rather, soma and psyche are co-evolving CAS. So, at the end of *The Secret Garden*, Mr Craven's devastation at the loss of his wife begins to shift. He begins to heal not so much by his own effort, but by the entirely unpredictable results of bringing orphan, Mary, into his gloomy home. From this unpromising gesture towards a suffering child, chaos starts to mutate into an-other evolution of the feminine he so desperately needs.

> He thought that as he sat and breathed in the scent of the late roses and listened to the lapping of the water at his feet, he heard a voice calling. It was sweet and clear and happy and far away…
>
> "Lilias, Lilias," he answered. "Lilias! Where are you?"
>
> "In the garden," it came back like a sound from a golden flute. "In the garden!" (287)

Mr Craven allows the dream to lead him to a meaningful reconciliation with the feminine as nature in the secret garden. There he sees her reborn in his son, Colin, who so resembles his mother.

Children's Literature: the Old One needs a Young One

Shulman's work on complexity draws another daring link between evolutionary CAS and Jungian psychology (Shulman 1997: 150-75). She poses a special connection between characteristics of youthfulness and age, which could be invaluable for children's literature. First of all, Jung was committed to the self archetype as the principle of wholeness and ordering *out of chaos* in the psyche. Here Jung provides a psychological counterpart to Complexity science: the self represents the co-evolution of psyche with the body's CAS on the edge of dis-order. Given that Jung argues that psychic symbols are vital means of structuring and ordering the psyche, it is worth noting that the self, for him, has habitual

forms of symbolisation. The self is often incarnated in a figure of a wise old person or, at some stages, a child with divine attributes.

Shulman compares Jung on the self to the work of anthropologist, Roger Wescott. In a book entitled, *The Divine Animal* (1969), Wescott introduced the notion of 'pedomorphy' and 'gerontomorphy' as two fundamental dynamisms of biological and cultural existence (Shulman 1997: 147). These terms stand for a child-like evolving and an elderly mutating. Wescott began by noticing that some animals resemble infants of other species such as worms and grubs. Others are born looking like skeletons or aged beings like insects, turtles etc. with rigid bodies from the start. Human beings seem to be mid-way in these strategies of soft, morphing shape, or hard, angular, protective bodies.

Moreover this polarity extends to behaviour and can be mapped onto evolutionary eras. Pedomorphs are variable and flexible in behaviour, gerontomorphs more conservative yet with better forms of protection. Over the centuries of evolution, Wescott argues, at times pedomorph fauna predominated, only to be succeeded by a more gerontomorphic era. Even in human evolution from earlier ape-like beings, a negotiation between the soft playful bodies of pedomorphs and the more fixed gerontomorphic qualities can be discerned.

So given the way complexity evolution spills readily from biological to cultural, it is not surprising that pedomorphic/gerontomorphic shaping is perceptible in the way societies evolve (ibid.: 156-9). Here, it is worth remembering that pedomorphic and gerontomorphic are not literal stages of youth and age, but rather shaping/ordering/evolving strategies at the edge of chaos. Hence even in recent cultural history, we can point to the pedomorphic 1960s in which 'flow', experimentation, loose shapes and organisations were promoted. Such a free flowing culture was succeeded by a gerontomorphic reaction in which society stressed fixed order and hierarchy.

Of course for pedomorphy/gerontomorphy to be expressed in different human settings at different times, they must also exist as potentials within each human being. Shulman argues that the unconscious, with its capacity to flood, ignore categories of 'reality', dream, fantasize, merge, spontaneously love and hate, is pedomorphic (ibid.: 159). By contrast, the ego is inherently gerontomorphic because it demands rigid boundaries and fixed structures of time, space and linear causality (ibid.). Like Bernstein, but here in terms of pedomorphy and gerontomorphy, Shulman laments the current dominance of the hardened Western ego that is trying to shape the whole natural world to fit a gerontomorphic grid.

> Just as modern science saw everything in the universe as causally determined, Western countries seem bent on reducing all of the biological world to the right angles and decimal measurement of our roads, dams, fences, buildings, property boundaries, banks, and factories. Where there was once self-organised wilderness, we are building frozen grid… all this grid may be producing a reaction moving towards a supercritical point. (166)

Jung's duality in the self archetype between divine child and divinely wise old person maps onto pedomorphic and gerontomorphic evolutionary strategies that include the embodied unconscious. Moreover, Jung understood that these two potentials of the self had to be nurtured at every level, including in the act of reading. This is why he wrote the way he did.

In Jung's work, gerontomorphic or ego-sustaining rational concepts are necessary for a psychology to be a psyche-logos and aim at clarity and understanding. Conversely pedomorphic invoking of images and symbols to lure the unconscious to 'play' are arguably even more vital. For drawing the embodied psyche into writing spawns a *living* creativity in the reading psyche. Both the divine child and the wise old person speak to us in his texts.

Here again we have a version of the two founding creation myths of consciousness. Without the loving connection of earth mother, sky father sterilizes himself into gerontomorphism. Without the measuring, ordering function of the sky father, earth mother feeling can become irresponsible and childish. Yet together, when they have a mutually sustaining relationship, the positive qualities of pedomorphy and gerontomorphy are constellated.

In the sphere of children's literature, it is not surprising to discern pedomorphic tendencies. Indeed, one could suggest a pedomorphic element to all literature and the arts in their plasticity and receptivity to embodying the imagination. From the perspective of Complexity's evolutionary thinking, we might note the greater insistence on the imagination in art at the moment in history when modern science emerges into its gerontomorphic, ego-sustaining phase.

Children's literature would appear to offer a space for pedomorphic attributes. So what do these evolutionary propensities offer for *The Secret Garden* and *The Lion, the Witch and the Wardrobe*? We might begin by looking at Aslan as evolutionary symbol of pedomorphology, in relation to gerontomorphology. What seems to me most dynamic about Aslan is that he is a divine animal. His non-human nature is insisted upon: he is not a *tame* lion! (197). Aslan is the chief gerontomorph in the book, especially when he refuses to contemplate tampering with the Emperor's magic, even to save Edmund. His death is also gerontomorphic. Yet his rising is not.

Of course, Aslan's resurrection closely allegorises the Christ myth, which is a gerontomorphic, hierarchical move in the context of current Western culture. On the other hand, his subsequent playfulness and animal qualities enable him to become a pedomorphic symbolising of the unconscious as wholeness. Only by incarnating a relationship between gerontomorphic (ego-doctrine) and pedomorphic (unconscious symbolic union with nature) can Aslan heal. His symbolic imaginative healing is aimed at the child protagonists and the child readers.

Finally, the children fall out of Narnia, unpeeling their gerontomorphic adult selves as monarchs to forge a special relation with the professor, the one recognisable wise old person in the book. He is first mentioned when Peter suggests that the 'old chap' will let them do what they like (10). However, the professor's wisdom proves necessary when Peter and Susan fear that Lucy has lost touch with her own gerontological ego, that she is mad (55-8). Willing to believe in Lucy, the old man proves a safe confessor for their dream-like story at the end. He proves pedomorphic enough to believe in their dream-like tale, and gerontomorphic enough to contain it. Arguably, Aslan and the professor are partners in a symbolic renegotiation of the divine child/old person self archetype who perhaps exists at the edge of chaos.

In *The Secret Garden*, evolution through symbols of pedomorph and gerontomorph is complex and delicately balanced. At the start, Mary and the robin and grouchy old Ben Weatherstaff form an unlikely trio. However, direct, embodied participation in nature begins to feed the psyche. Mary through the robin can talk to Ben, a little. More effective is Colin

playing the divine child to Ben's senex. Colin works as a better symbol, partly because the robin has shown the way (as it does to the secret garden), but mainly because Colin reincarnates the feminine for Ben in his likeness to his mother. Moreover, to Ben, Colin has risen from near death, so is a pedomorphic imaginative counter to his own feelings of old age.

Like Aslan, Dickon incarnates a creative union of pedomorphic and gerontomorphic. His bond with nature has the ancient figuring of Pan with his pipes and enchanting properties (201). Yet he is also a boy who engenders extraordinary trust in unlikely rule bound gerontomorphs such as Dr Craven. This sour medic is an ineffective healer. He seems to surprise himself when he declares that he would trust Dickon with a newborn baby (211). Another scene has Dickon feeding a lamb from a bottle. It emphasizes his youthful, as well as maternal, attributes (198).

Lastly, it is the garden itself that reconciles pedomorphic and gerontomorphic evolutionary strategies into a powerful symbol. This natural terrain is where Mr Craven re-discovers pedomorphy in his psyche by looking at his son. Colin is, at that moment, an archetypal image of self as divine child. The garden is old; it has at least one dead tree, which was a source of death for Mrs Craven. Many of her beloved rose bushes have dead branches. Yet the garden is also a place of youth, growth and rebirth. As a 'wilderness' garden, pedomorphic flow is permitted alongside the gardener's gerontomorphic ordering.

Also, gardening in *The Secret Garden* is a creative mingling of both age-related strategies. Mary enters a forbidden place and works by instinct. She says she only wants the garden in the same way the robin has it, and so she should not be prevented by gerontological 'rules' (101). Then, of course, she wants to learn from Dickon better ways to help the frozen garden. Colin has to use his egotistical imperiousness to secure the children's freedom from adult supervision. His parody of colonial power both mocks and employs exaggerated gerontological features (208). And finally, the owner returns and the divine child becomes 'Master Colin' (298).

Through enacting Jungian symbols, these texts, like many others, are active ingredients in psychic Complexity evolution. Children's literature is a place in which pedomorphic and gerontomorphic evolutionary tensions are exhibited and tried out. Again, through symbols our evolutionary nature is engaged: we are in touch with 'the Old One'. Symbols are a psychic path to our evolution on the edge of chaos. They are part of forming new origin stories by which we can re-imagine ourselves living *with* nature again.

Conclusion: *The Secret Garden* as a Pedomorphic Reply to *Wuthering Heights*

> "Listen to th' wind wutherin' round the house," she said. "You could bare stand up on the moor if you was out on it tonight."
>
> Mary did not know what 'wuthering'' meant until she listened, and then she understood. It must mean that hollow, shuddering sort of roar which rushed round and round the house, as if the giant no one could see were buffeting it and beating at the walls and windows to try to break in. (49)

Here the ill-educated servant, Martha, speaks and Mary listens. In the relationship of these two there is the biblical echo of the sisters of Lazarus (who, like Colin, rises from a bed of death). In the Bible's story Martha works in the house; while here, Yorkshire Martha is the housemaid. The biblical Martha has a sister Mary, who listens to Jesus. Unlike the sacred

text, where Mary's greater foresight is praised, the novel has more sympathy with hardworking Martha than this particular spoiled, upper class Mary.

What is also notable here, in the 1911 publication of *The Secret Garden*, is the very precise use of 'wuthering', a Yorkshire term for moaning wind made famous over fifty years earlier in the title of *Wuthering Heights* (Bronte 1847). As explored in the previous chapter, *Wuthering Heights* is a volume returning myth to the novel form, not least by its evocation of a ghostly child. This disembodied creature is found moaning in the wind and tapping on the window. Now, in *The Secret Garden* we have a child who is not a ghost and is safely on the right side of the window during the wind's 'wuthering'.

Significantly, Mary's discernment of wuthering does not cease with the wind from the moor. Later when the wind wuthers, she notices, like Lockwood did, that it sounds like the crying of a child. Finally, she is sure she hears a child cry and, also like Lockwood, searches for it in the forbidden parts of the house. There she does indeed discover a 'ghost'. In fact, she finds a mirror that reveals her own spectral being. Later she thinks Colin is a ghost, while he fears that she is. The rest of the novel is dedicated to rescuing the children from ghostliness. We literally follow them putting on flesh and developing tacit embodied unconscious knowledge through the garden. In one sense, *The Secret Garden* rescues the dream ghost-child of *Wuthering Heights*, the child who comes out of the wuthering moor as the tap-tap-tap of a fir tree on a window.

Another novel by a Bronte is also implicitly referred to in Colin's possible madness. Reputed 'uncanny' and 'insane' (207), Colin resembles the concealed mad wife of Mr Rochester in Charlotte Bronte's *Jane Eyre* (1847). Again, the children's work 'rescues' what is incurably sick and 'other' in the older novel.

Moreover, the theme of gardening as the source of (earth) mother restoration for Mary and Colin is another counter to *Wuthering Heights'*s more mysterious contrasting of two kinds of households. *The Secret Garden* belongs to the world of Thrushcross Grange, not untamed Wuthering Heights. For both gentler places endorse gardening as psychic cultivation. Yes, this secret garden is a wilderness garden, and the moor is described as a place of mystery and unfathomable beauty. Yet the psyches of Mary and Colin are rooted *in the garden*. Only Dickon, in his mythical Pan-like otherness, seems to belong to both garden and wild moor.

So *The Secret Garden* would appear to be stressing some of the pedomorphic qualities within the psychic territory of wuthering. It is pedomorphic because it focuses on children's capacity for regeneration. Instead of a novel in which boundaries are not easily violated, *The Secret Garden* shows a pedomorphic playfulness about death in the healing of the child ghost. Madness, and even the determined selfishness of a neglected child, are overcome. While in *Wuthering Heights*, the traces of Heathcliff's abused childhood and Cathy's derangement are not so susceptible to recovery.

As a response to *Wuthering Heights*, *The Secret Garden* floods the reader with pedomorphic flow and imagination, countering the earlier novel's absorption in the pain of death, loss and sexual passions. For *Wuthering Heights*, the psyche rooted in nature is too mysterious to be represented in either gerontological or pedomorphic modes; it requires both in the two households. In Edgar Linton, Thrushcross Grange is home to Victorian hierarchy. Wilder, Wuthering Heights has gerontomorphic Joseph as well as dream-haunted Cathy.

The Lion, the Witch and the Wardrobe also motivates its symbols into narrative, and thus gives its readers a myth. Again, it is a pedomorphic-heavy myth of child-likeness as an entry into a green world that makes new kinds of relationships possible, as kings and queens, and also with animals. Having removed the grotesquely gerontological White Witch, the narrative is free to explore pedomorphic 'flow' and play within the silent framework of their evacuation from war. What is not included is sexuality. For this reason, the children must leave Narnia.

This has been a chapter about literature as part of human evolution, itself deeply embedded in natural evolution. While we exist in a universe of many closed systems, such as gravity, we, as part of the biosphere, live in a collection of co-evolving Complex Adaptive Systems, which are open to mutual influences. Here culture and biology are not distinct: literature, too, operates as an evolutionary CAS, with its own internal divisions, such as 'children's novels'. Although concerns about relations between youth and age might seem self-evidently the realm of books written for those learning to be adults, *symbolic* evocations of wise old people and 'special' children have another function as well. A symbol, in Jungian terms, is an image that invokes the embodied, creative, in part unknowable, unconscious. Myth is a narrative that uses symbols to do the same.

Where symbols and myth occur, they serve to connect rational consciousness to the other Complex Adaptive Systems of the unconscious, the body, and non-human nature. Therefore, symbols and myths of special children and wise lions/professors may be mobilising evolutionary factors. For example, they may serve as an engine for resolving and rebalancing necessary evolutionary child-like qualities of pedomorphy alongside equally valuable more mature ordering in gerontomorphy.

Put another way, literature is part of psychic evolution at the edge of chaos. To write and/or to read is to participate in nature's evolution. In the literature of the last hundred years is to be found attempts to reconnect deeply and lastingly with nature's voices. Jerome Bernstein discovers people living in the borderland who find voices and sicknesses of non-human nature inside themselves. In a similar way, children's novels are a cultural space where this psychic capacity is anticipated and explored. It is not enough simply to kill the White Witch, or to pluck Mary from a household of the dis-eased dead. The necessary *evolutionary adaptation will only come from finding a new origin story* to replace, or at least substantially revise, the dominant interpretation of Genesis upon which sky father dominated Western consciousness has been constructed.

Complexity science is one possibility for a new origin story for the imperilled modern world. And yet, intrinsic to Complexity science itself is the capacity to flow, let go of certainty, morph, pedomorph, into some 'other' yet-to-be found understanding. The secrets of the Old One are that it needs the energy of the 'young one', flexibility, imagination and dreams, as much as requiring older qualities of inheritance, order and hierarchy.

The secrets of the Old One are that we might find 'her' in our literature and arts, as much as in science's theories and equations. It is time to look at figures who embody ancient gerontomorphic qualities of patience with pedomorphic instinct and intuition: the trickster and the hunter. For these creatures are to be found rooting our texts into the text-ure of the non-human. Now, the hunter returns as the literary detective.