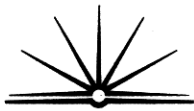


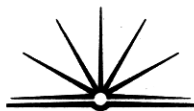
Jane Yolen's novel Bridar Rose strongly illustrates the notion of 'happily ever after'. Yolen helps the reader to accept that 'happily ever after' is possible* through a variety of techniques unique to her novel. Some of these include the parallel narrative structure of the novel, characterisation and * juxtaposing settings.

The parallel narrative structure of the ~~novel~~ novel helps the reader accept that "happily ever after" is possible. The novel ~~is~~ intertwines two alternating story lines. The main narrative is set in the present and follows Becca's journey to unravel the ~~story~~ ~~betwixt~~ "riddle wrapped in a mystery inside of an enigma", which was her grandmother's past. Becca heroically accepts the mission to ~~find~~ reveal the



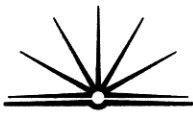
truth behind her past, and takes on the fairy-tale like character of a quester or knight, "I'm going to find the castle and the prince and redem her heritage". The "Home Again" section of the novel concludes Becca's journey, as she has unravelled the "enigma" by this point, "It end happily you know, even though it's awfully sad along the way". Yolen concludes Becca's quest in keeping with the ^{conventional} fairy-tale genre of a 'kiss' as Stan gives Becca "a long and very satisfactory kiss" ~~or~~ after completing her mission.

~~The~~ In doing so, Yolen ultimately helps the reader to accept ^{that} 'happily ever after' is possible. The chapters in *Arctic* represent Gemma's version of the 'Sleeping-Beauty' ~~&~~ fairy-tale, ~~These chapters are~~ "Once upon a



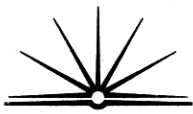
time, which is all times and not the
very best of times...". These chapters
are interrupted by the main narrative,
and allow the reader to catch glimpses
of Becca's childhood ~~and~~ Emma's
version of the 'Sleeping Beauty' fairy tale
also helps the reader to accept that
'happily ever after' is possible, as her
tale concludes with a conventional
'happily ever after'.

Josef Potocki and Iron Man
Avengers characterisation further helps
the reader to accept 'happily ever
after' as a possible notion. ~~Iron Man is~~
~~portrayed as a hero~~ Josef refers
to Iron Man as a hero, "He leaped
down into the pit of hell and brought
[Emma] out alive. I can think of
no one braver." Iron Man's act of nobility
and courage lends a great element of



heroism to his character. However it is Josef who is portrayed as the ultimate hero of the novel as he gave Gemma the "breath of life"; and ~~he~~ ~~resurrected~~ ~~her~~ resurrected her from what would have ~~been~~ extracted in her death. The characteristic trait of trait of ~~the~~ heroism which both Josef and Anon entail portrays the novel's main theme of ~~the~~ survival, and ultimately suggests that "happily ever after" is possible.

The juxtaposition of settings of Chelmno's countryside and Sauckenhof's concentration camp also help the reader accept 'happily ever after' as a possible notion. Josef employs a metaphor to describe the beautiful awe of Chelmno's natural countryside as being "as sweet and pure as the



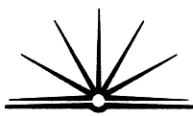
first morning of God's paradise. He then ~~and~~ strongly contrasts this to his experience at Sauehenhausen and the way in which "he could not smell the poverty spite of earnings on the street scent of lilac without connecting it with the odor of blood".

Yolens use of olfactory imagery to describe the concentration camp suggests the way in which the events of the Holocaust eradicated the ~~sanctuous habitat~~ ~~summoned~~ ~~which~~ ~~was~~ ~~word~~ ~~of~~ nature which he was surrounded by.

However Yolens incorporation of the ^{poverty} metaphor of Chelmo overrides

Sauehenhausen and lends an element of hope to the reader that the notion of "happily ever after" is possible.

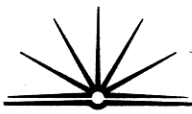
Yolens narrative voice is



The "Authors Note" helps ~~the~~ her readers accept "happily ever after" as possible. The final section of the novel, the "Authors Note", Uden presents statistics about Chelmno, "320,000 ~~pe~~ died here". Her language here is stark and factual to emphasise that the events of the Holocaust were real events which took place in history, and not a story. Her repetition of Harvey Goldmans earlier remark of "I know of ~~to~~ no woman who escaped Chelmno alive" reminds the reader that Briar Rose is only a fictionalised account of the Holocaust. In the Authors Note, Uden closes the novel on a melancholy note and draws the line between realism and fantasy. By doing ^{she directs the readers attention to the sheer inhumanity of the Holocaust} she reminds the reader on ^{on} element of belief and hope that the



horrific events of the Holocaust will never be repeated, and as a result helps the reader accept that the notion of 'happily ever after' is possible. Yden's unique employment of symbols throughout her novel reinforce Hans's belief of "We'll get to happily ever after eventually". The "barbs" of Gemma's version of 'Sleeping Beauty' strongly suggest the barbed wire which the prisoners of the concentration camps were enclosed by. The "mist" and the "rose garden" symbolise the poisonous exhaust fumes and the gas chambers used to "exterminate" the victims of the Holocaust. The "bad fairy with big black boots" is symbolic of the Nazi soldiers who would "slaughter" the unfortunate victims. These symbols create an element of dark imagery and a cord strong



connotations of anguish and torment
to the victims experience of the Holocaust
However the ~~symbol~~ of ultimate and
most dominant symbol of the novel,
the symbol of a rose, overrids those
'black-symbols', and helps the reader
accept that 'happily ever after' is possible
The image of a rose directly symbolised
Gemma's characteristic trait of ~~self~~ castration
It is due to the thorns that a rose possesses that
it is able to thrive and protect itself. In the same
way, Gemma used the 'Sleeping Beauty'
fairy tale as a protective mechanism to
shield and protect herself from the horrific
events of the Holocaust. Her experience
was so agonising that she could only speak
of them through the form of a fairy tale,
"I am Cinder Rose". Gemma was convinced
that she was that princess from ~~the~~
her fairy tale and this



Ultimately allowed her to shield herself from the memories.

Sten's belief of "we'll get to happily ever after eventually" paves the way towards Uden being successful in helping her readers to accept that 'happily ever after' is possible. ~~The~~ Uden's employment of the parallel narrative structure of the novel, Juel and Aron's characterisation of heroes, the juxtaposing settings of Chelmo and Sandekehansen, Uden's narrative voice through the "Authors Note", symbolism, combined with language devices have enabled Uden to ~~clearly~~ direct the reader to the notion of 'happily ever after' as ^{being} possible.