



Realistic fiction for children: Tulip touch by anne fine

Sonia Valizadeh ^{1*}, Pinar Pamuk ²

University of Beykoz, School of Foreign Language Istanbul, Turkey

* Corresponding Author: **Sonia valizadeh**

Article Info

ISSN (online): 2582-7138

Impact Factor: 5.307 (SJIF)

Volume: 04

Issue: 05

September-October 2023

Received: 25-07-2023;

Accepted: 17-08-2023

Page No: 173-178

Abstract

In children's literature products etiquette values judgment, didactic, informative, instructive, and counseling also the cautionary factors outway more. Further without generalization when we look at some of children's literature products, components containing violent and aggressive behaviors are not scaped from notice. Tulip Touch and exceptionally well-crafted book that presents very frank and unfordable truth about the way we all, from children to schools, to social services, deal with 'troubled' children, and the question of whether or not a child can be inherently evil is expertly framed by certain adults in the novel and left hanging there, exceptionally sadly. A book in which the cruelty and sheer cleverness of children are not underestimated by the writer, but by the adults in the book is a very tough read and rightly so. This is an important book for its nuances, on the face of it, it is about the consequences of friendship, the idea that you can't save everyone, the idea that sometimes we don't all want to be saved, and the fact that when everyone gives up no one wins.

Keywords: Tulip, children, Realistic fiction

Introduction

Realism is an aesthetic mode that broke with the classical demand of art to show life as it should be in order to show life 'as it is'.

The work of realism tends to eschew the elevated subject matter of tragedy in favor of the quotidian, the average, the commonplace, the middle classes and their daily struggles with the mean verities of everyday existence.

The realist novel first developed in the nineteenth century. The narrator or plot of a realist novel is structured around an opening enigma that throws the conventional cultural and signifying practices into this array.

Children's literature is a genre that is vestdependentant on fantastic elements that make it more appealing to children and adults.

The fantastic element that makes it more appealing to children and adults. The fantastic elements, on the surface act as a model for a psychological cushioning that protects the child from the harsh realities of lies. The significance of this element is to offer a moral message to the mess. But the fantastical element alone cannot show the social, political or moral message the piece of word intends to spread. Another paradoxical element of children's literature is realism. The use of realism in the facade of fantasy, and larger-than-life characters, has held writers to adhere to the real intention of children's literature. The realist artist used common subjects and surroundings involved in daily life and workplaces as their subjects.

Realism is a style that depicts honest and unglorified truth of life that the commoners, specially the working class, the proletariat, could connect to. Realism was faithfully based on the idea of objective reality without romanticising or dramatizing the realities of life and societies. There are many books written for children that deal with authentic issues and have rich characteristics thagt interact in ways that mirror contemporary society. The themes are diaries of children and their families, and they include topics that are difficult even for adults such as war, abuse, poverty, crime and gangs. Children benefit greatly from reading stories that reflects life challenges when the stories' topics are handled in sensitive, developmentally appropriate ways and offer control and hope to the characters within.

Hearne (1988) writes that there is not much research available regarding books for children on topics of child abuse and violence.

Bibliographics are written that contain description of books where the central is involved in a violent situation but the lack of solid research is substantial. Messages, in the books that children read stay with them (Mission, 1998). If healthy and authentic, can present children with hope, avenues to understand people and their situations, and inspire them to be advocates for other children and adults.

Violence against the Child in the Tulip Touch

Anne Fine's *The Tulip Touch* is a brilliant insight into child friendship, influence and manipulation. Natalie is a young girl whose family run hotels. Upon moving to a hotel in a new area Natalie meets Tulip, a mysterious, remote girl who initially creates great intrigue, soon leading to dark, frightening behaviour. Natalie finds herself following Tulip's lead despite her own misgivings, part taking in acts which isolate her from the rest of her peers. As Natalie discovers more of Tulip's unfortunate home life and apparent unhappiness, she finds herself ever more faithful to her friend, albeit out of pity more so than out of solid friendship. Eventually their relationship becomes less agreeable and through observing a sinister array of doings on Tulip's part, Natalie soon realises she cannot befriend her any longer and begins to separate herself. *Tulip Touch* term is that are some children born evil? *The Tulip Touch* is about a form of bullying and besides reality.

Whether humans are born good or evil has been debated by philosophers for centuries. Aristotle argued that morality is learned and that we are born as 'immoral creatures' while Sigmund Freud considered new borns as a blank slate. The book was inspired by highly publicised murder of James Bulger, a two-year old boy who was kidnapped, tortured and killed by a pair of ten-year olds. Like the case, the story raises the question of nature versus nurture. In other words, are some children born bad or are evil children the product of their circumstances? Fine stated in the 1998 interview that it was not just the murder itself that inspired her, but the ghastly British response to it: Lock them up and throw away the key. Fine tells the story of a malicious child Tulip, However Fine never accuses Tulip of her malevolence. Calling the attention of the readers to the problems Tulip has suffered, the writer presents Tulip as a victim. The victim of physical abuse, Fine manages to relate physical abuse without describing any scenes exhibiting violence. Fine achieves this by presenting the story from the view point of another child Natalie (Z. Eren, 2015) there is no sign of physical violence in the novel, however Natalie narrates Mr Pierce's that for once. Fine preferred to convey the physical abuse through the Natalie's comments.

For once, as we were strolling home together after school, I heard a vicious bellow, and looked up to see Mr Pierce leaning out of his truck window. 'Better get home before me, Tulip, or I'll snatch you bald-headed! I stood, rigid. Snatch her bald-headed? But Tulip had already fled. I followed her as far as the corner, picking up things that spilled out of her schoolbag, and thinking about the odd things I'd heard her saying in our games. 'I'll peel you alive, like a banana!' 'Smile at me wrong today, and I'll crush you!' 'I'll make your eyes look like slits in a grape fruit!' I'd always put them down to Tulip being clever – good with words. But was I wrong? Was it Tulip I'd been hearing, or her terrifying father?

Tulip said very little, but I'd picked up the fact that she was always punished for stupid things like knocking a fork off the table, or leaving a stiff tap dripping a tiny bit, or not coming quickly enough when Mr Pierce called her. The above-given quotations illustrate how Fine has presented the violence scenes in the novel. It should be pointed out as well that such scenes are few in the novel. Employing another child-character to narrate the story, Fine has managed to write a novel about physical abuse without any scenes directly displaying violence (Z. Eren, 2015).

The above example shows that Mr Pierce is an aggressive parent therefore Tulip suffers from this. Some parts of the novel show that Mr Pierce not only treats aggressively with Tulip but also he treats his wife aggressively too and most of the times he does this by using violence against Tulip and when Mrs Pierce tries to stop him he begins to beat Mrs PIERCE (Z. Eren, 2015) because Mrs Pierce is a victim of Mr Pierce's violence so she can't help Tulip in this case.

In "The Tulip Touch" Was Tulip Born Evil?

Tulip Was Born Evil This essay will explore the statement above to see how far it can be seen as true. One way of interpreting it is to consider the way in which Tulip may or may not be regarded as evil, in terms of nature versus nurture. In other words, the way Tulip has been brought up to behave, can be compared to the fact that she may have just been born evil. In the novel, there are two distinct points of view; those who consider Tulip to have been born with genes of evil, and those who have a greater amount of sympathy towards her and consider that her upbringing is to blame for her malevolent actions. In addition, it could be argued that the reason Tulip conducts herself in such a way is not for one reason alone, rather; it could be a combination of evil genes, nature; and home life, nurture.

There was not many evidence in the book that suggested it was her nature. While reading this book we could mainly find suggestions that it was nurture. Firstly I will show evidence in which it is nurture. Tulip was said to have portrayed "her cocky self-confident self." While at the Palace but when at her own ghastly dwelling it was a different story. Natalie thinks when Tulip is there she is as empty as a shell. Tulip does drown kittens sometimes, but only because if her dad does it, it takes hours. So she does it to save the suffering of the kitten, this shows she has some humanitarian. Natalie's dad thinks that she is purely evil by nurture. "Don't be silly. You know as well as I do that Tulip has had a rotten start to life, that it is hardly a surprise that she's insensitive to other people's feelings." So that could be a fight on how she is evil by nurture. At this point, I am still for nurture but it could change after this. Now I will show how it could be nature.

Natalie's mum thinks that "Tulip is not stupid. Tulip knows the rules." So in other words she thinks that Tulip is smart enough to know her boundaries. "Tulip is downright evil" Natalie's mum and Miss Ferguson both think. Miss Ferguson also thinks that "That Pierce girl is malevolent by nature!" "Is Tulip mad or bad?" Natalie thinks that she could have just been born mad which makes her bad. Every one finds it atrocious that Tulip had been visiting the Brackenbury's house, and then asking for their dead child to come out and play. Natalie wonders about her morbidity and finds out about the kitten drowning. Some of the hotel guests think that Tulip is as wicked as a witch.

Conclusion

I believe that my overall judgement is that Tulip Pierce is purely evil by Nurture. As I believe that no one can be born evil in less they have mental illnesses. As her dad threatens her she becomes evil by the way she is talked to and treated. Like when Mr Pierce yelled out "Better get home before me, Tulip, or I'll snatch you bald headed!" So I think it was her upbringing and environment that caused her to be evil. I think If Tulip was a real flower and was planted in the palace she would of bloom bright and colourful. But at her own dwelling she was a shrivelled and dead flower who had not yet had a chance to bloom.

References

1. Fine Anne. *The Tulip Touch*. London, 1997.
2. Eren, Zerrin. *Violence in the realistic novel for children*
3. Book review: *The tulip touch*. LiveJournal. (n.d.). <https://osprey-archer.livejournal.com/96783.html>
4. Fine A. *The tulip touch*. Kirkus Reviews, 1997. <https://www.kirkusreviews.com/book-reviews/anne-fine/the-tulip-touch/>