

Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

The Journal of IBBY, the International Board on Books for Young People

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ALL CHILDREN ARE OUR CHILDREN,
SAID THE VOICE IN A KINDLY TONE

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OF DIFFERENT FATES AND FAITHS AND RACES,

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Dear *Bookbird* Readers,

Our July 2011 issue presents a wide range of articles that are at times disparate and sometimes resonant with intersecting themes. In the first three articles one can hear a common refrain regarding the value of telling one's own story with language as an expression of identity. Next is a duet of articles focusing on works of modern fantasy, one involves an analysis of a contemporary series and the other focuses on an old favorite classic tale that is transplanted to a different setting. The last two articles hail from Asia; one explores the history of original picture books from China, the other shares how IBBY's vision of books as a way to promote understanding plays out through JBBY's traveling exhibitions.

Feature Articles

First of our trio is *Red, Yellow, and Black: Australian Indigenous publishing for young people* by Robyn Sheahan-Bright. In this piece she outlines the portrayal of indigenous cultures in Australian literature for young people from the time of white settlement to the current day. She shows over time a movement from literature presented through non-Indigenous eyes, that was fraught with cultural biases and stereotypes, to a slowly emerging authentic literature rich in the wide diversities that exist among Indigenous peoples

of Australia. Sheahan-Bright paints a picture of the current day Indigenous and non-Indigenous publishing houses that demonstrates progress made and challenges to be faced in giving voice to authentic Indigenous literature.

Moving from sharing stories through the eyes of Indigenous peoples, Lea Baratz and Sara Zamir's article, *Examining Hebrew-Amharic bilingual children's literature in Israel: Language, themes, and power*, turns the tables and addresses the need for and value of giving voice to immigrant voices. In particular, they refer to the Ethiopian Beta Israel community that immigrated to Israel in the mid 1980s and early 1990s. Through their analysis of mutually composed stories written in Amharic and in Hebrew, the authors argue that these bilingual texts can provide a vehicle for social exchange and understanding as well as sensitivity to one another.

The last in this trio is Vivian Yenika-Agbaw's article *Folk literature and the preservation of culture: New approaches to African storytelling*. Vivian Yenika-Agbaw speaks to the importance of the preservation of oral tales from Africa and describes four specific tales, each of which is transmediated into current day formats (bilingual text format, the picture book format, graphic novel, and YouTube digital format). Yenika-Agbaw highlights variations across formats, in particular, the oral integrity of the stories may vary according to format, as well as the degree to which varying audiences can be addressed. Readers can easily discern that story formats have the potential to enhance or detract from the telling of a tale in varying ways and that digital formats afford dissemination to a global audience in multiple languages and in multiple ways.

Shifting to works of modern fantasy, Lydia Kokkola in *Sparkling vampires: Valorizing self-harming behavior in Stephenie Meyer's Twilight series* analyzes and compares the Twilight series with works of realistic fiction and memoirs that address the issue of self-abuse. In doing so, she expertly highlights salient similarities and differences in the way this issue is handled. While Kokkola's arguments are convincing, she takes a non-didactic stance by inviting readers to draw

their own conclusions regarding the impact of this fantasy series on young readers.

And then Elena Staniou and Tasoula Tsilimeni help us see Collodi's classic modern fantasy *Pinocchio* from an interesting viewpoint. In *Pinocchio's road to adulthood from Carlo Collodi to Christos Boulotis*, the authors speak to Boulotis's Pinocchio in light of the intertextuality that exists with Collodi's original work. It is argued that the story of Pinocchio has taken on mythic proportions and cannot be confined to national borders, and as readers, we already know and love Pinocchio, and bring this knowledge to bear on Boulotis's versions. Thus, Pinocchio is situated in Greece and, while still a wooden puppet, he is a fully human boy with heart and soul who as protagonist negotiates life's challenges on the road to adulthood.

Two very different articles hail from Asia. The first asks, "What kinds of picture books, if any, were produced in China before the recent onslaught of translated picture books became available to Chinese children in recent years?" Qi Tongwei answers this question in *Picture books in China from 1950-1966: A snapshot*. His analysis of home-grown books from 1950-1966 provides a flavor of the values and politics of the times. It also sheds light on the kinds of formats and designs that were made use of, including the traditional Chinese "Whirlwind" binding in which folded pages in a book can be displayed at once. Qi Tongwei argues that these books can be used as an inspiration to produce new original picture books from China.

In the last of our feature articles, "*Barrier-Free Books from Around the World*"—*IBBY traveling exhibitions come to Japan*, Hisako Kakuage demonstrates Jella Lepman's vision of book exhibitions as a way to build bridges among and within different peoples and cultures around the world. Hisako Kakuage describes a series of JBBY's traveling exhibition of Outstanding Books for Young People with Disabilities since 2003. She informs us of the process, the content of the exhibitions, and most importantly the inroads that have been made in Japanese society and publishing. It is her belief that books have the potential to overcome

various borders that people draw between themselves. Certainly, JBBY's traveling exhibition has helped to set the stage for a more inclusive society in which the disabled and non-disabled nurture each other.

Columns

In this issue's **Books on Books** column, you will find intriguing reviews of new resource books in the field of children's literature including a comprehensive look at illustrated books in Australia, a psychological study of Danish author Ole Lund Kirkegaard, an examination of France's most important singers and songwriters of children's music, and a five-part series on the art of Lithuanian children's book illustration. And in the regular **Focus IBBY** column, we are thrilled and honoured to present the acceptance speech given by David Almond upon receiving his Andersen Author Award, plus the current installment on IBBY's most recent history, news about the next IBBY Congress in London, information about the upcoming ILUSTRARTE exhibition in Portugal, and inspiring stories of Indonesian IBBY's (InABBY) work with storytelling wall hangings in disaster-struck areas. Finally, we present moving memorial tributes to two IBBY giants who have passed away, Britt Isaksson and Margaret McElderry.

New Editors

Our term as editors ends with this calendar year and *Bookbird* will be under the guidance of a new team of editors, Roxanne Harde (in Canada) and Lydia Kokkola (in Finland) beginning with the January, 2012 issue. Roxanne Harde

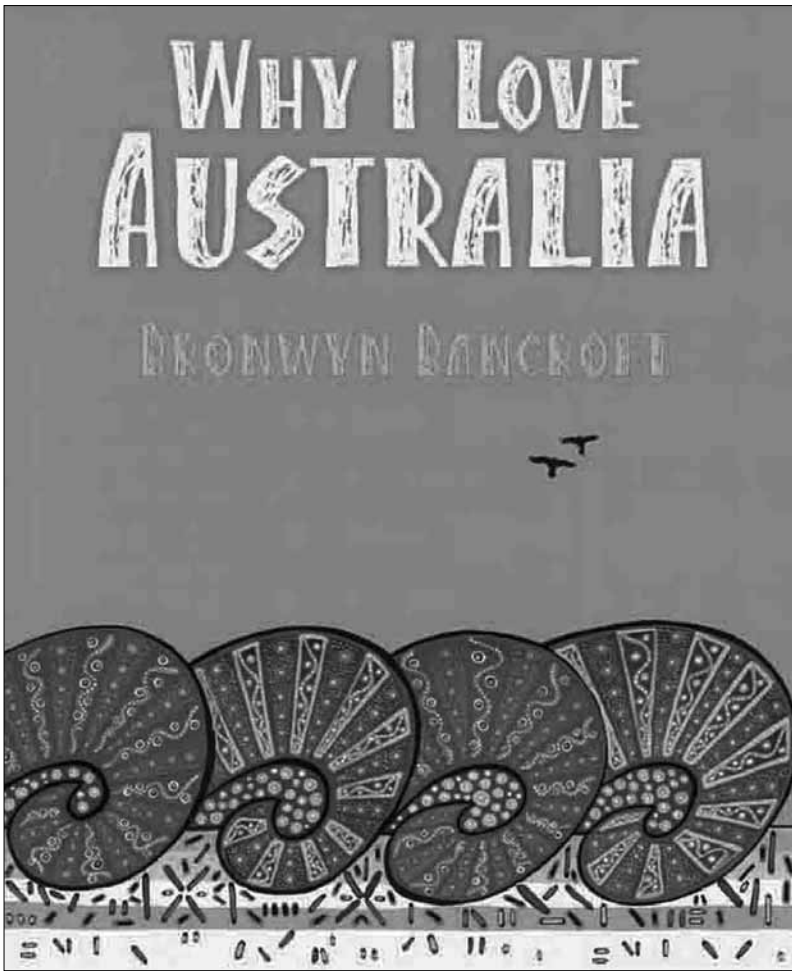
is Associate Professor of English and Associate Dean of Research on the Augustana Faculty of the University of Alberta. Lydia Kokkola is Adjunct Professor at Åbo Akademi University and The University of Turku, the Swedish and Finnish language universities of Turku in southwest Finland and is currently working as a Collegium Researcher at the Turku Institute for Advanced Studies on a project investigating adolescent sexualities. Our team will still be editing the October issue of *Bookbird* on the topic of graphic novels, but the new team is already receiving potential manuscripts for future issues.

Poem

Our "back page" poem comes from the Netherlands this time and is written by Annie M.G. Schmidt, an Andersen Award winner and an icon of the Dutch literary world. Most Dutch people (in the Netherlands and beyond) can recite a line or two from one of her witty and humorous poems or songs. Her poem, "De sprookjesschrijver" or "The Man Who Writes Fairy Stories," translated by David Colmer, comes from *A Pond Full of Ink*, a selection of Schmidt's children's poetry to be published by Querido Children's Books in November, 2011.

We hope you'll find plenty in this issue to ponder, including a potpourri of postcard book reviews showcasing children's books from Canada, England, France, Germany, Israel, the Faroe Islands, Japan, and South Africa. *Bookbird* continues to cast a wide net around the globe reminding us all of the connections we share through stories and poems, words and images.

Red, Yellow, and Black: Australian Indigenous publishing for young people



The growth in the publication of Indigenous literature in Australia is one of the most significant recent developments. This article discusses the treatment of Indigenous cultural themes (sometimes by non-Indigenous people), issues that confront publishers when dealing with Indigenous writers and illustrators, and how the establishment (or consolidation) of Indigenous publishing houses has been a force for change. [Warning: This article may contain names of deceased Aboriginal and Torres Strait Islander people.]

by ROBYN SHEAHAN-BRIGHT



Dr. Robyn Sheahan-Bright has operated justified text writing and publishing consultancy services since 1997 and has been a publisher, arts administrator, lecturer, and writer, and was co-editor of *Paper Empires: a History of the Book in Australia* (UQP, 2006). She is currently chair of the judging panel for the Australian Prime Minister's Literary Awards for children and young adults and a member of the IBBY (Australia) Committee.

For tens of thousands of years before Europeans invaded and colonized Australia, Indigenous Australians engaged in art, stories, dance, and performances which are intimately tied to their Dreaming and their sense of connectedness with their country – a celebration of culture which continues today. Not only did some people preserve their own forms of expression, Indigenous people are known to have embraced new forms of expression as well as their traditional practices. This is despite their having been engaged in colonial conflict and later subject to the removal and assimilation policies that discouraged their engagement with European notions of literacy. Penny Van Toorn (2006) argues, “*Indigenous communities developed their own cultures of reading and writing, which involved a complex interplay between their own social protocols and the practices of literacy introduced by the British*” (AIATSIS website). Similarly, Indigenous people also figured in writing produced by non-Indigenous people from these early years. Nevertheless, Indigenous writing and publishing has not been widely recognized until more recently and has continued to be hampered by complex factors which poet Sam Wagan Watson has elaborated upon: “*Music has always played an incredibly important, pivotal place in my writing regime. Here in Sydney though, this is where the songlines of hundreds of thousands of years really soured for our people... So it's wonderful to be amongst you but it does feel eerie to think that in this area was where the first sign-offs happened, this is where so many songs were stopped, it's where a lot of sad songs began. I always think of that as a Mununjali and Birri Gubba man walking onto Gadigal country*” (ABC Radio RN Book Show 2008).

Many non-Indigenous people are unaware that “At the time of white settlement there were an estimated 250 distinct indigenous languages in Australia. Over half of these are no longer used. Many of those remaining are known to only a handful of elders and face obvious extinction without urgent steps being taken to record them” (FATSIL).

...publishers still struggle to find Indigenous writers comfortable in this space, as well as mediators (such as editors, designers, and marketing people) with the necessary skills to make sure that their voices are transcribed or edited appropriately and heard widely.

Amongst both Aboriginal and Torres Strait Islanders, “There were about 600 different clan groups or ‘nations’ around the continent when Europeans arrived, many with distinctive cultures and beliefs” (Australian Government Culture and Recreational Portal 2008). Of these languages, there are now “less than 20 which are strong and even these are endangered” (Aboriginal Languages of Australia) and “over half are no longer used” (FATSIL). While there are language revival efforts underway and also publishing ventures that attempt to publish in Indigenous languages, they are necessarily small in audience;

for example, the work undertaken by Batchelor Press, based at the Batchelor Institute of Indigenous Tertiary Education. And the problem of giving voice appropriately to Indigenous culture extends, too, to the range of texts by or about Australian Indigenous people that are published in English. For example, publishers still struggle to find Indigenous writers

comfortable in this space, as well as mediators (such as editors, designers, and marketing people) with the necessary skills to make sure that their voices are transcribed or edited appropriately and heard widely. This article will briefly outline both the progress that has been made to date in allowing Indigenous voices in Australian writing for young people to be heard and the issues that have threatened to silence them.

Colonial writings reflecting on Indigenous culture

As Clare Bradford (2001) points out, Aboriginal people were mentioned in the first published Australian children's book, *A Mother's Offering to Her Children* (1841), with the narrator's reply to her children's reaction to the news of the accidental death of an Aboriginal child named Sally: *'Alas! My dear children, her mother also met with an untimely death. These poor uncivilized people, most frequently meet with some deplorable end through giving way to unrestrained passions'* (p 197). Visual representations in early fiction and nonfiction were often created by overseas artists and were idealized and highly inaccurate, too. See for example, *Alfred Dudley, or, the Australian Settlers* (Harvey and Darton, 1830), *Peter Parley's Annual* (1840-92), and M.B. Syngé's *Cook's Voyages* (Percival & Co, 1892). These images misrepresented or made them subservient figures, and only rarely were events seen through Aboriginal eyes. Token Aboriginal characters were generally presented as being socially inferior, or in need of the white man's assistance, as for example, in *Mrs. R. Lee's Adventures in Australia* (Grant and Griffith, 1851) illustrated by John Skinner Prout.

Mary A. Fitzgerald's *King Bungaree's Pyalla* (Edwards Dunlop & Co Ltd, 1891) "represented the first attempt in Australian children's literature to portray traditional Aboriginal stories" (O'Connor, p 23). Told to the author in childhood, these legends were somewhat sentimentalized in their re-telling. Nevertheless, there was a great deal of interest shown in the tales of the country's first inhabitants and one major example is *Australian Legendary Tales: Folklore of the Noongahburrahs as told to the Piccaninnies* (London, David Nutt; Melbourne, Melville Mullen and Slade, 1896) and the subsequent *More Australian Legendary Tales* (London, David Nutt; Melbourne, Melville Mullen and Slade, 1898) collected by Mrs. K. Langloh Parker (the wife of the owner of Bangate Station, on the Narran River, near Walgett, NSW). In these volumes she collected stories of the local branch of Yuwaalaraay / Euahlayi / Yuwaaliyaay speaking people* in what was a landmark work created by a woman who acknowledged the need to translate these stories carefully and who worked closely with local people to that end (Johnston 2005). She dedicated the first volume to Peter Hippi, King of the Noongahburrahs and the second to "The Euahlayi-Speaking People in Grateful Recognition of their Ever-willing Assistance in my Folk-Lore Quest." She included a glossary of words and a sample of a story in the Euahlayi language. But it was also a flawed landmark and a product of its European cultural biases. The collector reports in her preface that friends responded to her decision to create the collection by asking, "But have the blacks any legends?" (1897, p ix.). Her intention to record them is explained: "that we should try, while there is

yet time, to gather all the information possible of a race fast dying out, and the origin of which is so obscure” (p. ix). In his foreword, English folklorist Andrew Lang illustrates the limitations of his fascination with this ancient land by remarking that, “The natives were a race without a history” (p. xii) and compared their primitivism with other cultures, finding theirs wanting. He also commented on the unattributed illustrations (done by Tommy McCrae (182?-1901): “The designs are from the sketch-book of an untaught Australian native; they were given to me some years ago by my brother Dr. Lang, of Corowa. The artist has a good deal of spirit in his hunting scenes; his trees are not ill done, his emus and kangaroos are better than his men and labras [sic: lubras]. Using ink, a pointed stick, and paper, the artist shows an unwonted freedom of execution. Nothing like

It is important to note, however, that Indigenous people were being published in ephemeral publications such as newspapers from these earliest times (Rose, 1996) and that they also incorporated into their art references to white notions of literacy and some “appropriated alphabetic characters by carving them into wooden objects such as clubs, boomerangs, spear-throwers and shields” (Van Toorn, 2006: 74).

this occurs in Australian scratches with a sharp stone on hard wood. Probably no other member of his dying race ever illustrated a book” (Lang, in Parker, p. xvi). Two influential turn-of-the-century publications— by another station owner’s wife, Jeannie (Mrs. Aeneas) Gunn of Elsey Station, near Katherine in the NT— were *The Little Black Princess: A True Tale of Life in the Never-Never Land* (Melville and Mullen, 1905) and *We of the Never-Never* (Hutchinson, 1908) which continued to be read widely in schools until the 1970s.

Early Indigenous acquisition of white language

It is important to note, however, that Indigenous people were being published in ephemeral publications such as newspapers from these earliest times (Rose, 1996) and that they also incorporated into their art references to white notions of literacy and some “appropriated alphabetic characters by carving them into wooden objects such as clubs, boomerangs, spear-throwers and shields” (Van Toorn, 2006: 74). They often subversively employed the English language in their correspondence with their white suppressors in bureaucratic missives of supplication or complaint, and as Van Toorn has pointed out, “The earliest piece of writing produced by an Aboriginal author is a letter dictated by Bennelong in August 1796” (Van Toorn, 2006: 53). However, this Indigenous acquisition of the white man’s language did not prevent the fledgling Australian publishing culture from failing to recognize the primacy of Indigenous cultures and languages and the resulting lack of publication of Indigenous voices in mainstream book publishing throughout most of the twentieth century.

Twentieth century publishing in Australia

Thus, attitudes amongst non-Indigenous people, such as those expressed by Lang in Parker’s collection, continued to prevail, with early twentieth century illustrators establishing an idealized and Europeanized “fantasy” view of the bush peopled by fairies in which there was no room for Indigenous people, for example, in Ida Rentoul Outhwaite’s *Elves and Fairies* (Lothian, 1916) or May Gibbs’s *Snugglepoot and Cuddlepip* (A&R, 1918). Another view of rural life was presented in the bestselling “Billabong” novels of Mary Grant Bruce and the novels of domestic family life written by Ethel Turner, such as *Seven Little Australians* (1894). Of the latter, Clare Bradford points out that a key reference to Aboriginal people in a story told to the Woolcot children by the station accountant was actually omitted from subsequent editions, a deletion she finds telling (Bradford, 1996: 3-5). For she surmises that the suggestion of the country having an earlier history sat uncomfortably with the idea that the children were representative of “pioneers” in this new land. Bruce’s *Billabong* books featured the subservient

Black Billy who, although a friend of the children, never achieved more than the role of faithful family retainer. Bruce later published a collection of Aboriginal tales, *The Stone Axe of Burkamuk* (Ward Lock & Co, 1922), which was also imbued with the notion of the “dying race.” W. E. Thomas’s *Some Myths and Legends of the Australian Aborigines* (Whitcomb & Tombs, 1923) “hardly reflects the original telling or the atmosphere” (O’Conor, 1992, p 24), and C.W. Peck published another collection, *Australian Legends Tales Handed down from remotest times by the autochthonous inhabitants of our land* (Stafford & Co, 1925). As Saxby (1969: 157) reports, in W.M. Fleming’s *The Hunted Piccanninies* (J.M. Dent & Sons, 1927), a white narrator traced the friendship between two lost white children and three Aboriginal children, conveying “a slightly condescending air” (Saxby 1969: 158). It wasn’t until the 1920s that David Unaipon (1872-1967) became the first published Aboriginal writer in articles and a booklet entitled *Native Legends* (1929).

In the 1930s and 1940s several “how and why” stories were retold in collections by white folklorists in a time when pioneering ethnologists, anthropologists, and linguists such as T.G.H. Strehlow, Professor A.P. Elkin, and later Catherine and Ronald Berndt were studying Indigenous languages and cultural traditions. The former later published collections such as *Land of the Rainbow Snake Aboriginal Children’s Stories and Songs from Western Arnhem Land* (Collins, 1979), illustrated by Djoki Yunupingu, and several picture books illustrated by artist Arone Raymond Meeks and wrote scholarly documentations on Aboriginal storytelling. Poet Roland Robinson was also an avid collector of Aboriginal stories in, for example, *Legend and Dreaming* (Edwards & Shaw, 1952) and was committed to the Jindyworobak movement founded in Adelaide in 1937 by poet Rex Ingamells and which lasted until the 1950s. The word was a Woiworrung word meaning “to join” or “annexe” and had been used by poet and novelist James Devaney in his *The Vanished Tribes* (Cornstalk Publishing Co, 1929). The Jindyworobaks sought to celebrate Indigenous culture through their writings, recalling an Arcadian idyll not truly representative of Aboriginal culture. Meanwhile,

adventure writers like Ion Idriess demonstrated an interest in Aboriginal people in such works as his dramatized account of Frank and Alexander Jardine’s overland journeys in Queensland in *The Great Trek* (A&R, 1940), which gloried in the wildness and dangers of these so-called “natives,” while others celebrated the idea of the “noble savage.” Frank Dalby Davison published texts about Aboriginal legends and people, and his *Children of the Dark People* (A&R, 1936), illustrated by Pixie O’ Harris, attempted to convey the nature of tribal existence. Another interesting case study in white appreciation of Indigenous art and culture is Elizabeth Durack’s *The Way of the Whirlwind* written by her sister Mary (A&R, 1941). Her art drew on the stories and style of the Aboriginal peoples of the Kimberley district

It wasn’t until the 1920s that David Unaipon (1872-1967) became the first published Aboriginal writer in articles and a booklet entitled Native Legends (1929).

of her childhood. Later she created a comic book from strips she had drawn about two Aboriginal children, Nungalla and Jungalla, in *A Book of Picture Stories*, with acknowledgements to Consolidated Press for permission to reprint from the “Sunday Telegraph” (Imperial Printing Co, 1942) and illustrated a revised edition of Parker’s tales, selected and edited by Henrietta Drake-Brockman, which was published in 1953. As late as the 1960s, books like Mary and Elizabeth Durack’s *The Courteous Savage: Yagan of Swan River* (Nelson, 1964), which documented Captain Stirling’s arrival in 1827 and the eventual shooting of the Aboriginal leader Yagan (a CBCA Honour book), maintained the idea of a primitive noble. (Before her death in 2000 Elizabeth Durack also became involved in an art scandal in which she painted using the pseudonym of an Aboriginal man named Eddie Burrup.)

In the 1950s non-Indigenous writers’ desires to acknowledge Aboriginal beliefs continued with

titles like *Little Brown Piccaninnies of Tasmania* by Jane Ada Fletcher (John Sands, 1950), which was highly commended in the CBCA Awards of 1950, and *Churinga Tales* (Australasian Publishing Company, 1950) by Erle Wilson, commended in the CBCA Awards, 1951. Many texts sought but failed to teach children about Aboriginal culture because they lacked authenticity. *The First Walkabout* by Norman B. Tindale and Harold Arthur Lindsay (Longmans, Green & Co, 1954), which won the CBCA Book of the Year Award in 1955, Saxby said “is based entirely on a scientific investigation of Aboriginal culture.” Rex Ingamells’ *Aranda Boy: An Aboriginal Story* (Longmans, Green & Co, 1952) was about “the first encounter of a group of eastern Aranda people in the Northern Territory with the white man in 1872” (Saxby, 1971: 193). Alan Marshall’s *People of the Dreamtime* (F.W. Cheshire, 1952) was a landmark in a more authentic and concise storytelling style, and Margaret Paice attempted more realistic drawings for her novel *Mirram* (A&R, 1955). Collections included Phyllis M. Power’s *Legends from the Outback* (J.M. Dent & Sons, 1958), a collection of “sterilized stories written down to children and lacking authenticity and feeling for Aboriginal culture” (O’Conor, 1992, p. 25), which was even re-published in 1965 using Ida Rentoul Outhwaite’s highly inappropriate illustrations! Picture books were rare in Australian publishing, but one which won the 1958 CBCA award was Axel Poignant’s *Piccaninny Walkabout* (A&R, 1957), a photographic story of Nullagundi and Rikili which was based on a story translated for him but gives no name for the people, merely recording that they lived on Milligimbi Island in Arnhem Land at a mission school. It also fails to attribute the story to Raiwalla, the interpreter who rewrote it. James Vance Marshall’s outstanding novel *Walkabout* (Penguin, 1963), first published as *The Children* (Michael Joseph, 1959), was a lyrical and uncompromising examination of the plight of two white children rescued by a Black boy and their eventual effect on him; it was later made into a film starring David Gulpilil and Jenny Agutter.

Patricia Wrightson (1921–2010), winner of the Hans Christian Andersen (IBBY) Medal in 1986, garnered respect for interpreting the land in books like The Rocks of Honey (A&R, 1960), The Nargun and the Stars (Hutchinson, 1973), and her ambitious trilogy beginning with The Ice is Coming (Hutchinson, 1977).

The winners of the CBCA awards throughout the 1960s and 1970s evinced non-Indigenous writers’ growing interest in exploring Aboriginal and other neighboring Indigenous cultures. Patricia Wrightson (1921–2010), winner of the Hans Christian Andersen (IBBY) Medal in 1986, garnered respect for interpreting the land in books like *The Rocks of Honey* (A&R, 1960), *The Nargun and the Stars* (Hutchinson, 1973), and her ambitious trilogy beginning with *The Ice is Coming* (Hutchinson, 1977). Although described as “the first writer for children to discover in Aboriginal legend, and in close, loving observation of the landscape, the imaginative possibilities of the Australian past” (Niall, B., 1984, p 314), her position became vexed by some Indigenous views that her inclusion of Indigenous mythology in her work was not appropriate. The publication

of her *The Wrightson List* (Random House, 1998), co-authored with her son Peter, was the culmination of decades of collecting information about Aboriginal cultural beliefs.

Judith Wright's novel *The Day the Mountains Played* (Jacaranda Press, 1960) explored the concept of the mountains being men and women and shares some preoccupation with Wrightson's works. Kylie Tennant's *All the Proud Tribesmen* (Macmillan, 1959) was CBCA Book of the Year Award in 1960, Nan Chauncy's *Tangara* (OUP, 1960), CBCA Book of the Year Award Winner in 1961, told of the destruction of Tasmanian Aboriginal populations, and later in *Mathinna's People* (OUP, 1967) she lamented this even more forcefully. Hesba Brinsmead's *Pastures of the Blue Crane* (OUP, 1964), CBCA Book of the Year Award Winner in 1965, covered the issue of mixed Samoan racial parentage. *The Legends of Moonie Jarl* (Jacaranda Press, 1964) was a collection from Fraser Island retold by Moonie Jarl (Wilf Reeves) and illustrated in pictographs by his sister Wandie (Olga Miller). A poor example is *Tinka and his Friends* (Nelson, 1960) by Brownie Downing and John Mansfield with its "cuteness" in art depicting Aboriginal people. Some well-meaning if misguided attempts were A.W. Reed's *Aboriginal Fables and Legendary Tales* (A.H. and A.W. Reed, 1965) and *Myths and Legends of Australia* (A.H. and A.W. Reed, 1965), which took stories from other collections, re-told them, and failed to attribute them to tribe or region.

Roland Robinson's *Wandjina Children of the Dreamtime: Aboriginal Myths and Legends* (Jacaranda Press, 1968), *The Dreamtime: Australian Aboriginal Myths in Paintings* by Ainslie Roberts with text by Charles P. Mountford (Rigby, 1965), and *The Dawn of Time; Australian Aboriginal Myths in Paintings* by Ainslie Roberts with text by Charles P. Mountford (Rigby, 1969) were further attempts to document this cultural history. Saxby asserts that "It is impossible to produce an authorized canon from what has been oral and ritual only, and when the tribes who told the stories have been fragmented" (Saxby, 1971, p 213); however, today we recognize the need to seek such authentication, despite these difficulties. Saxby sensitively acknowledged these issues, but he was able to attribute only a very few texts then to Indigenous Australians.

The great achievement of the time was that Oodgeroo Noonuccal (Kath Walker) published her first collection of poetry, *We Are Going* (Jacaranda Press, 1964), later included in *My People: A Kath Walker Collection* (Jacaranda Press, 1970) in a period when each state recognized the Aboriginal people's right to vote, and when in 1967 Australian people by referendum finally acknowledged Aboriginal rights to be

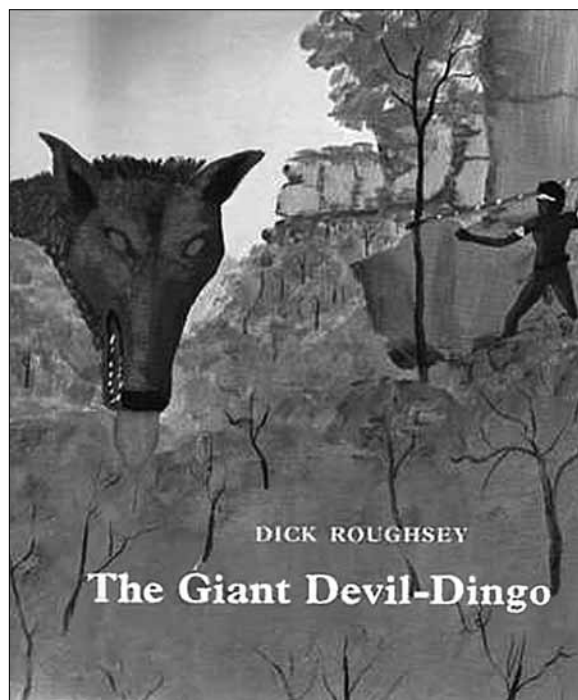
The great achievement of the time was that Oodgeroo Noonuccal (Kath Walker) published her first collection of poetry, We Are Going (Jacaranda Press, 1964), later included in My People: A Kath Walker Collection (Jacaranda Press, 1970) in a period when each state recognized the Aboriginal people's right to vote, and when in 1967 Australian people by referendum finally acknowledged Aboriginal rights to be included in the national census and to be subject to Commonwealth laws (Fact Sheet 150).

included in the national census and to be subject to Commonwealth laws (Fact Sheet 150). Her *Stradbroke Dreamtime* (A&R, 1972) illustrated by Dennis Schapel was another landmark text, later reissued with illustrations by Bronwyn Bancroft (A&R, 1993). In the 1970s the government moved away from policies of assimilation to promoting Aboriginal self-determination, and in the footsteps of Chauncy and Wrightson came novels such as David Martin's *Hughie* (Nelson, 1971). Interest in publishing collections grew too with works like Noreen Shelley's *Legends of the Gods* (A&R, 1976), illustrated by Astra Lacis, and *The Aboriginal Children's History of Australia* (Rigby, 1979). Bill Scott's interest was reflected in collections and his trilogy which began with *Boori* (OUP, 1978). Advances included the appearance of Indigenous stories and art in picture books such as *Tales Told to Kabbarli* (A&R, 1972) collected by Daisy Bates, retold by Barbara Ker Wilson, illustrated by Harold Thomas. Also significant was the partnership between Dick Roughsey (Goobaltheidin), a Lardil man from Mornington Island, and Percy Trezise, who met in 1952 in Karumba, North Queensland. Trezise, an airline pilot and artist, encouraged Roughsey to develop his art professionally. He later published *The Giant Devil Dingo* (Collins, 1973) winning the 1974 CBCA award, *The Rainbow Serpent*

The 1980s began with a national seminar in 1981 entitled The Aboriginal Motif in Children's Literature, where leading critics expressed their concern that more Indigenous voices were not being heard, but much publishing in the ensuing decade continued to be by non-Indigenous writers.

(Collins, 1975) winning the 1975 award, and he collaborated with Trezise on works including *The Quinkins* (Collins, 1978) and *Turramulli the Giant Quinkin* (Collins, 1982). After Roughsey's death

in 1985, Percy continued researching Aboriginal rock art, painting, and publishing until his death in 2005. Other Indigenous titles in this period were *Djugurba: Tales from the Spirit Time* (ANUPress, 1974), which was illustrated by Aboriginal students in Darwin, and *Alitji in the Dreamtime*



(Dept of Adult Education, University of Adelaide, 1975), adapted by Nancy Sheppard, illustrated by Byron S. Sewell – a retelling of *Alice's Adventures in Wonderland* in Pitjantjatjara language and English.

The 1980s began with a national seminar in 1981 entitled *The Aboriginal Motif in Children's Literature*, where leading critics expressed their concern that more Indigenous voices were not being heard, but much publishing in the ensuing decade continued to be by non-Indigenous writers. Charles P. Mountford, Melva Jean Roberts and Ainslie Roberts's *Dreamtime Stories for Children* (Rigby, 1983), *Goori Goori Bird* by Grahame L. Walsh and John Morrison (UQP, 1984) and their *Didane the Koala* (UQP, 1985), and Pamela Lofts' compilation of the Dreamtime Collection series of stories told by Aboriginal communities in WA were all examples of works written by non-Indigenous creators.

On the eve of the 1988 Bicentenary which

was a painful time for Indigenous people, two landmark books were released. *My Place* by Sally Morgan (FACP, 1987) was a discovery of her Indigenous heritage which encouraged a trend for true accounts of Indigenous injustices. Non-Indigenous writer and illustrator Nadia Wheatley and Donna Rawlins released *My Place* (Hill of Content, 1987) which revealed the hidden history only then being acknowledged and was the winner of the 1988 CBCA Junior Book of the Year and Eve Pownall Award. (It has recently been made into an ABC television series. <<http://www.abc.net.au/abc3/myplace/>>) The acclaimed Indigenous artist Arone Raymond Meeks's first book, *Pheasant and Kingfisher* written by Catherine Berndt, also appeared in 1988. He then authored and illustrated *Enora and the Black Crane* (Scholastic, 1991), winning the UNICEF Ezra Jack Keats International Award for Children's Book Illustration, the only Australian artist ever to do so. Educational departments began to draft documents that explored the issues involved in writing about Aboriginal culture, and nonfiction in schools was being taught using photographic books like Rollo Browne's *Aboriginal Family* (A. & C. Black, 1983) with photos by Chris Fairclough. However, as late as 1989, the CBCA commissioned a collection entitled *Dream Time*, in which leading writers created creatures such as unicorns and river serpents, but which included not one Indigenous writer.

The period from 1990 to 2010 has been a watershed period during which many changes have occurred and many more Indigenous publications have appeared. These are too numerous to mention here so only some representative samples are highlighted below.

Indigenous publishing houses

One of the most significant recent influences or forces for change has been the development of Indigenous publishing houses. **Aboriginal Studies Press (ASP)** was established in 1963 in Canberra as the publishing arm of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). It is Australia's leading publisher of Indigenous studies with up to ten new titles appearing annually. As publishers of

both academic and general interest titles, they "choose outstanding writing that promotes an understanding of Australian Indigenous cultures." Apart from works for children, much of the ASP list would be valuable in an educational setting. The award-winning *Cleared Out* (2005) is, in essence, an exciting story of the chase by patrol officers of a group including 17-year-old Yuwali. It's a story of first contact — in 1964. By using translations of Yuwali's memories alongside the patrol officers' diary extracts and photos, the multiple perspectives of first contact, Indigenous and non-Indigenous, are revealed. ASP's *The Encyclopedia of Aboriginal Australia* (1994) is another landmark, although it is currently out of print. A newer title that is much smaller in format but equally wide-ranging is *The Little Red Yellow Black Book* (2008). (Downloads and extensive teaching notes to accompany it are available on the LRYB website <http://lryb.aiatsis.gov.au/>). ASP Director Rhonda Black notes:

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"Recent research has revealed that school children dislike learning about parts of Australian history. This includes Aboriginal history and Federation... Some non-Indigenous Australians who know less than they'd like to are also people of goodwill who simply don't know where to start and this includes teachers. Start with these books."

IAD Press was established in 1972 to address cultural maintenance issues through recording and preserving languages and is based at the Institute of Aboriginal Development (IAD) in Alice Springs, NT. It aims to publish the work of ATSI writers and illustrators, promote the many and varied voices of Indigenous Australia, and to maintain and promote Indigenous languages and culture. In 1997 it established a trade imprint called Jukurrpa Books. Jukurrpa means "Dreaming," "Story," or "Law" in some Central Australian languages. IAD publishes language dictionaries and learner's guides, Indigenous art, oral histories relating to land and culture, biographies, books for children

and young adults, fiction, poetry, short stories, and natural histories. It has more recently begun to work on trade titles, about which the former Publisher Jill Walsh said in an interview: “Mainstream publishers are more inclined than a decade ago – and since the federal Government’s apology to the Stolen Generations – to publish such material... But she says big companies rarely mentor authors in the way indigenous publishers do... It may sound earnest but it’s true that publishing is a professional development opportunity for us. We listen to Aboriginal writers and work with them” (Laurie 2008).

Magabala Books commenced operations in Broome, WA (with federal support) in 1987 and released its first two titles, *Mayi – Some Bushfruits of the West Kimberley* by Merrilee Lands and *Wandering Girl*, an autobiography by Glenyse Ward. “Magabal” is the Nyul Nyul, Nyangumarta, Karrajari, and Yawuru traditional language word for the bush banana found on the west Kimberley coast. Like the bush banana, Magabala Books spreads the seeds of Aboriginal, Torres Strait, and South Sea Islander cultures, publishing and promoting Indigenous literature from Australia throughout the world. The idea began in September 1984 at a traditional song and dance festival held at Ngumpan, near

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Fitzroy Crossing in the Kimberley region of Western Australia. People from communities throughout the region voted for the establishment of a Kimberley Aboriginal Law and Culture Centre (KALACC) to be controlled by traditional leaders with a focus on “providing support to traditional leaders travelling to ceremonies, assisting in the development of the arts and crafts industry in order that profits from the industry go to the artists and their communities, and on providing protection to traditional storytellers and artists in matters of copyright and publication.” It was this third aim that led to the setting up of KALACC’s publishing arm, and Magabala Books has now released over one hundred titles from a range of genres and is funded as a key organization by the Department of Culture and the Arts (Government of Western Australia) and the Aboriginal and Torres Strait Islander Arts Board of the Australia Council. CEO Suzie Haslehurst notes: “We work with Indigenous authors and illustrators to enable them to tell their stories. This is often a time-consuming process – one that most of the larger publishing houses wouldn’t support. Through our work we are able to empower Indigenous people and make the wider community aware of the diversity and richness of Indigenous Australian cultures. As a small publishing house based in Broome, in the far north of Western Australia, we’re very isolated from the hub of publishing activity that exists in cities like Melbourne and Sydney. Yet Magabala has developed a national and international reputation for the quality of its list, often winning prestigious awards.”

Keeaira Press is a small publishing house established at Southport, Queensland, in 1996, with a primary interest in recording aspects of

Aboriginal history and culture, and many of their publications have a strong photographic content. They have published authors such as Herb Wharton, Melissa Lucashenko, and Vivienne Clemen.

In Townsville, Queensland, **Black Ink Press** was established in 2000 as a community-based publisher and part of the CCDEU (Congress Community Development and Education Ltd, an initiative of the Uniting Aboriginal & Islander Christian Congress). Conceived by its Coordinator, artist and writer Jeanie Adams, it has grown from the first Black Ink Saturday workshops and from a competition that resulted in an award-winning poetry collection, *Crow Feathers* (2003). Australia Council and Arts Queensland funding have supported mentorships and workshops, and other funding reflects the distinct nature of the market niche as they build on the strengths of the Indigenous communities to overcome deficiencies, especially in literacy. FaHCSIA (Department of Families, Housing, Community Services, and Indigenous Affairs), as part of their Family Violence Regional Program, uses writing and illustrating in the context of family violence issues to create books that break the cycle, with those artists who are already published becoming mentors for others in urban, rural, and remote communities. The Queensland Government (Dept. of Communities) has supported Black Ink in working with youth at Aurukun to create books in Wik Mungkan as well as English. Publisher Jeanie Adams says that the major challenge is that Indigenous writers and artists are inexperienced and lack confidence and resources when it comes to books, acknowledging, “But my commitment is now primarily to encouraging them, because however well-meaning whitefella writers and illustrators may be, it is only right at this point in history that Indigenous people tell their own stories in all their diversity. That includes a variety of Indigenous languages and language styles.” With over twenty books now on its list, Black Ink Press promises to continue making a significant contribution to Indigenous publishing for children.

Indij Readers grew from a collaborative project established in 1993, in Canberra, ACT, to create a series of contemporary Indigenous classroom literacy resources. The plan was to facilitate a process for Indigenous adults, adolescents, and children to tell/write their own stories. When initial funding by the Archdiocese of Canberra and Goulburn Catholic Education Office, and later by the Commonwealth Department of Education Science and Training, came to an end in late 2002, Indij Readers Limited was established as a not-for-profit publishing company that develops and publishes contemporary, Indigenous literacy materials for students to learn to read and write. Their *Indij Readers For Big Fullas and Little Fullas* series includes a teachers’ guide with cultural notes, guided reading lesson plans, and blackline masters for every book. Their aim is “twofold: to help students learn to read; and to encourage and

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support teachers to explore with their students, contemporary Indigenous perspectives and issues, and thus progress Reconciliation in Australia.” They are currently building on the success of school-based resources to develop a Community Writers’ Kit (CWK) to assist communities in developing their own culturally relevant and authentic reading resources.

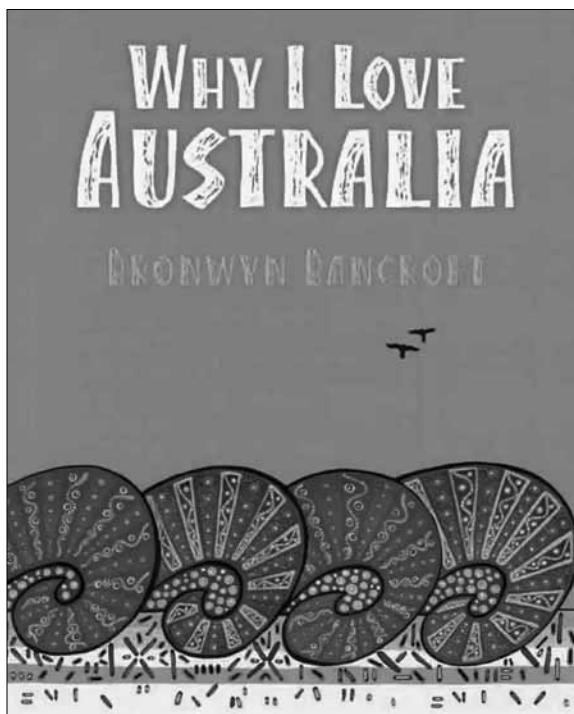
Mainstream publishing of Indigenous literature

Indigenous publishing by mainstream houses has also encouraged Indigenous writers and illustrators as well as the writing about Indigenous themes by non-Indigenous writers. Ian Abdulla’s movingly eloquent autobiographical picture books *As I Grew Older* (1993) and *Tucker* (1994) were released by Omnibus Books, as were non-Indigenous writer Jeanie Adams’ works *Pigs and Honey* (1989) and *Going for Oysters* (1991), which were set in Aboriginal communities and published in small language editions. University of Queensland Press partnered with the government to launch Arts Queensland in 1989, which funded the David Unaipon Award helping to launch significant Indigenous writers, such as Herb Wharton, Vivienne Cleven, Tara June Winch, and Sam

In this richly diverse area of publishing, works reaffirm heritage, highlight the conflicts and injustices suffered by Indigenous people, and are distinguished by developments such as dual language and translation of Aboriginal stories.

Wagan Watson, each published in UQP’s Black Writers List from 1990. In 1998, the first YA novel, *Killing Darcy* by Melissa Lucashenko was published by UQP, still the most prolific publisher of black literature (apart from the Indigenous presses). Leonie Norrington’s “Barrumbi Kids” (Scholastic) series draws on her years living and being educated with Aboriginal kids in the

Northern Territory. Sally Morgan has recently worked with Fremantle Press to create the Aboriginal Storytime “Waarda” series aimed at encouraging Indigenous literacy in the classroom. Indigenous writers and illustrators now sometimes publish with both mainstream and Indigenous presses. For example, Anita Heiss has published with Allen & Unwin, Magabala Books, Random House, and Scholastic; illustrator Bronwyn Bancroft has published titles like *The Whalers* (HarperCollins, 1996), *Possum and Wattle* (Little Hare, 2008), and *Why I Love Australia* (Little Hare, 2010). Boori Monty Pryor publishes with Penguin Books and Allen & Unwin.



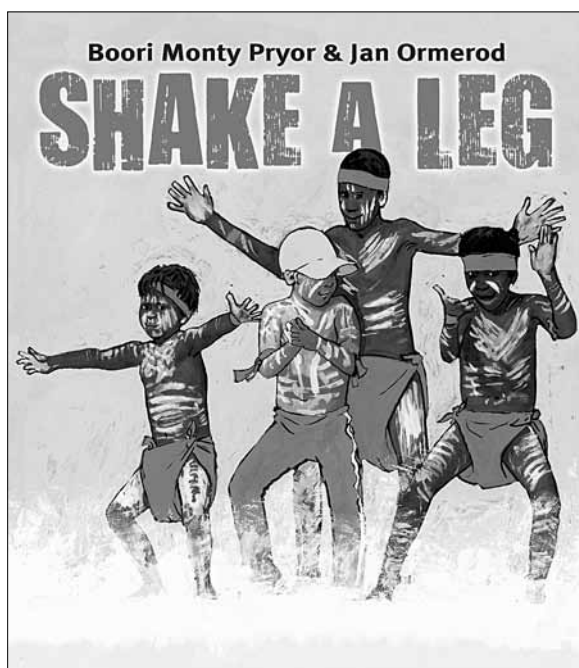
Contemporary Indigenous publishing

In this richly diverse area of publishing, works reaffirm heritage, highlight the conflicts and injustices suffered by Indigenous people, and are distinguished by developments such as dual language and translation of Aboriginal stories. Categories include:

- **Life writing and oral histories**, such as the new edition of Oodgeroo’s *Stradbroke Dreamtime* (A&R, 1993) illustrated by Bronwyn Bancroft, as well as Boori Monty Pryor’s *Maybe Tomorrow*

(with Meme McDonald, Penguin, 1998) and Mary Malbunka's *When I Was Little Like You* (Allen & Unwin, 2003).

- **Community histories include nonfiction picture books** such as *Nyuntu Ninti* by Bob Randall and Melanie Hogan (ABC, 2008), *The Papunya School Book of Country and History* (Allen & Unwin, 2001) and *The Story of Falling Star* (Aboriginal Studies Press, 1989) by Elsie Jones, illustrated by Doug Jones and collages by Karin Donaldson, and *Going for Kalta* by Yvonne Edwards and Brenda Day (IAD Press, 1997).



- **Anthologies of poetry and prose include** *The Macquarie PEN Anthology of Aboriginal Literature* (Allen & Unwin, 2008) edited by Anita Heiss and Peter Minter; *Fresh Cuttings* (UQP, 2003) edited by Sandra Phillips and Sue Abbey, and *Paperbark* (UQP, 1990) edited by Jack Davis, Adam Shoemaker, Mudrooroo and Stephen Muecke. Aboriginal poets such as Jack Davis, Lisa Bellea, Sam Wagan Watson, and Lionel Fogarty have also released collections.
- **Junior and young adult fiction, adult fiction, and short stories** include works by Vivienne Cleven, Anita Heiss, Kim Scott, Terri Janke, and Alexis Wright.

- **Picture books** include innovative picture books by Elaine Russell including *A is for Aunty* (ABC, 2000), which invites kids to experience life in a community, and *The Shack that Dad Built* (Little Hare, 2004), which plays on the traditional western rhyme *This is the House that Jack Built* (and might be compared to Gavin Bishop's *The House that Jack Built* (Scholastic, 1999) about NZ history and culture). Ambelin Kwaymullina's *Caterpillar and Butterfly* (FACP, 2009) is another example, as is the extraordinary cross-cultural work *Shake a Leg* by Boori Monty Pryor and Jan Ormerod (Allen & Unwin, 2010).
- **Dual language works** are still not commonly available. *Tjarany/Roughtail* (Magabala, 1992) by Gracie Greene and Joe Tramacchi with illustrations by Lucille Gill, *Caden Walaa* (UQP, 1994) by Karin Calley and Noel Pearson, and *Mura Migi Kazika: For Us Little Mob* (Magabala, 2000) by Alick Tipoti, a selection of TSI nursery rhymes, are some examples.
- **Plays** are also available such as Leah Purcell and Scott Rankin's *Box the Pony* (1999) or animated features such as the Aboriginal Dreaming stories published by Aboriginal Nations, a co-operative that has trained Indigenous animators and whose works have been seen regularly on SBS, or feature films such as Warwick Thornton's *Samson and Delilah* (2009), Ivan Sen's *Beneath Clouds* (2002), the ACTF production *Yolngu Boy* (2000) directed by Stephen Johnson, or Rolf de Heer's *The Tracker* (2002) and his *Ten Canoes* (2006), or documentaries such as *The First Australians* (SBS, 2008) directed, written, and produced by Rachel Perkins.

Issues for publishers of Indigenous writers or on Indigenous themes

The need for authenticity in writing about Indigenous people or culture has prompted initiatives such as the Australia Council's *Writing Cultures: Protocols for Producing Indigenous Australian Writing* (2007) covering nine areas such as respect, control, communication, integrity, confidentiality, attribution, proper returns, continuing cultures, and recognition, and the

Australian Society of Authors commissioned papers on copyright (Heiss, 2007; Janke 2009). Anita Heiss's *Dhuuluu-Yala To Talk Straight: Publishing Indigenous Literature* (2003) outlines the development of Indigenous publishing. Five key publishing issues are highlighted:

ISSUE 1: Respect for “country” and Indigenous control of material are related key factors. Indigenous Australians are not only the original inhabitants of this country but are also living cultures. Consent from and acknowledgement of Indigenous country and custodians in any form of cultural expression including writing must be arranged, local community protocols observed, and Indigenous consultants involved in all stages of writing projects.

ISSUE 2: Copyright, intellectual property, moral rights, and attribution must be considered. Collaborative works and oral histories form some of the most common forms of Indigenous writing, so copyright issues are very relevant to them and differ from those confronted when

publishing non-Indigenous writing. For example, assignment of copyright via an heir letter being attached to a contract is one strategy. Clearly, this is an area of publishing that requires very particular publishing skills.

ISSUE 3: Ensuring the integrity of the publication or interpretation of Indigenous writing may sometimes be hampered by inadequate editorial experience when dealing with Indigenous materials. Problems include the editing of Indigenous English to make it standard Australian English, the structuring of narratives in a westernized manner, the inclusion of what are culturally sensitive materials, and the use of Indigenous illustrations inappropriate to a particular area or cultural group. Few Indigenous editors are being trained, or employed. Reviewing of Indigenous writers has also often been ill-informed.

ISSUE 4: Writing on Indigenous themes has increasingly preoccupied non-Indigenous writers too, although such publishing constitutes one of the major challenges for publishers, in terms of the sensitivities and expertise involved and the need for authenticity and confidentiality. Melissa Lucashenko outlines three considerations for non-Indigenous writers: a) “Protocols” mean that “it is unacceptable to write about other Aboriginal people (or indeed your own clan group) without first seeking permission... Infringement of such protocol is punishable by physical punishment under Aboriginal Law.... If you locate your story in a real Australian setting, you need to be aware that there are real Aboriginal people there who will be affected by what you write. Talking to these people is essential to meet the very minimum demands of Aboriginal protocol.... If you choose not to, then be aware that you are trespassing” (Lucashenko, 2000: 9); b) “Specific Authenticity”

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means “getting the details right... The black or Asian experience is not the same as that of Aborigines... We too are a multicultural society” (p 9); c) “Appropriation” is to be avoided by being “aware that you are writing about us for the benefit of others, and more than likely, to fulfill your own needs... If you must write Aboriginal lives, it is less offensive to speak as a non-Aboriginal character...The position of the informed and self-conscious observer is a position that doesn’t harm us greatly, as the viewed, or you, as the viewer” (p 10). Sadly, much of the publishing on Indigenous issues in Australia has infringed upon these considerations. Even non-Indigenous writers who “broke new ground” in attempting to cover Indigenous issues are now regarded with a revisionist eye; some reissued works contain racist content and many books still perpetrate tired stereotypes. Despite the existence of protocols, no one person can speak on behalf of many Aboriginal communities. (These views are shared by other Indigenous cultures; e.g., the Canadian Literature for Young People website voices similar problems.) The AustLit, the Australian Literature Resource database, contains a “Black Words” subset which is a rich resource.

ISSUE 5: Due to social factors and economic disadvantage, many Aboriginal people have been failed by the education system so that the basic skills of reading and writing English have been denied them, leading to widespread Indigenous illiteracy, a factor likely to further hamper potential Indigenous publication. In some communities bilingual programs are also being eroded or even actively discouraged, a fact that greatly concerns those who understand that literacy in one’s first language is important for positive achievements in English. The national Indigenous Literacy Project attempts to respond to this need.

Conclusion

Growth in publishing Australian Indigenous voices is still impeded by issues shared by other formerly colonial countries. These relate to the lack of trust or confidence among ATSI peoples regarding traditional publishing practices, a lack of editorial knowledge in publishing houses about Indigenous culture, and a failure in both the publishing and bookselling trade to invest the necessary energies in development and promotion of Indigenous titles. Indigenous presses, too, may struggle with conventions such as picture book design. Publishers need to equip themselves to avoid publishing works flawed by inauthenticity, pay attention to guidelines and protocols, and spend more energy on nurturing and developing such projects. But although we still have much further to travel, in the optimistic words of the acclaimed Indigenous singer/songwriter Kev Carmody and Non-Indigenous

Problems include the editing of Indigenous English to make it standard Australian English, the structuring of narratives in a westernized manner, the inclusion of what are culturally sensitive materials, and the use of Indigenous illustrations inappropriate to a particular area or cultural group. Few Indigenous editors are being trained, or employed. Reviewing of Indigenous writers has also often been ill-informed.

co-writer Paul Kelly, “From Little Things Big Things Grow.”

* **Note:** The names of Aboriginal language groups are often recorded in a variety of spellings: “For example *k* is widely used when discussing the Kamilaroi language group from the lower St George (Queensland) / Moree (NSW) area. This however has also been recorded as Yularoi, Yuallaroi, Yularoi, Euahlayi and even Uralaici.” *Indigenous Australia* <<http://www.indigenoustralia.info/languages/vocabulary.html>> For further information, visit AIATSIS website [See below].

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Examining Hebrew-Amharic bilingual children's literature in Israel: Language, themes, and power

by LEA BARATZ AND SARA ZAMIR



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This article examines the emerging Israeli phenomenon of bilingual literature for children with a particular focus on Hebrew-Amharic children's literature and its representation of themes in a cultural, aesthetic, and linguistic context.

The nature of the bilingual genre

Bilingual literature is a tool for understanding the "other." One of the obstacles faced by an immigrant society is acquiring the new language of the host country (Cohen & Spector, 2003). On one hand, a bilingual text can be a tool for acquiring the new language by having the graphic and parallel presentation of two languages side by side, and on the other hand, it can be a direct means of preserving a language and an indirect means of preserving an ethnic identity.

The essence of bilingual literature is the presentation of a work of literature preconceived as a bilingual text, whether written by one writer or by two co-writers working on the writing process simultaneously sharing a common ideology. The bilingual story constitutes one organic unit, unlike books that were originally written in one language, and were only later translated into another. The advantage of a text that was conceived as a Hebrew-Amharic text from the very beginning is that one is spared the problems arising from translating from one language into another (Shavit, 1996). Mutual writing creates a different set of rules; there is no coercive or coerced text.

Bilingualism should be looked upon as an interdisciplinary area including linguistics as well as behavioral sciences like sociology, psychology, and anthropology. They all contribute considerably to understanding language assimilation and socialization processes in a given society. According to Nevo and Olstein (2008) bilingual situations can be discerned: **bilingualism** or multilingualism is concerned with a few languages spoken in the home ground/environment (home or country); **sequential bilingualism** is concerned with acquiring a foreign language within the educational system, and **acquired bilingualism** is a result of immigration processes. As far as such two languages are concerned, the archaic definition of the term "bilingualism," that is, "equal competence in two languages," seems unsubstantiated, since an equal level of any linguistic competence is, actually, almost impossible. Therefore, the appropriate definition of bilingualism has to involve a consciousness of several types of sequences: a sequence of linguistic knowledge that is, linguistic, syntactic, and grammar structures, a language vocabulary, and also a linguistic usage sequence, referring to the patterns of the linguistic utterance according to the social context.

Israeli Hebrew and Amharic children's bilingual books point to evidence of a multicultural process. Despite the scant number of books in this genre, it is important to examine the phenomenon. It accentuates how much the inter-lingual dialog is not obvious compared to countries in which bilingualism is obvious and congenital, such as Belgium, Canada, or Switzerland.

Bilingualism is also demonstrated in the relationship between bilingualism and literacy skills (Nevo and Olstein, 2008). The role of bilingual literature and its contribution to the enhancement of literacy have not yet been researched. Children's stories are a starting point for cultivating linguistic skills, since they are an experiential envelope for engaging language, its components, and its complexity.

There is a strong correlation between identity and language. Analysis of this correlation assumes that the amount of a learner's success in acquiring a new language might be influenced by attitudes and beliefs towards the new culture and language (Ben-Rafael, Olshtain & Geijst, 1998). The individual structures the world and his or her identity through language and words. Gee (1996) emphasizes that this discourse constitutes the identity of a human being. Discourse is the whole complex of common relations that define the usage of language and other symbolic utterances and their byproducts: thinking, feeling, beliefs, values, and activities one can use to identify oneself as a member in a meaningful social group or a social network in

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order to convey to others one's meaningful social function.

The Ethiopian Beta Israel community

The Ethiopian Beta Israel community comprising more than 120,000 people has immigrated to Israel under its "Law of Return," which gives Jews and those with Jewish origins the right to settle in Israel and obtain citizenship. The Israeli government has mounted rescue operations, most notably during "Operation Moses" (1984) and "Operation Solomon" (1991), for their migration when civil war and famine threatened populations within Ethiopia. Some immigration, though much smaller, still continues nowadays (Ben Ezer, 1992). The immigrants came from a collective-oriented, religious, traditionally patriarchal, and ethnic-communal society characterized by authoritarianism.

Children were expected to behave modestly, politely, and obediently toward adults. The Ethiopian Jews' encounter with the Israeli experience exposed them to various social, cultural, and technological phenomena with which they had never dealt before. They met white, non-religious Jews for the first time in their lives. They were required to deal with a different approach to the concept of family and the power relationship within it. They had to deal with freedom of choice, which was almost non-existent in Ethiopia. They had to deal with new technologies they had never seen before (Weil, 1998). This sharp cultural change brought on a crisis of major proportions in all realms of their absorption into the life of the country. The immigrants were compelled to give up the old familial, religious, economic, and social system that they had lived by for many generations and to quickly adopt strange new values and ways of behavior accepted in Israeli society. One painful

result of this crisis is the great number of alienated young Ethiopian Jews that have dropped out of school, turning to drinking, vagrancy, and crime (Ben Ezer, 2007). The focus of this article is to consider how bilingual stories can be regarded as a means of establishing the narratives of such marginalized groups.

Research objective

The objective of this research was to examine the children's books written originally bilingually, in Hebrew and in Amharic, and test them through the cultural codes suggested by the stories: how the literature determines the character of the minority group members and to what extent it enlightens the majority group readers, in this case native Israelis, about the culture of the newcomers from Ethiopia.

The rationale underlying the objective is

that literature is a socialization agent and, as such, it is an active influential factor in children's mental environment.

Methodology

The research method for this study was based on a hermeneutic analysis that examined the social and cultural processes that influenced the

These are analyzed according to the schema theory principle that maintains that a narrative text is characterized by a plot structure and thus employs earlier knowledge and experience in order to realize a process of understanding (Shimron, 1989)



reader's point of view. The discussed texts are narrative texts. These are analyzed according to the schema theory principle that maintains that a narrative text is characterized by a plot structure and thus employs earlier knowledge and experience in order to realize a process of understanding (Shimron, 1989) and that texts based on familiar scenarios create a high explicitness level (Sarig, 2002). Underlying the reading process is the assumption that reading is an interaction between the reader and the text and it assists the reader in the following channels: as a process of looking for significance, as a process of building up significance, and as a means of applying diverse kinds of knowledge. Our purpose in using critical hermeneutics was to expose hidden power imbalances and challenges in the frame of Israeli society.

Findings

Twenty-one stories that are simultaneously written Hebrew-Amharic books were found on the shelves of the bilingual genre. In the categorization process the findings could be divided into two categories: those based on an internal thematic principle and those incorporating external formative patterns.

Internal thematic principles

The stories based on an internal thematic principle can be identified as belonging to the genre of folk stories. This genre has clear known patterns and motifs, such as a plot based upon a conflict between two rival characters. The protagonist is usually the positive character who at the beginning of the narrative is in an inferior position based on his status, age, background, etc. By the end of the plot, his position changes. The plot is built into an overt unequivocal message. It inspires a latent wish in the audience, which is the victory of the protagonist.

Thematically, the themes concentrate on what characterizes the Amharic cultures, such as gender differences. For example, a woman would usually assume the role of a mother. Tradition dictates that there is a special booth where a menstruating woman, or a woman after

delivering a child, goes to be alone. Often the oldest female of the village always owns magical powers.

Traditional characters include Abagavrahana, who is the admired joker since he can overcome troubles thanks to his wisdom and agility. He has answers and solutions to all problems. He rescues his town's people from troubles and is always outstanding as the known joker. His character appears in seven stories and becomes clearer from one story to another; his conduct reveals the wit and the sophistication of the Amharic language. His main objective is to instill values and morals in an entertaining way. All of Abagavrahana's mischievous behavior makes the reader or listener smile.

The stories also describe the travel of the Ethiopian community members from the peaceful village in Ethiopia through the refugee camps in Sudan to the absorption difficulties in Israel. The travel stories' pattern includes the three travel principles counted by Campbell (Campbell, 1986): separation, initiation and return. This story pattern is meant to introduce the person to emotional forms prevalent in his or her new situation.

Within the narratives' scenarios there is a great amount of information on the mores of the Ethiopian community, differences between men's and women's conduct, and the family structural system. Everyday life is described along with typical ritual ceremonies of their culture. Within the stories there is information revealing the typical occupations of the community: hunting and agriculture, with children toiling in the fields alongside the adults. The handcraft typical of the community is described too, focusing on the artistic embroidery ornamenting the women's clothes, interwoven baskets, and the way they bake the bread. The music and its instruments contribute to the atmosphere created in the community as well.

External formative patterns

The other category of analysis yielded external formative patterns including both the ethnic illustrations and the typography of the Amharic tongue in the selected books.

Ethnic illustration is an important component in these bilingual children books. The illustrated book as a part of cultural transmission becomes a double mirror: on the one hand, it acts as a socialization agent influencing the child's value preferences, and on the other hand, it acts as a cultural indicator, reflecting the society in which it was created.

The illustrated book as a part of cultural transmission becomes a double mirror: on the one hand, it acts as a socialization agent influencing the child's value preferences, and on the other hand, it acts as a cultural indicator, reflecting the society in which it was created.

The ethnic illustration is perceived as a meaning transferring sign and as one of the channels for cultural “engineering,” by the sheer fact that it may be viewed as a typical product of the society in which it was published.

The images are parallel to the written words, demonstrate various concepts, and provide concretization. Those illustrations help the child to simplify complex entities and turn them into easily understandable ones. They expand children’s orientation skills in relation to their environment, enrich their associative world, and provide them with cultural and symbolic levels of story. The illustration and the visual dimension locate the

text in an emotional, multi-faceted visual environment that lends the entire book its nature and its appeal. The illustrations summon the child into a rich colorful world and can also help explain the verbal text, if it is not understood. Those things gain a double importance in bilingual literature genre, in particular.

The Amharic script, which is a very stylized script, has great meaning in illustrated books too, both for its preservation among the Beta Israel (the name by which the Ethiopian Jews define themselves) community children, as well as for the benefit of the non-Ethiopian reader. In the Hebrew written text there is a combination of Amharic words, such as “*tac*” or “*davo*,” meaning kinds of bread, or “*kaisse*” meaning the leader of the group.



Discussion

Bilingual children's literature acts as a critical socialization agent in multicultural societies as it serves as an assimilating tool in different ways. The story of Beta Israel community, told through narrative and images, helps both the members of the community and the other Israelis to learn to accept the “self” or the “other” accordingly and

to understand the significance of the individual within the larger social construct. It enables us to follow cultural changes closely and maybe from here on, to develop openness and sensitivity for the “other.”

The process of constructing a cultural narrative occurs while drawing on location and time sequence that define the constituting identity within the described society. In Hebrew-Amharic stories, the described

society is the defined ethnic society of the Jewish Ethiopian community. The child learns about the natural environment of this social group: the village, the landscape, the characters, the Ethiopian culture, the myths and colorfulness of their previous world (also introduced by the illustrations). The wording provides culture with presence; for a child whose origins are in Ethiopia, the story revives those roots, a direct continuation of a historical cultural sequence. As to those who do not belong directly to the group, they learn that the culture of their partners in dialog consists of a rich representational, significant world. As this knowledge becomes more familiar, it also becomes less threatening.

A unique kind of aesthetic experience is achieved by revealing the "other's" typography. The graphic dimension of the language (Amharic next to Hebrew) is no longer a net of graphically meaningless signs, but a web of signs that can be understood by means of the parallel written language that is more familiar. The foreignness, so often creating alienation, disappears when text is provided in double captions.

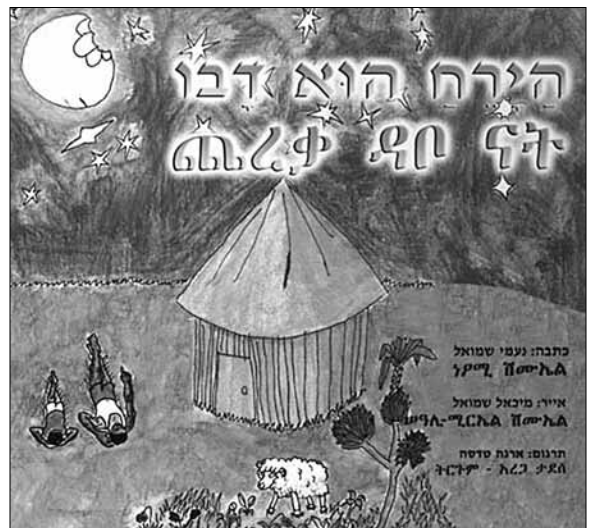
Bilingually written literature does not use a "single voice" representing the exclusive voice of the hegemonic, i.e., Hebrew. Bilingual writing creates a dialog between voices, if only through the graphic display. Putting the Hebrew and Amharic side by side, with Amharic also written as the first language in most of the texts, enables readers to be introduced not only to the written texts, but also sends a message about power and identity through this graphic medium.

Summary

Aside from the great aesthetic pleasure of bilingual children's literature, a didactic goal is also achieved. The themes of the stories are concerned with issues that are relevant to the community life in the past and present and they are connected, by color and plot, to a comprehensive and universal children's world.

This Hebrew-Amharic children's literature, presented in a bilingual manner, is perceived as a vehicle for establishing social exchange, which in turn contributes to constructing the cultural code, building up social significance, and establishing identity. Bilingual literature may be an actual demonstration of the term "fruit salad" (Audrey, 1992) to describe a mix of cultures in which each culture retains its "flavor." Contrary to the concept of the "melting pot" in which hegemonic cultures impose their essence over the "others," the story of the Beta Israel community,

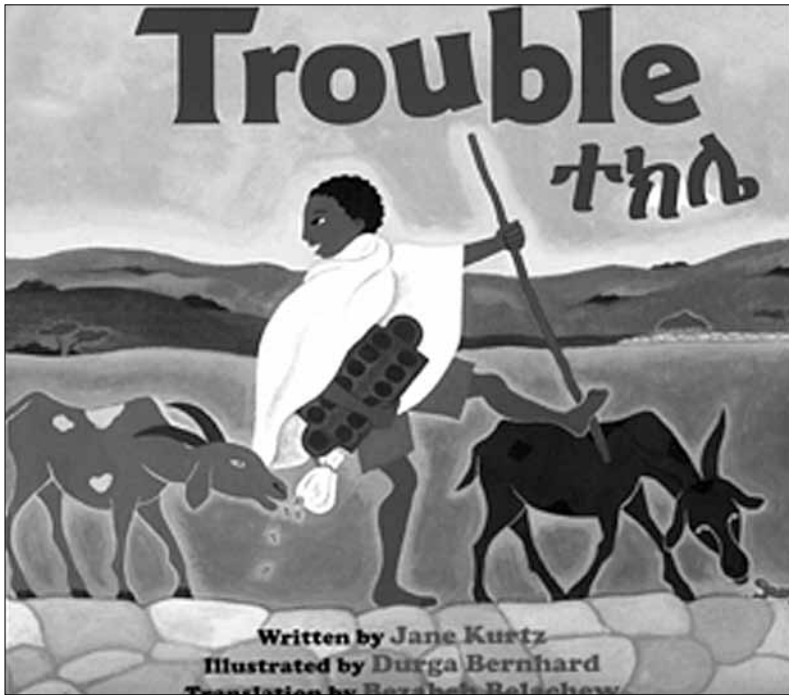
The graphic dimension of the language (Amharic next to Hebrew) is no longer a net of graphically meaningless signs, but a web of signs that can be understood by means of the parallel written language that is more familiar.



as it is being told in bilingual Hebrew-Amharic literature, helps both the Ethiopian community member and the Native Israeli to accept the “self” and the “other” accordingly, to understand the significance of the individual within the social complex, and to develop tolerance towards one another.

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Folk literature and the preservation of culture: New approaches to African storytelling

This author examines three touchstone books for young people as well as sample story videos from YouTube in terms of how they present African folklore and culture in authentic and innovative ways.

This article discusses four formats authors have used to preserve some favorite African tales: the bilingual picture storybook, the picture book with illustrations that are inspired by ancient African rock art, the graphic novel, and the YouTube video. According to Meena Khorana (1994), “Perhaps the strongest expression of pride in African culture is reflected in the efforts of scholars and folklorists from all over Africa to collect, record, translate, and publish their oral heritage. Their efforts are timely because African folklore is fast disappearing due to the impact of Western civilization and culture; the rejection of traditions by the younger generation; modern means of communication and entertainment; rising literacy and book buying culture; and rapid urbanization and industrialization” (p. xxxv). In my discussion, I will demonstrate that retaining the oral integrity of the original tales can be challenging depending on the specific medium and/or format. The authors whose books are discussed here convey to some degree cultural nuances that are indicative of the specific regions in Africa or ethnic groups in their stories. In addition, they seem to preserve the oral integrity of the original tales more so than some of the African

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This article discusses four formats authors have used to preserve some favorite African tales: the bilingual picture storybook, the picture book with illustrations that are inspired by ancient African rock art, the graphic novel, and the YouTube video.

tales I found on YouTube, a medium that is fast becoming an outlet for cultural artifacts that are otherwise not readily available to the public.

Folk literature, Terrell Young (2004) posits, “is essentially the canon of tales or of stories of a people, passed down orally through many generations” (p. 2). It typically reflects the customs of the people, addressing their basic needs to enable them to make sense of their environment, as it entertains (David L. Russell, 2008). In Africa, these tales are told by griots in village/town squares, market places, and also by old women in family courtyards. In addition, Charles Temple, Miriam Martinez, Junko Yokota, and Alice Naylor (2002) observe that, “In West Africa,

YouTube, a medium that is fast becoming an outlet for cultural artifacts that are otherwise not readily available to the public.

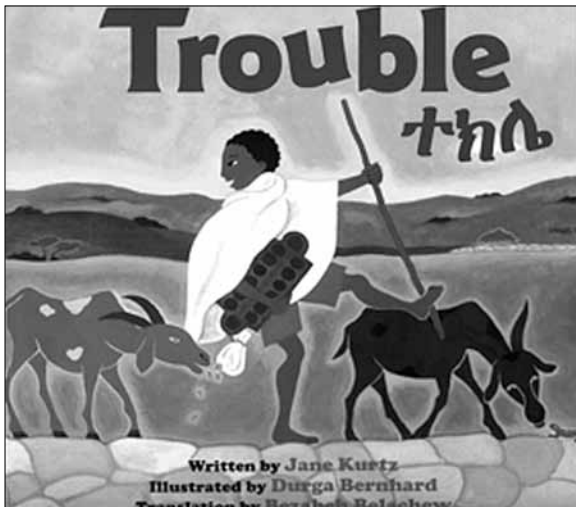
the griots like the bards in Ireland, kept official histories. Some of their recitations could take twelve days. Poets, too, composed lays (ballads or verses) to praise kings or mourn them” (p. 162). This oral tradition is what sustained Africa for centuries before the invention of print. Thus, as Perry Nodelman and Mavis Reimer (2003) assert, “People who couldn’t read remembered them and told them to other people, who remembered them and told them again” (p. 303). It remains Africa’s greatest contribution to the literary genre many in the West now consider children’s literature. However, with the passage of time, many of these stories have begun appearing in written form.

These tales are being preserved in print in a variety of ways. They appear in collections of stories organized around a common theme, for example, Gcina Mhlope’s (2009) *African Tales, One World, One Planet*; in collections of stories on multiple themes from different ethnic groups across Africa, for example, Roger Abraham’s (1983) *African Folktales: Traditional Stories of the Black World* and Veronique Tadjó’s (2008) *Chasing the Sun*; as collections of stories from one ethnic group, for example, Amos Tutuola’s (1987) *Yoruba Folktales*; as collections of stories from a variety of cultural groups within one region of Africa, for example, Marguerite Gordon’s (2002) *Nelson Mandela’s Favorite African Tales*; as collections of stories around a common motif, for example, Advoa Badoe’s (2008) *The Pot of Wisdom: Ananse Stories*; as picture storybooks, for example, Mary-Joan Gerson’s (1995) *Why the Sky is Far Away: A Nigerian Folktale*; and more recently, as graphic novels, for example, Gary

...three important touchstone books:

Jane Kurtz’s (2009) Trouble, a folktale; Sally Mallam’s (2009) Dende Maro: The Golden Prince, a myth; and Justine & Ron Fontes’ graphic novel (2009) Sunjata: Warrior of Mali: A West African Legend.

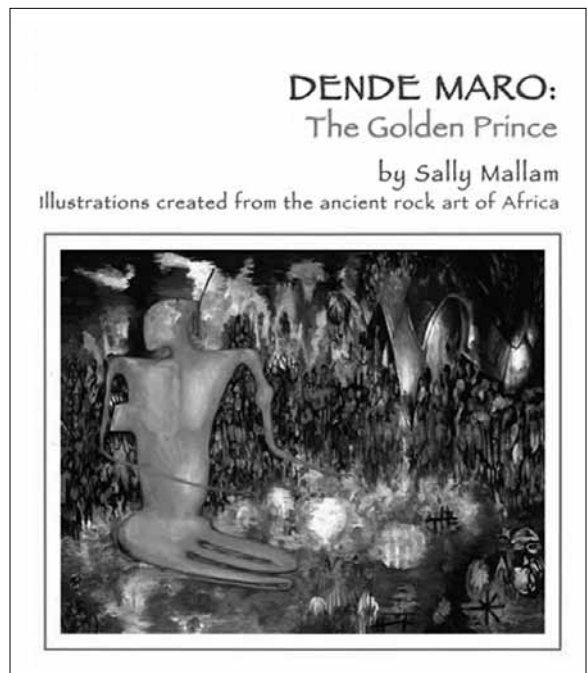
Jeffrey and Kate Newport’s (2006) *African Myths*. Additionally, traditional African tales are now being transmediated into digital forms such as YouTube videos for global consumption. Orality is evident in three important touchstone books: Jane Kurtz’s (2009) *Trouble, a folktale*; Sally Mallam’s (2009) *Dende Maro: The Golden Prince, a myth*; and Justine & Ron Fontes’ graphic novel (2009) *Sunjata: Warrior of Mali: A West African Legend*. These tales were recreated in their new formats by Western authors or by authors who reside in the West, and each will be considered in depth below.



Eritean and Ethiopian cultures in Jane Kurtz's *Trouble*

The first example to be considered is Jane Kurtz's picture book folktale, *Trouble*. The first indication of cultural nuances specific to Eritea and Ethiopia in this delightful book is in the bilingual title. By including a title that appears in English and Amharic, Jane Kurtz (2009) is acknowledging that the tale does not only originate from a non-Western culture, but it is written for Ethiopian and Eritean children and for children in our global community who understand and/or speak English. *Trouble*, published originally in English in 1997, is a cumulative tale that is popular across Africa. It is the story of a boy, Tekleh, who is prone to getting into trouble. One day, his father makes him a gebeta game, explaining that it would keep Tekleh out of trouble. The boy believes his father and takes the game along with him the next day to perform his daily chores. On his way, he runs into some traders who request that he offer them his game. Tekleh does; but to his dismay they use it as firewood, and this upsets him terribly. To make up for the loss of the game, they give him a knife and so the story goes with the boy trading one personal object or service for something new. Though a popular tale within the continent, the author's inclusion of an Amharic translation makes it specific to Ethiopia and Eritea, or at least suggests that the audience includes children from this region.

Storytelling in print and in indigenous languages is a new phenomenon in the West. However, Khorana (1994) remarks that she had noticed more than a decade ago that publishing in indigenous languages, though challenging, is already apparent in Ethiopia. The bilingual format creates possibilities for readers, giving children the option to read the story in their language of preference. Like the title, Jane Kurtz (2009) begins with the English version followed by the Amharic translation. Within the English text, Kurtz (2009) sprinkles a few words from the local dialect, whose meanings perhaps may have been lost in an English translation. However, she provides a glossary for these words in the back matter of the book. The picture storybook is then credited appropriately to Jane Kurtz, the storyteller, Durga Bernhard, the illustrator, and Bezabeh Belachew, the translator. The illustrations capture the landscape, daily habits, and dominant colors of the local settings, making it clear to the reader whose story is being told. The bilingual text is a welcome addition. However, having an English and an Amharic translation side by side can be distracting, but above all, this feature may slow down the reader and thus compromise the oral integrity of the narrative.



Ancient African rock art and Sally Mallam's

Dende Maro: The Golden Prince

While Sally Mallam's adaptation of the Dende Maro myth, a second touchstone book under consideration, is not a bilingual text, it adds a new dimension to African storytelling through its use of the "ancient rock art form" (unpaged). In *Dende Maro: The Golden Prince*, Sally Mallam (2009) tells the story of the origin of humankind. It all started:

*More than a thousand million
years ago,
at a time before time,
when space was no space,
and when everything was nothing,
all that existed
was a longing (Unpaged).*

This longing leads to the narrator's creation of a shape, which subsequently morphed into people.

*And finally, she
became the shapes
of all the people
in the world (Unpaged).*

The process "took a long, long time" (Unpaged). More longing from the shapes leads to the birth of Dende Maro, the prince who would teach these people how to make use of their land and its natural resources.

This is not the first African creation myth that has appeared in a picture book format. Others include James Riordan's (2000) *The Coming of Night: A Yoruba Creation Myth from West Africa* and David A. Anderson's (1996) *The Origin of Life on Earth: An African Creation Myth*, which won several awards. While these two books identify creation myths with specific settings and cultural groups in Africa, Mallam's (2009) fails to do so, making her story a generic African creation myth. However her picture storybook stands out because the exquisite illustrations are, "Inspired by the ancient rock art of Africa" (Unpaged). On the jacket flap, Mallam (2009) explains that,

*"Long, long ago,
early Africans created
potent images throughout
the continent from Tunisia to
South Africa, from Ethiopia to Mali"*

But some critics have taken issue with the fact that she is unable to link this art form to specific groups even within the regions where they were found.

Besides the stunning artwork, Mallam (2009) relays the story in elegant verse using contrasting adjectives at times to illustrate the diversity of the shapes and the evolution of their activities. They learn “how to fish... swim in deep waters... travel by the stars in the sky” (Unpaged). Furthermore, Prince Dende Maro shows them how to make marks that have meanings, “how to count and to calculate... how letters make words, how words make poems and stories and record memories and dreams” (unpaged).

In the end, “They wrote of their heroic deeds and sacrifices of their travels. They told of all they had seen and what they had learned” (Unpaged). This verse form evokes an image of a griot at a village town square narrating a story of the origin of human civilization. There is a sense of immediacy in the narration that ties with oral practices of the past.

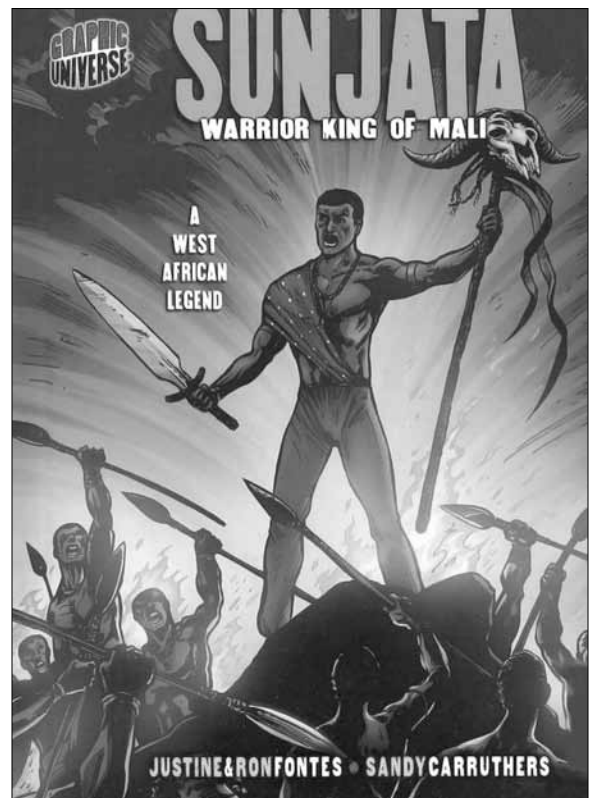
Mallam (2009) also provides more information on the ancient rock art and the significance of the name “Dende Maro” in the back matter. There is a map of Africa indicating African countries where rock art has been found. She includes links to useful websites and a bibliography of books she had consulted for the project. Even though she neglects to tie the ancient rock art to a particular cultural group in Africa, she succeeds in raising awareness of the existence of this art form and/or artistic style. Moreover, she also connects her overriding theme, of Africa being the birthplace of the human species and of human civilization, to an artistic style that aptly reflects this cultural heritage.

Evidently, when Khorana (1994) remarked a decade and half ago that, “Picture books on Africa that reflect painstaking artwork research of cultural details, and a blend of Western artistic techniques and African motifs and styles have increased” (p. xxiii), she was preparing readers for picture storybooks like *Dende Maro: The Golden Prince*.

Empire building in *Sunjata, Warrior King of Mali: A West African Legend*

Among the three print text samples under review here, Justine and Ron Fontes’s (2008) *Sunjata, Warrior King of Mali: A West African Legend* seems the most innovative in format. This popular legend has appeared in several formats ranging from award-winning picture storybooks such as David Wisniewski’s (1999) *Sundiata: The Lion King of Mali* to recently published chapter books, for example, D. T. Niane’s (2006) *Sundiata: An Epic of Mali*. Justine and

This verse form evokes an image of a griot at a village town square narrating a story of the origin of human civilization.



Ron Fontes's (2008) graphic novel format is a welcome addition to the body of literary works on this topic. The book opens with a section map of Africa situating the Mande peoples in different parts of the region. The author declares also that: "Sundiata was a thirteenth-century king of the Mali Empire. Stories about him and his feats have been told by griots, West African storytellers, for centuries. This retelling is based on a number of the tales recorded and edited by David Conrad, editor of *Epic Ancestors of the Sundiata Era: Oral Traditions from the Maninka of Guinea*" (Unpaged).

By providing the source of the story, and also making reference to Conrad as the consultant, the Fonteses (2008) reassure their audience of the authenticity of their tale. Clearly, they seem to communicate, it is an old story now retold in a new format for a new set of readers.

The narrative begins with the storyteller inviting the audience to "Come Near and Hear" (p. 6), just like the griots or storytellers would do in the past when oral tradition was the norm. The griot-like narrative voice continues, "In West Africa today, you can still hear the story of Sunjata, the great king, or Mansa, who lived over seven centuries ago" (p. 6). The authors set the graphic novel in this manner to establish a sense of immediacy and to capture the storytelling atmosphere. The illustrations reinforce the text. The griot-like characters in the tale explain how storytelling worked in ancient times – how they introduced stories, when they told stories, how they expected their audience to respond or to act. Only after sharing this background information on the significance of stories and the important roles the griots in West Africa play, do the authors begin the tale. At this point, the map of Africa is visible with Mali in its present day location.

The story basically is about how a boy, Sunjata, whom many had dismissed as a "joke" who merely "eats and snores" (p. 17), came to be one of the greatest Mansas in Mali's history. Told in five short chapters, the illustrations attempt to capture thirteenth-century sensibilities of the Mande people. When the story ends, the griot-like character who had introduced the story returns, noting that, "Each griot tells his own version of

Sunjata's story. But this much is always the same: A boy who seemed useless pulled himself up to become a great man" (p. 45).

The graphic novel format conveys the story in a much more dramatic manner, making it possible for readers to participate in the events as they follow the narrative. In addition, it makes visible various distinct aspects of the Mande folk culture – the gender roles, their beliefs in the supernatural, and community life, as it was during that period. The dialogue in the speech bubbles, although in English, is colloquial enough in nature to reflect the oral culture of the fictional setting. The authors also integrate words and/or expressions from the local dialect into the speech bubbles and provide a glossary and pronunciation guide at the end of the story. On the whole, the authors seem to communicate that while they are

In essence then it is an oral tale now transmediated as a graphic novel in an attempt to capture some of that authenticity usually associated with folktales told around firesides or at village squares.

retelling this legend through this format and in print, their goal is to evoke its oral spirit as told long ago by the griots. In essence then it is an oral tale now transmediated as a graphic novel in an attempt to capture some of that authenticity usually associated with folktales told around firesides or at village squares.

Anansi tales on YouTube

As exciting as the graphic novel format is, I was pleasantly surprised with the variety of traditional African tales that are now featured on YouTube, an Internet site that hosts videos. The Anansi or trickster tales seem prevalent among African stories in this medium. Two such recreations that stood out to me include the tales about the origin of wisdom and stories. The three YouTube versions that I examined about how Anansi spread wisdom to everybody recreate the story from

three distinct perspectives: one as a traditional read aloud of a book; the second as a performance piece in which the characters are performing or miming the story in simulated village settings with accompanying drumbeats; and the third as a bilingual read aloud in English and Dangme. Accompanying this reading is traditional music.

In the first version, “Folktales: Anansi Tries to Steal all the Wisdom in the World,” Nick Cannon reads the story aloud in English. As he reads, the pages reveal the cartoonish folk art illustrations and story text at the bottom of the page. Hence, the version presents the story as a written text with the reader as a teacher or parental figure and not as a storyteller. The creators of the second version, “Anansi and the Bag of Wisdom,” on the other hand, recreate the story through visual and performance modes. While no words are spoken, the plot unfolds through gestures and sign language. The actions are reinforced and made authentic by the traditional background music that captures the prevailing mood of the different scenes. The final version, “Anansi and the Pot of Wisdom,” seems to combine the modes of narration evident in the first two. The creators present the story as a bilingual text code, switching between English and Dangme, a Ghanaian dialect. While the story maintains the conventional plot structure with which many are familiar in the West, the traditional background music situates the narrative within an ethnic group in Ghana. Additionally, the creators add a backdrop of a white spider and cobweb and a variety of African masks on a black background. There is an attempt here then to recreate an oral essence in the narration.

Besides these “pot of wisdom” renditions, *A Story, A Story* by Caldecott award-winning author/illustrator, Gail E. Haley (1970) has also been transmediated as a YouTube video. This popular story from Ghana explains how Anansi negotiated with the Sky God to return stories to earth. In “Anancy Stories,” one of YouTube’s titles for this tale, the creators open the narrative with traditional African drum beats. As in Haley’s version, the griot or storyteller begins, “We do not really mean; we do not really mean that what we are about to say is true...” What sets this

version apart from the others is the number of features integrated into the narrative to bring the story alive. There is animation, background music, village settings, dialogue [though in English], and above all, the griot is the one relating the story. The visual and verbal narratives are strong in this version making it a viable contender for children’s attention in the twenty-first century. This format I believe is not only immediate, but can be quite effective and authentic.

The visual and verbal narratives are strong in this version making it a viable contender for children’s attention in the twenty-first century.

Oral tales in modern African society

As more African tales appear in print and video it becomes evident to readers outside of the continent that Africa has always had storytellers, griots, folklorists, and stories that taught as they entertained children. These tales that may seem today to be specific to different ethnic groups within the continent may be variants of tales that had originated elsewhere, tales “that developed across cultures to address the needs and desires common to all people” (Young, 2004), or they may be tales that originated from a particular region in Africa and actually spread to other cultures. Young (2004) attributes these to the theories of polygenesis and monogenesis (p. 13). The theory of monogenesis is of particular interest because of Africa’s influence on some tales that are now popular in the African diaspora, for example the Anansi tales, as is evident in the many YouTube videos. New versions of such tales that might have originated in Africa are now records of African cultural connections with the West, evoking historical memories of how they might have found their way from the south to the north.

Lee Galda and Bernice Cullinan (2006) postulate that, “Though very few tales were originally intended for children alone, folklore is a rich source of literature for today’s children. In the same way that it explained the world to

early people, folklore helps modern children understand their world and all that is good and bad within it” (p. 130). I would add that when told in languages that are familiar to the local children, in innovative formats, and with a deliberate

attempt to be culturally sensitive, folk literature can continue to be relevant to all children. The three touchstone books as well as the YouTube Anansi videos presented here offer us excellent examples of how this tradition can continue.

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Sparkling vampires: Valorizing self-harming behavior in Stephenie Meyer's Twilight series

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The author provides an in-depth examination of the popular Twilight series in terms of the depiction of self-harming behaviors, noting interesting parallels with theories about battered women and raising questions about how such issues are handled in novels for young people.

The motorcycle landed on top of me again, roaring loudly, pulling me across the wet sand until it hit something stationary. I couldn't see. My face was mashed into the moss. I tried to lift my head, but there was something in the way. ...

"Wow," I murmured. I was thrilled. ...

"Bella!" Jacob was crouching over me anxiously. "Bella, are you alive?"

"I'm great!" I enthused. ... "Let's do it again" (New Moon, p. 164-5).

When Bella Swan's vampire boyfriend, Edward Cullen, temporarily abandons her in an attempt to keep her safe, she discovers the euphoric delights of self-harming behavior. Characterized from the start as an exceptionally clumsy girl who cannot be trusted to walk on uneven surfaces such as in the woods or along beaches without falling over, Bella releases her depression after her break up with Edward by placing herself in risky situations: entering a bar full of leering men, driving motor-bikes recklessly, and jumping off a cliff. Ostensibly, the main appeal of acts of physical self-harming is that they enable her to hear Edward's voice inside her head. But throughout the series we see her frequently needing stitches, covering up bruises, and, even more frequently, restricting her behavior to comply with demands placed on her by the men in her life. In many ways, Bella's behavior resembles that of real life self-harmers and battered wives. The goal of this paper is to examine the fictional presentation of these behaviors in Meyer's series with a particular focus on the second novel, *New Moon*. I shall compare Meyer's series with the other works of

adolescent fiction depicting self-harming teenagers. My contention is that Meyer's novels differ markedly because of their tendency to valorize such behaviors.

The Western novel, like Western children's literature, "(with its generic roots in fairy tale and romance) is inherently redemptive in both ideology and form, and ... resolution and redemption are at the top of the list of features that define a 'good read,'" thus few authors dare risk evoking their readers' wrath by failing to meet these expectations (Pearce, 2010:151). As the title of one of the more influential early studies of children's literature suggests, authors writing for young readers have a tendency towards *The Promise of Happiness* (Ingليس, 1981). Since the early 1970s, literature for

...we see her frequently needing stitches, covering up bruises, and, even more frequently, restricting her behavior to comply with demands placed on her by the men in her life. In many ways, Bella's behavior resembles that of real life self-harmers and battered wives. The goal of this paper is to examine the fictional presentation of these behaviors in Meyer's series

children has struggled to throw off such expectations and provide a place for considering social problems that, hitherto, were considered unsuitable for children. The problem novels of the 1970s established that young readers were able to take on painful topics such as alcoholism, racism, and unwanted pregnancies, and that they appreciated texts that did not try to trivialize their ability to engage with such matters. Since then, there has been an increasing trend towards writing texts that deal with the darker side of human nature, whether that be drug taking (e.g. Burgess, 1996), murder (James, 2009), or even political regimes (Bradford et al, 2008).

Self-harming has been one of the most recent areas to enter the arena in writing for children and adolescents, and the area has so far received little critical attention (Reynolds, 2007:88). Self-harming behavior, however, has a much longer history and every era has valorized forms of behavior that result in physical and/or mental damage. One of the miracles contained in the Gospel of Mark is the healing of the madman Legion (or "Mob" in more recent translations) who deliberately cut himself with stones (Mark, 5:2-10). In the medieval era, monks and pilgrims would wear horse-hair to irritate the skin and



self-flagellate as a public sign of repentance, and in today's Western world activities such as tattooing, excessive dieting, and over-working often command respect and admiration from others. At the same time, certain other behaviors such as cutting, burning, and head banging – although not strictly speaking taboo – push the self-harming individual outside the accepted order into the realm of the abject. The teenager who self-harms makes a mockery of the romanticized view of childhood as a source of hope for the future.

Novels depicting depressed, suicidal, and self-loathing children and teenagers are rare in no small part because they challenge adult beliefs about the nature of childhood. Furthermore, as

Kimberley Reynolds observes, “Many writers, editors, publishers, and critics argue strongly that no matter how realistically it is presented, if they are intended to be read by children, books should end on a note of optimism, or at least hope” (2007:89). The desire for narratives of hope runs counter to the desire to acknowledge that many adolescents are grappling with such difficult emotions. And as critics like Reynolds and Perry Nodelman also point out, children’s literature has a responsibility to address such difficult topics. To deprive children of the opportunity to read about confusing or painful matters like those they may be experiencing will either make literature irrelevant to them or else leave them feeling they are alone in their thoughts or experience (Nodelman, 1996:86). The awkwardness of balancing the seemingly mutually incompatible desires of writing about self-harming and providing a narrative of hope, I shall shortly demonstrate, has resulted in a “master narrative” of self-harming that dominates writing in this area.

Assumptions about self-harming behaviors

Reynolds was the first major critic to draw our attention to the body of texts on self-harming. Her chapter in *Radical Children’s Literature* focused on three main areas: depression, suicide, and cutting. In an overview of the literature on these topics, she weighs up their frequency:

Suicide, the most extreme form of self-harm, is thankfully relatively rare; it is also the form of self-harm that is least frequently written about for young people. Most books focus instead on wounds inflicted on the self that may be used not to end, but to prolong life. Foremost among these self-protective kinds of self-injuries is cutting (Reynolds, 2007:103).

Unlike Reynolds, my impression is that eating disorders are a significantly more common form of self-injurious behavior in both the real world and in literature than cutting, but I accept her premise that both are more common in adolescent fiction than suicide. Moreover, both the novels on cutting and Reynolds’ discussion of this phenomenon have far more relevance for my examination of Meyer’s *Twilight* series than

do novels on phenomena such as anorexia and bulimia and the discussion surrounding their literary presentation.

Reynolds’s comment draws attention to the ways in which the seemingly destructive activity of cutting oneself can, from the cutter’s point of view, be regarded as a means of self-protection (see also Hicks, 2005:295). “[I]t releases high levels of endorphins producing a ‘high’ that counteracts the depression often associated with cutting, it makes the cutter feel detached from and able to purge her body and provides a sense of control” (Reynolds, 2007:104). This rational explanation for a seemingly irrational activity is something that all the books on cutting surveyed below endeavor to provide. The presence of such “explanations,” among other commonalities, gives these texts something of the quality of a work of nonfiction, more specifically a self-help manual. And the desire for these novels to function in this way is widespread amongst critics discussing this (or indeed any other particularly painful issue) in children’s literature. For instance, Reynolds suggests that such novels “may prove a valuable antidote to the current conditions that lead young people to harm themselves and so become a force for positive transformations in

Reynolds suggests that such novels “may prove a valuable antidote to the current conditions that lead young people to harm themselves and so become a force for positive transformations in young people’s lives”

young people’s lives” (2007:113). The novels are also designed to explain the seemingly incomprehensible to bystanders who do not self-harm. All the novels to which Reynolds refers depict adolescent characters coming to terms with their feelings of self-hatred and moving towards some form of rehabilitation. And although it would be excessive to suggest that there is a single, coherent narrative of hope which dominates all these novels, there are sufficient commonalities

in addition to the forward-looking conclusion to create a baseline with which to compare Meyer's series.

To sum up, I am suggesting that there are three assumptions that underlie writing about self-harming behavior in fiction for adolescents. Firstly, the narrative is expected to end on a note of optimism, suggesting that the self-harming individual will recover. Secondly, the audience for such works is expected to include readers who themselves engage in activities like cutting and that these readers will be seeking solace and guidance along the road to recovery. Thirdly, the texts also address readers who are unfamiliar with the concept of self-harming. For this latter group, the novels offer explanations, but discourage copycat behavior.

Depictions of self-harming in young adult literature

Some of the earliest works on self-harming to appear for adolescent readers were unsurprisingly, memoirs. Caroline Kettlewell's *Skin Game: A Memoir* ([1999] 2000) and Victoria Leatham's *Bloodletting: A Memoir of Secrets, Self-harm and Survival* ([2004] 2006) both offer helpful insights into the mental anguish of the cutter. Despite the title, Kettlewell's memoir is not exclusively focused on cutting, but rather establishes that this is just one part of her life. When cutting behavior is discussed, Kettlewell is at least as interested in the reactions of others to her self-harming. Many failed to see anything was wrong, a detail which seems as shocking to the reader as the acts of self-harm are to those who do acknowledge this aspect of Kettlewell's life. Leatham's memoir similarly makes the point that dismissing cutting as attention-seeking behavior overlooks the fact that for most self-harmers, cutting is a secret behavior and the majority of the world is unaware that it is taking place. Kettlewell and Leatham fit the stereotypical profile of the self-harmer: they are both female and on the surface they appear reasonably confident, as well as being polite and articulate. The depression and self-hatred they felt was largely unrecognized by those around them.

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As narratives, both memoirs stress that there are no simple solutions to these problems, but that recovery is possible.

A groundbreaking work of fiction on the topic is Patricia McCormick's *Cut* (2000). The novel's focus on recovery is evident from the start as it is set in a mental institution where, in addition to her physical acts of self-harming, the protagonist, Callie, is also mute. She does, however, respond to her therapist's questions in her thoughts and the reader (who is privy to these thoughts) gains insight into why Callie began and continues to cut herself. The novel does contain explicit descriptions of acts of cutting, but the focus is primarily on Callie's mental state. The novel ends when Callie accepts that she was not responsible for her brother's asthma attack and starts to take part in the healing acts of therapy. Like Callie, Ruth Wallace, the protagonist of Melody Carlson's

Blade Silver – Color Me Scarred (2005) has also taken on responsibilities that should belong to adults. Since her mother became “Ghost Mom” – a severely depressed individual who only ventures out of her room when no one is around – Ruth has taken on responsibility for the household. Yet nothing she can do can appease her father or prevent him from verbally humiliating her, nor can she persuade her younger brother Caleb to stay in the family. She finds relief in cutting herself with a razor blade, which leaves scars that a friend recognizes during a shopping trip, and the friend encourages her to seek professional help. After a four-week intensive period of counseling in a rehabilitation center, the novel ends with Ruth returning home determined to recover fully.

The role of professional therapists in the process of healing is also central in Steven Levenkron’s *The Luckiest Girl in the World* ([1997] 1998) in which the protagonist, Katie, is depicted as being expected to be able to compete in ice skating competitions successfully, despite being caught up in the emotional turmoil of her parents’ divorce. The centrality of the therapist in these novels is unsurprising; it provides a vantage point from which to offer information on self-harming as a phenomenon, as well as providing a sense that help is available and recovery is possible. However, in Levenkron’s early novel, the tactic backfires as the therapist’s credibility is undermined by his willingness to compartmentalize Katie’s behavior. The therapist, Sandy Sherman (who appears in other novels by Levenkron), barely listens to Katie’s story, and behaves as though he already knows everything about her. He diagnoses her as having a personality disorder that causes her to “space out” (dissociate), a diagnosis that is applied with confusing inaccuracy and so is unlikely to provide bibliotherapeutic solace.

The publisher cites Joanna Kenrick’s *Red Tears* (2007) as being the first British novel for adolescents to focus on the issue of self-harming. Like the protagonists in the above three American novels, Emily Bowyer appears to be a confident teenager, but the pressures to be perfect cause her to relieve her anxieties through cutting. One strength

of Kenrick’s novel over those cited above is that there is no single, specific causal factor behind her acts of self-mutilation. Whereas in *Cut*, Callie’s problems all supposedly stem from the night she was left to care for her brother and he suffered an asthma attack and in *Blade Silver* Ruth’s mother’s depression is at the root of the problem, Emily in *Red Tears* has to cope with fairly run-of-the-mill adolescent angst, suggesting more accurately that self-harming is not simply a response to a single, traumatic incident. However, the novel also contains the character of Patrice whose self-harming is a direct response to domestic violence. In this way the novel seems to suggest that although self-harming is usually a response to a generalized depression, it may also be a temporary solution during a particularly stressful period in an individual’s life.

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Although the behavior is less common amongst boys, there are also self-harming novels that have male protagonists. J. C. Madsen's *Angels Fall from Gasoline Rainbows* (2004) depicts a self-harming adolescent whose circumstances are unlikely to be familiar to many readers. Sixteen-year old Simon, who suffers from Obsessive Compulsive Disorder, is admitted into an orphanage after his alcoholic mother dies in an accident. Earlier, he has witnessed his best friend being raped by her father and has attempted to kill the father. Whilst in the orphanage, Simon attempts suicide, but then improbably plans to run away with his girlfriend and a young girl he has befriended in the orphanage. The hyperbolic tragedies surrounding Simon's story mark the novel as defining self-harming as a specific response to a specific problem. The same is true of Tabitha Suzuma's *From Where I Stand* (2007) where Raven turns to self-harming in response to the murder of his mother. Once again, the hyperbolic cause of the problem can be read as implying that the more common causes of self-hatred which cause most acts of cutting - generalized depression and the desire to be perfect - lack explanatory value.

The two novels depicting boy protagonists differ from those with girls in the absence of the therapist or adult counselor figure. Without a mouthpiece to explain the rationale behind cutting, the authors seek other ways to place explanations into the narrative. In *From Where I Stand*, Raven reveals his wounds to his girlfriend, Lotte, and explains that cutting takes away the pain of hating himself. Despite Lotte's protestations about how much people like him, Raven's feelings of self-hatred and his feelings of inadequacy are brought to the fore without being pathologized as part of a "personality disorder" as they are in *The Luckiest Girl in the World*.

What these books share is their sense that recovery - although difficult - is possible. The centrality of professional mental health workers in the genre as a whole results in texts that seem to hover somewhat awkwardly between fiction and self-help manuals, but nevertheless provide the narrative of hope expected from a book intended for young readers. The "self-help" manual quality

of these novels is directed towards those in the reading audience who have already tried various forms of self-mutilation and who are seeking ways to stop. Unfortunately, those kinds of readers may also have their behavior triggered by reading the fairly graphic descriptions of acts of self-harming. Commenting on Levenkron's *The Luckiest Girl in the World*, Claire Hennessy, a teenage Amazon reviewer from Dublin, warns such readers that the novel is "*extremely* triggering" (2010:np).

Triggering is also a problem for those readers who have never engaged in self-harming before. In her discussion of the sociology of cutting, Reynolds notes that increases in the numbers of teenagers engaged in acts of self-mutilation are partly brought about by imitating soap opera plots and/or as part of a group activity, which leads her to ask whether novels dealing with self-abusive behaviors "could be helping to normalize such behavior and so contributing to its increased frequency" (2007:107). To clarify, at no point in her argument does Reynolds naively suggest that readers will automatically emulate the behavior of the characters in the novels. Her discussion emphasizes the potential therapeutic value these novels might have for adolescents who are already self-harming, but it also reveals how these rather

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didactic novels discourage those readers who are not self-harming from copying the troubled fictional character by characterizing cutting as a problem in its own right.

All five novels and both memoirs attempt an extraordinarily difficult task. On the one hand they attempt to remove the stigma surrounding self-harming behavior and make it comprehensible to both sufferers and those who do not engage in such practices. On the other hand, they dare not risk presenting self-harming as a viable solution to an emotional problem. In negotiating this difficult balance, the literary qualities tend to suffer. The degree of success in terms of bibliotherapeutic value can only be assessed in relation to individual case studies of readers and their books. The sales figures, reissues, and translations indicate a certain degree of success. What we do see in all the novels and memoirs that are cited above, however, is a well-meaning desire to respond to this complex web of concerns. This makes Stephenie Meyer's *Twilight* series stand out. Her novels contain explicit descriptions of depressive, self-loathing feelings, as well as repeated acts of deliberate self-harming (both physical and emotional) and attempted suicide. Yet at no point in the series do Meyer's characters seek help in ending their acts of self-harming, although they do seek an end to feelings of depression and guilt. Furthermore, unlike all the works cited above, Meyer's texts display few obvious signs of concern that they may trigger copycat behavior. On the contrary, the novels valorize self-harmful behavior.

Self-harming behaviors

A brief overview of the kinds of behavior to which I refer may prove helpful. From the outset, Bella is depicted as being exceptionally clumsy. Her inability to negotiate even flat surfaces such as the gym with ease offers support for her negative beliefs about herself. On the plot level, Bella's clumsiness allows for numerous opportunities for Edward, Jacob, and the other Cullens and werewolves to protect her. For although she claims to hate being the center of attention, her accidents force her into the limelight. Her constant trips to the emergency room characterize her as brave in the face of pain as well as fragile and in need of constant care. Since the injuries arise from accidents, they cannot strictly speaking be characterized as self-inflicted. Nevertheless, her

willingness to place herself in situations in which she will harm herself and the fact that her most serious injuries are a result of spending time with Edward and his family give cause to see them as related behavior. For instance, on her eighteenth birthday, she accidentally falls on the shards of a crystal vase, thereby "causing" Jasper to attack her. Bella lies to her father about the causes of her wounds and he believes her.

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The most troubling aspect of the acts of accidental self-harm are the mirth they cause in others.

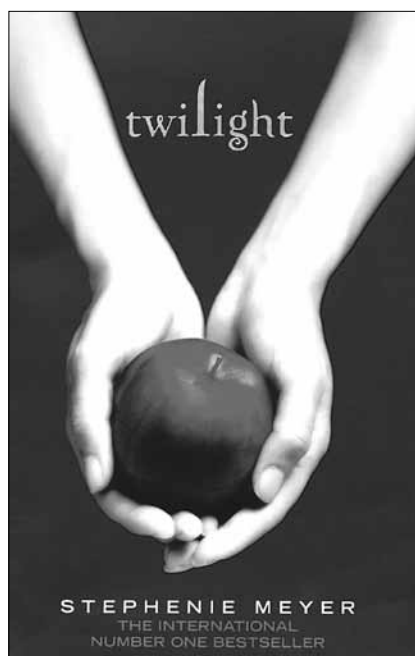
in others. In *Midnight Sun*, Meyer's partially-written draft of the first novel from Edward's point of view which is available on her website, Carlisle looks at Bella's x-rays and thinks "Look at all the healed contusions! How many times did her mother drop her?" Carlisle laughed to himself at his joke" (*Midnight Sun*, p. 68; italics original). This trivializing of her accidental acts of self-harm allow her deliberate acts of self-mutilation to go unnoticed. Moreover, Bella's accident-prone nature allows her, like many cutters, to discover the sense of release from mental anguish that physical pain offers inadvertently. In *Twilight*, there are no suggestions that Bella takes pleasure in her injuries, but after her depression this changes.

This trivializing of her accidental acts of self-harm allow her deliberate acts of self-mutilation to go unnoticed.

Bella falls into a deep depression when Edward leaves her. Four months of her life are narrated solely by the titles of the months. This is followed by a brief paragraph – "Waking Up" – depicting the sluggishness of someone coming out of a lengthy depression and the slowness with which time passes for someone in emotional pain. Bella is snapped out of her depression by Charlie's insistence that she start doing something or

move back to live with her mother. Although the narrative demands that Bella recover sufficiently to be able to narrate her life again, her response to Charlie does unfortunately suggest that all a depressed person needs to do is to “pull themselves together.” That aside, Bella’s recovery and the depictions of her mental anguish and the time it takes to recover offer a level of realism that is refreshing. What is not as refreshing is the simplistic solution to her depression: since it was caused by Edward’s absence, it is completely solved when he returns.

Deliberate acts of self-mutilation form the backbone of Bella’s recovery. It begins innocuously enough as she feels drawn towards a bar, enjoying the adrenaline rush of doing something risky. Her friend, Jessica, questions whether she is suicidal and Bella concludes that, “It wasn’t like I was taking a blade to my wrists” (*New Moon*, p. 98). Afterwards, she recognizes that her risk-taking behavior “had woken me up” (*New Moon*, p. 105). Like many cutters, having discovered a source of relief by accident, she then repeats it in a ritualized form with the deliberate goal of producing a rush. Bella’s personal manifestation of the endorphin rush – hearing Edward’s voice admonishing her – is first ritualized through motorbike accidents, but gradually she increases the degree of harm until it becomes life threatening (she jumps off a cliff). This causes Alice to have a vision of Bella dying that triggers Edward’s attempted suicide and ultimately results in the couple being reunited. In other words, Bella’s acts of self-harming are legitimized as they ultimately lead to a full recovery. In this way, Meyer valorizes self-harm and proffers it as a viable solution. It is also noteworthy that Bella takes great pleasure in subjecting herself to Edward’s anger.



Physical pain and injury, at least in the minds of those who self-harm, has a legitimacy that mental anguish does not. By turning psychological pain into an easily recognized physical problem needing stitches and bandages, self-harmers can find a way of reaching out for the help they need. Physical damage cannot be feigned in the way that emotional pain can; it is also easier for others to respond to the immediate needs of dressing a wound than the complexities of dealing with the cutter’s feelings of inadequacy. For although cutting usually begins as a secret activity, all the works discussed above contain scenes in which revealing the scars to another person marks a step towards recovery. For Bella, self-harming is a decidedly social activity from the start. The first time she places herself at risk is while she is with Jessica and she enters a bar and the second time involves negotiations with Jacob Black over repairing and then driving the motorbike. The public nature of her self-harming results in her receiving the personal contact she craves, although she is overtly characterized as being adverse to attention.

Pain also helps Bella because, as Elaine Scarry points out, “To have pain is to have *certainty*; to hear about pain is to have *doubt*” (1985:13). Scarry further points out that “ordinarily there is no language for pain” (1985:12). At the point at which Bella begins to seek out ways in which

to harm herself, she is filled with emotional pain but has no way of articulating those feelings. By inscribing her emotional anguish on the physical contours of her body, Bella creates a language of certainty; she re-establishes the borders of her self. However, she becomes addicted to performing life-threatening acts. The sound of Edward's voice admonishing her offers her a sense of certainty that he really cares about her, whereas the rest of the time she experiences only doubt. She describes this as an "addiction" and like any addict, feels the need to increase the pain for, as Sara Ahmed explains, "It is through the intensification of pain sensations that bodies and worlds materialize and take shape, or that the effect of boundary, surface and fixity is produced" (2004:41). For Bella, this results in her jumping off a cliff into a stormy sea.

Bella's attempted suicide has been foreshadowed from the start of the second novel. *New Moon* begins with Bella and Edward as an established couple hanging out in Bella's home discussing *Romeo and Juliet*. Edward admits that he envies Romeo, which Bella interprets as meaning that he finds Juliet attractive. "He made a disgusted sound. 'I don't envy him the *girl* – just the ease of suicide,' he clarified in a teasing tone. 'You humans have it so easy!'" (*New Moon* p. 16). This is followed by a discussion in which Edward reveals that he has made plans to commit suicide by deliberately provoking the Volturi, because it is "childishly obvious" (*New Moon* p. 17) that he cannot live without Bella. Bella's shocked response results in a reverse suicide pact as each acknowledges how much even the thought of such an act hurts the other. At the same time, they mutually confirm that if the other were already dead, suicide would be the only appropriate response for the other. So even as Bella and Alice rush across the Atlantic to Italy in order to prevent Edward committing suicide by deliberately provoking the wrath of the Volturi, Bella is planning her own suicide in case she should fail. So, despite the shocked responses to one another's suicidal thoughts, Meyer draws on the courtly love motif of *Romeo and Juliet*, to imply that there is nothing more romantic than self-annihilation.

In many respects it is refreshing to read novels that trust young readers will be able to distinguish between fiction and reality. The fantastic premises of the series undoubtedly increase the distance between readers and characters. However, the primary problem that inspires Bella to physically harm herself is the very common teenage problem of the end of a relationship; a problem which certainly does not require fantastic premises. But Bella's self-harming is not restricted to the period during which she is separated from Edward. Acts of physical self-harming are present through out the series, but cluster around the

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couple's temporary separation in *New Moon* and their honeymoon in *Breaking Dawn*.

During the couple's honeymoon, sex with Edward leaves Bella covered in bruises, but, like a stereotypical battered wife, her only concern is how to conceal them: "I'd definitely had worse. There was a faint shadow across one of my cheekbones, and my lips were a little swollen, but other than that my face was fine. The rest of me was decorated with blotches of blue and purple. I concentrated on the bruises that would be the hardest to hide – my arms and the shoulders. They weren't so bad. My skin marked up easily. By the time a bruise showed I'd usually forgotten how I'd come by it. Of course, these were just developing. I'd look even worse tomorrow. That would not make things any easier" (*Breaking Dawn* p. 87).

So, despite the shocked responses to one another's suicidal thoughts, Meyer draws on the courtly love motif of Romeo and Juliet, to imply that there is nothing more romantic than self-annihilation.

Most of the rest of the honeymoon is spent on co-rumination on how badly Edward feels about having hurt Bella, while Bella attempts to convince Edward that she enjoyed sex so much that it was worth the bruises. Since there is no one else on the island, Bella can only be concerned about hiding her bruises from Edward. This desire to protect those who harm her from feeling remorse about what they have done is a prevalent feature of the series. It is also a form of behavior that is typical of women suffering from battered woman syndrome (BWS).

Battered Woman Syndrome (BWS)

BWS was a theory proposed in the late 1970s by the feminist psychologist Lenore Walker. Her goals were to explain why women often remain in abusive relationships and to consider what the consequences of living with constant violence might be. The theory has fallen out of favor, mainly

because of the way Walker's arguments were used in trials of women accused of murdering their abusive partners. BWS enabled women to invoke the argument of self-defense even in cases that did not otherwise meet the legal requirements set for this. However, as Rothenberg has shown, the diminished legal and medical status of this theory has not affected its power as a cultural argument– it has a "taken-for-granted reality" (2002:82). The anecdotal evidence that Walker uses in her key volume is easily accessible and,



as Rothenberg notes, her use of the medical term "syndrome" to explain this behavior adds cultural legitimacy to her argument (2002:97). According to Walker, women who are repeatedly battered learn helplessness, as all attempts at retaliation seem futile. They become depressed, suffer from low self-esteem, and are incapable of taking steps that would enable them to escape their abuser or leave the abusive situation. Moreover, women with BWS often believe that they deserve to be abused and refuse offers of help, even to the extent of becoming aggressive towards those offering help. They may even turn to their abuser for reassurance and comfort. Whether or not one accepts Walker's theory, it has a cultural legitimacy that is relevant for interpreting Bella's behavior. And, if Bella is considered a role model, it provides a very disturbing explanation.

Unlike the traditional battered woman, Bella is not deliberately physically abused by the men in her life. She does, however, repeatedly engage in self-harming activity and submits to Edward's will in ways that can be considered abusive. Edward controls both their relationship and Bella's freedom of movement. This becomes evident already during their first "accidental" date. Bella goes shopping with two of her girlfriends, but separates from them to go to a bookshop. She gets lost and is "herded" through the dark streets by four men. Edward rescues her and then takes her for something to eat, thereby creating the traditional first date scenario. During their conversation, Edward reveals that he has been following her and Bella wonders "whether it should bother me that he was following me; instead I felt a strange surge of pleasure" (*Twilight* p. 152). Given the fantastic prem-

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ises and also that Edward has just saved Bella, this thought might not seem remarkable, but it ties in with Bella's more general willingness to be manipulated. For instance, she is frequently irritated or embarrassed when Edward listens in on conversations people are having with her, but after her initial remonstrations, she accepts that he has the right to do so (*Twilight* p. 195). Although expressed in terms of Edward's concern for her well-being or mere curiosity, these restrictions result in behaviors that resemble real world domestic violence.

Like many abusers, Edward dislikes Bella's friends and restricts her access to the company of others even when he is away. When Bella decides to visit Jacob during one of Edward's hunting trips, Alice is charged with the task of ensuring Bella obeys Edward's rules. Bella is aware that there is something odd with this behavior: "Alice, don't you

think this is just a little bit controlling? Just a tiny bit psychotic, may be?" (*Eclipse* p.130). Eventually Bella acquiesces, and later defends Edward's right to restrict her movements when challenged by Jacob.

Like many battered women, Bella becomes deeply depressed. The first half of *New Moon* depicts her in such an overwhelming state of despair that for four months she is "lifeless" (*New Moon* p. 85). Since the depression is caused by Edward's absence, one could argue that this is not abusive behavior. However, Edward's non-negotiated departure, his removal of all photographs and mementos, and the way the rest of the Cullens exclude her, constitute further emotional abuse. Charlie expresses his concern through an angry outburst that provokes Bella's refusal to criticize Edward. Instead she releases her depression by engaging in the self-harming behavior discussed above.



Bella's friendship with Jacob, which begins during Edward's absence, initially stems from Jacob's ability to provide the means by which Bella can harm herself. "Only a teenage boy would agree to this: deceiving both our parents while repairing dangerous vehicles using money meant for my college education. He didn't see anything wrong with that picture. Jacob was a gift from the gods" (*New Moon* p. 120).

Although to a lesser extent than Edward, Jacob also forces Bella to submit to his will. Halfway through *Eclipse*, Jacob forcibly kisses Bella. Initially she tries to resist, but – recognizing that this excites him – she becomes totally passive. Her behavior replicates that which Walker found amongst women with BWS. When Jacob stops kissing her, Bella attempts to punch him, but she only hurts herself as a result. Disturbingly, the damage this does to her hand is trivialized. Bella tells people that she has broken her hand attempting to defend herself from Jake’s unwelcomed advances, yet her pain is greeted with amusement. And although her father (the chief of police!) does offer some self-defense advice, he defends Jacob’s behavior with the argument “boys will be boys.”

Curiously, the only person whom Bella does not obey is her father, Charlie, who represents both patriarchal powers and what Nikolajeva has termed “aetonormativity” (2010:8), adult normativity. When Charlie attempts to pose limited sanctions on her by grounding her, she refuses to allow him to do so because she considers the restrictions to be unfair. She describes such rebelliousness as “natural teenage instincts” (*Eclipse* p.49) and feels no qualms about inviting Edward into her bedroom (through the window) or sleeping with him every night. Although she recognizes that Charlie is not as helpless as her mother, Bella’s superior domestic skills place them both on an even footing. She willingly asserts her rights: “I was going to have a few words with my father – perhaps

Clearly Bella is capable of resisting others’ attempts to control her; she chooses to reject Charlie’s right to restrict her movements and behavior, but she also voluntarily acquiesces to Edward and Jacob.

it would be a good time to remind him that I was over the legal age for adulthood” (*New Moon* p. 444). These scenes with Charlie underline the element of free will that Meyer emphasises in her interviews (Grossman, 2008 and Morris, 2008). Clearly Bella is capable of resisting others’ attempts to control her; she chooses to reject Charlie’s right to restrict her movements and behavior, but she also voluntarily acquiesces to Edward and Jacob.

Conclusion

The series’ valorization of abusive behaviors raises the vexing question of when it is appropriate to criticize a book for presenting behaviors that are deemed inappropriate by society at large. On the one hand, we should not blindly assume that adolescent readers are incapable of distinguishing fact from fiction; the presence of an activity in a novel IS insufficient grounds to assume that readers will emulate the behavior. Equally, we are aware that literature offers an intimate platform by which society communicates with its youth. Reynolds cites the *Guardian* journalist, Nick Johnstone, as suggesting that “A good place to start breaking the habit [of self harming] is in the library: find out why you are doing it, how you can stop, learn new ways to cope” (in Reynolds 2007:88). The assumption behind this statement is that those who self-harm wish to stop, an assumption we would do well to avoid applying to all individuals without considering the beneficial pay offs in

self-harming. As noted above, certain kinds of self-harming activities are widely appreciated in Western society. And some, such as female submissiveness, can even be productive strategies for achieving certain goals.

Emotional self-harming is present throughout Meyer's series and at no point are either physical or emotional self-harming acknowledged as problems. Consequently, the characters express no need to seek help to end such behavior. Even suicide is presented as reasonable response to the death of a loved one. More than simply "normalizing" such behavior (Reynolds 2007:107), the series as a whole, but *New Moon* in particular, glorifies female submissiveness in heterosexual relationships, and valorizes self-abusive behavior as if it were a sign of "true love." Although Internet discussions show that these elements have been noted and criticized by readers of all ages, their evident appeal to large numbers of readers indicates that Meyer has identified a common desire. Those of us who do not share these values would do well to consider why novels depicting our own beliefs do not make for equally compelling reading.

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Pinocchio's road to adulthood from Carlo Collodi to Christos Boulotis

by ELENA STANIOU
AND TASOULA TSILIMENI



This study aims to present Pinocchio's road to adulthood based on the concept of the Bildungsroman, beginning with the original version by Carlo Collodi and continuing through the subsequent versions created by the Greek author, Christos Boulotis.

The concept of the Bildungsroman: The road to adulthood

The *Adventures of Pinocchio* is one of the most widely read books in children's literature. It belongs to the category of Bildungsroman novels, as the hero of the book, Pinocchio, follows a winding path through multiple adventures to eventual adulthood. This is to show that he is mature enough to undergo the final transformation, to be turned from a wooden puppet into a real boy in the end. Carlo Collodi, his creator, gives him the possibility of going through all the transformations in order to reach the final



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and highest level, that of a human being. Christos Boulotis, the Greek writer, keeps the original material of the text, wood, and continues the adventures of the hero, not in his homeland of Italy, but in Greece.

According to Jeffrey L. Sammons (1991), the Bildungsroman was the dominant form of the German novel in the 19th century. This concept is concerned with understanding those works that are preoccupied with the idea of *Bildung*, meaning the idea of cultivation through a harmony of aesthetic, moral, rational, and scientific education which was the basic idea of the Enlightenment, as reported by Fritz Martini (1991). It is this broader sense that has lapsed into the general usage of the term to describe stories about “growing up.” However, the consensus among scholars of the Bildungsroman is a view that takes two realities into account, by recognizing that *Bildung*, as a concept, must be understood culturally. According to James N. Hardin (1991), the concept of

The Bildungsroman is the genre of the novel that focuses on the psychological, moral, and social growth of the protagonist who grows from child to adult.

Bildung should be understood first as a developmental process and then as a collective name for the cultural and spiritual processes of a specific people or social stratum in a given historical epoch. Sammons (1991) adds that the concept of *Bildung* is intensely bourgeois. It includes many cases that concern the autonomy and integrity of the self, the potential self-creative energies, and a range of options relating to social and psychological

determinants. The *Bildung* is described as “a bourgeois, humanistic concept of the shaping of the individual self from its innate potentialities through acculturation and social experiences to the threshold of maturity.”

The Bildungsroman is the genre of the novel that focuses on the psychological, moral, and social growth of the protagonist who grows from child to adult. At an early stage, a loss or some sort of discontent pushes the protagonist away from home or the family setting, providing an impetus to embark on a journey. The process of maturity is long, arduous, and gradual, consisting of repeated clashes between the protagonist’s needs and desires and the views and judgments enforced by an unbending social order. The spirit and values of the social order manifest in the protagonist who, at the end of the novel, is accommodated into society and thinks about his or her new position.

Carlo Collodi’s *Pinocchio*

The Adventures of Pinocchio belongs to the kind of literary text whose wisdom is neither confined to national boundaries nor is lost over the years. Through the young protagonist’s adventures, the reader sympathizes with this hero, who by now, according to Dieter Richter (1996), has acquired mythological proportions as a hero with a national identity. The book contains the magical elements of a fairy tale, but the underlying purpose is more important: how a developing creature knows how to make the right choices and move towards adulthood in a world that

is not perfect. It belongs to the kind of novel that Richter has named *progressive childhood novel*, which deals with a child who reaches adulthood and is gradually led to the end of childhood, as Emer O'Sullivan (2005) points out.

In the introduction to the bilingual edition of the book *The Adventures of Pinocchio: Story of a Puppet* by Carlo Collodi (Carlo Lorenzini), Nicolas J. Perella (1986) notes that Carlo Collodi's classic text is a "Bildungsroman." It is also a fairy tale whose principal character has become an icon and whose story has taken on mythic proportions. It is a book that has engendered multiple interpretations according to Richard Wunderlich and Thomas Morrissey (2002).

Pinocchio is part of a particular type of mask (mascere) and together with Arlecchino, Rosaura, and Pulsinella, he is a leading character of the famous Italian theatre type, Commedia dell'Arte. Through their performances they entertain their audience by presenting, as convincingly as possible, the action of the comical act, human needs, hunger, fear, and the desire for a happy life free from oppression and the obligation to work. One example is in the Country of Games, where according to Daniela Marcheschi (1995), Pinocchio and his friend Lucignolo spend their time having fun.

As Perella (1986) points out, the Italian name "Lucignolo" calls to mind "Lucifer," a name that immediately evokes notions of temptation and disobedience. Lampwick-Lucignolo succeeds in breaking down Pinocchio's resistance and making him want what is bad for him, even though Pinocchio recognizes and resents the trick played upon him by the seven bad boys.

Collodi seems to obey the norms of his time and therefore he writes an educational children's book. Through Pinocchio's fear of the authorities Collodi drops clear hints about the atmosphere of his time, which he knows well how to hide behind the faces of the cat and the fox. Pinocchio runs through the Italy of his time that is full of violent children, robbers, and the shadow of justice spread everywhere. It is no coincidence that the source text satirizes authorities. Carlo Collodi's Pinocchio not only has to learn to obey, but also take responsibility for himself and his actions as a condition of his coming of age, one reads in O'Sullivan (2005).

From the beginning of the story, Carlo Collodi notes that he is going to talk about a piece of wood, and that while it seems normal, it is very strange. It is hungry, it can talk, it is crying and laughing and is sensitive to pain. According to the Italian philosopher Benedetto Croce, "The wood out of which Pinocchio is carved is humanity itself."

The book contains the magical elements of a fairy tale, but the underlying purpose is more important: how a developing creature knows how to make the right choices and move towards adulthood in a world that is not perfect.

According to the Italian philosopher Benedetto Croce, "The wood out of which Pinocchio is carved is humanity itself."

As Alexandra Zervou (2003) points out, this is the “living material” (“ύλη ζώσα”) of the ancients that has a soul and life, as well as some unique properties, before it gets a specific external form. Moreover, according to Jean Paul Dumont (1991), the pre-Socratic philosophers were seeking as a cause and principle a material that is possessed by life or by divine essence. The animate material in *the Adventures of Pinocchio*, (Zervou 2003), this strange living wood, will undergo various transformations. First, it will become a wooden dummy, a puppet, in the capable hands of Geppetto. Then this puppet will be transformed into a donkey, and, finally, it will become a real boy. Throughout the book we see a continuous play between different materials. Collodi “plays” with the plant, animal, and

The concept of transformation comes from the depths of antiquity and Collodi, a lover and follower of the ideas of ancient Greeks, borrows it and presents it as a means of punishment or reward.

human. The contrasts alternate one after the other and create pictures that are colorful, vivid, and at the same time perennial. Wood, the source of the story, which is where it all started, represents the plant material. The animal will be in the form of a donkey and the human in the form of a young boy by the end of the story. This constant alternation of contradictions and transformations echoes the ideas of the Pythagoreans who spoke of the immortality of the soul, its successive transmigration and reincarnation, as we read in Carl A. Huffman (1996).

The concept of transformation comes from the depths of antiquity and Collodi, a lover and follower of the ideas of ancient Greeks, borrows it and presents it as a means of punishment or reward. Through his long journey and a painful evolutionary course, Pinocchio finally reaches catharsis. This corresponds to the great and final transformation into a human being,

which implies the superiority of man in relation to other beings on the planet. He worthily earns his human nature after he has proven that all the past hardships have made him wiser than when he started and have led him thus to fulfillment and self-awareness.

Christos Boulotis's *Pinocchio*

Christos Boulotis is a renowned Greek author of children's books aimed primarily at school-children. His writing is inspired by his love for the environment, animals, humans, peace, and understanding. Many of his books have received international awards, and in 2007 he received the children's book Award from the Academy of Athens. The stories are original and often have an archaeological background, since he is an archaeologist. It is not by chance that he leads a classic hero of the 19th century into modern Greek reality, especially when it comes to Pinocchio, whose creator, Carlo Collodi, was an admirer of ancient Greek culture. Thus, in 2001, the first book featuring the wooden doll under the title



Ο Πινόκιο στην Αθήνα [*Pinocchio in Athens*] was published by Ellinika Grammata.

Ο Πινόκιο στην Αθήνα (*O Pinocchio stin Athina*) [*Pinocchio in Athens*]

The text tells us that Pinocchio leaves home for awhile and comes to Athens with a delicate mission: He must by all means find the cyclamen which grows between heaven and earth or the color in Mister Geppetto's dreams will be lost once and for all, and they will be only black-and-white. A good wizard, Leloumplin, has told Pinocchio that the only cure for Geppetto's disease is this cyclamen found in Athens, but he does not remember exactly where it is. And this is Pinocchio's problem. Where to search? He only has three days, so he must hurry, and he must prove that he can succeed in this difficult task. Pinocchio appears sensitive and very mature.

He gets, shall we say, his hero ready, having already passed the difficulties of the original text which have led him to adulthood, and now has him successfully complete a difficult task, not just for himself anymore, but for the man who gave him life.

One could say that the years that have passed since his "birth" have had a positive influence on him. Boulotis uses the unique attribute through which Pinocchio became a classic fairytale hero, that is to say, the wood, the raw material he is made of. This is because the reader met and loved him this way.

In the twelve chapters of the book, the reader sees Pinocchio wandering around Athens to find the cyclamen, making friends, offering help, appearing altruistic and even more humane than a human. His wooden heart moves the reader and it makes whoever follows this adventure experience the agony for his father along with him. In the end, he finds the cyclamen and returns to his

country, deeply satisfied that he was able to help Geppetto.

The solution to his struggle was given without him having to become a real boy to prove that he is worthy of the reward. His maturity is evident through his behavior and the way he treats Geppetto's problem. Christos Boulotis uses intertextuality, according to O'Sullivan (2005), with mastery and ease. He gets, shall we say, his hero ready, having already passed the difficulties of the original text which have led him to adulthood, and now has him successfully complete a difficult task, not just for himself anymore, but for the man who gave him life.

Julia Kristeva (1969) coined the term "intertextuality" when she recognized that texts could only have meaning when they depend on other texts, both written and spoken, and on what she calls the intersubjective knowledge of their interlocutors. Here she refers to their total knowledge – from other books, from language-in-use, and from the context and conditions of the signifying practices, which make meanings possible in groups and communities (Kristeva 1974/1984).

Ο Πινόκιο και το άγαλμα του Δισκοβόλου (*O Pinocchio ke to agalma tou Discobolou*) [*Pinocchio and the statue of the Discobolus*]

The second time Boulotis chooses to use Pinocchio as a hero protagonist is in his new book in 2004 on the occasion of the Olympic Games in Athens. Like Collodi, who uses the ancient Greek myth in his story, Boulotis too keeps the ancient Greek civilization as a background in his work, including the city of Athens, capitals, statues and the Olympic Games. The protagonist comes through the first book, *Ο Πινόκιο και το άγαλμα του Δισκοβόλου* [*Pinocchio and the statue of the Discobolus*] in the series *Ο Πινόκιο στους Μεγάλους Αγώνες της Αθήνας* [*Pinocchio in the Big Games of Athens*] (Ellinika Grammata Publications) to ignite the flame for the big opening of the Olympic Games. And how could he not come, the narrator says to himself, after having made so many friends in Athens and feeling at home there? He went to the Kallimarmaro Stadium, met the Statue of the Discobolus,

*After all, perhaps this wood
has many properties. Its magic
manages to touch the hearts of all
those who come close.*

kept him company, chatted with him, and even fed him pizza! And that's not all. He dressed him up in newspapers, so that he could go round in the streets a little and take his place on the podium. This was really tiring, so he fell asleep, and he dreamed he was Discobolus himself.

In this story too, Pinocchio, who travels from his country to Greece, displays warm and human behavior full of sensitivity. He seems to have grown up. Not in the body— he remains a wooden doll who likes lollipops and fairy tales— but in his soul and mind. After all, perhaps this wood has

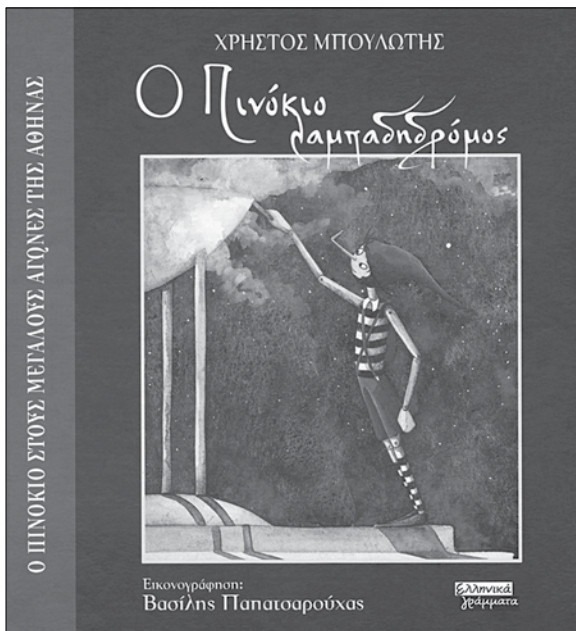
many properties. Its magic manages to touch the hearts of all those who come close.

Ο Pinocchio λαμπαδηδρόμος

(O Pinocchio lampadidromos) [Pinocchio as a torch-bearer]

In Boulotis's third story we read that the big moment for the opening of the Games has arrived and that Pinocchio will light the flame— he will be a torchbearer himself! In this second book of the series, *O Pinocchio λαμπαδηδρόμος [Pinocchio as a torchbearer]*, Pinocchio finds again the friends he has made in Athens and plays with them until it's time to light the flame. He feels that it is a great honor for him to light the flame in the Big Games, which, after so many years, have returned to their place of origin.

Boulotis's Pinocchio is a wooden boy of the 21st century and he seems to have adapted well to this time. He loves his country and his father and is full of respect for him. The reader likes and loves him, as s/he has done during all these years that this hero has kept her/him company ever since he “was born” in his hometown in Italy. It is a wooden puppet with a pointed nose that does not grow anymore, not only because he does not tell any more lies, but also because he does not need a nose that fluctuates in length in order to stay in the minds and hearts of small and big readers alike.



Conclusion

The Adventures of Pinocchio belongs to that kind of children's literature where one finds the poetic, the mythic, and the fairytale element all together. Collodi takes these elements and writes a book for children, but also for adult co-readers. Each new reading of the book brings to mind earlier readings, leading the reader into a new emotional attitude toward the hero and through a new psychological process of acceptance, reinterpretation and perhaps, even a change of orientation.

Pinocchio's universality has succeeded in giving this cheap material he is made of (wood), an incalculable value – after all it was not plain wood, it was magic. At the same time, it has given his author a place in world literature.

Pinocchio raises a voice of protest against the adult world that surrounds him through the story in the original text. He complains about the laws, police, justice, and the social system. The child reading about Pinocchio identifies with him and “shouts” with him. Children raise their own voices, struggling to be heard in a society of adults, where Maria Tatar (1994) says children try to stand up and to give childhood the value it deserves. As Carlo Collodi's Pinocchio passes through several transformations, he becomes more mature and faces painful situations with particular self-awareness, until he manages to get to catharsis.

Christos Boulotis's Pinocchio, on the other hand, “comes” to Greece charged with some important missions. This means that he is already mature and that the passage leading to the achievement of his objective will prove this maturity. There is no need to transform into a normal boy since he proves his way to adulthood.

The coming of age of Pinocchio is a fact that the reader ascertains both through the original text and through the later texts of the Greek author. The different outcome of the subsequent texts does not alter the meaning and definition of *the Adventures of Pinocchio* as a Bildungsroman since the hero undertakes the journey during which he will go through tests to arrive at the desired result.

Pinocchio's universality has succeeded in giving this cheap material he is made of (wood), an incalculable value – after all it was not plain wood, it was magic. At the same time, it has given his author a place in world literature.

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Picture books in China from 1950-1966: A snapshot

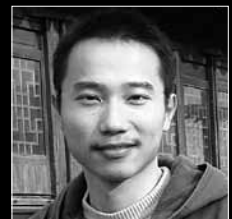


This article provides a brief glimpse at a sampling of picture books published in China from 1950-1966 with particular attention to the role of theme, text, and illustration.

The most recent emergence of a critical mass of picture books in China has occurred since the end of the 1990s. Hundreds of popular picture books from all over the world were translated into Chinese during this period. At the same time, more and more Chinese are also eager to know whether there were picture books in China before the eruption of picture books from around the world during this time. In *Picture Books Rise in Mainland of China*, Fang Weiping notes, “As a publishing and literary form, there were already picture books or quasi-picture books in the history of Chinese children’s literature appearing not only in the recent years.” A Jia suggests, “Picture books appeared in the early 1990s or even earlier. Nevertheless, these books were not paid attention to by readers and were confused with traditional picture story books. In brief, they were not specialized consciously.” However, they do not supply more details about the history of picture books in China, for instance in the 1950s or 1960s.

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by QI TONGWEI



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Fortunately, I discovered hundreds of picture books published from 1950-1966 in China in the International Youth Library of Zhejiang Normal University and in the reference room of the Juvenile and Children's Publishing House (JCPH) in Shanghai...

Fortunately, I discovered hundreds of picture books published from 1950-1966 in China in the International Youth Library of Zhejiang Normal University and in the reference room of the Juvenile and Children's Publishing House (JCPH) in Shanghai and brought them out of chaos to analyze and discuss here.

Perhaps due to the focal point of these two youth libraries, most of these picture books were published by JCPH that was the first publishing house especially for youth founded by the Party after 1949 when the People's Republic of China was established. In addition, it was one of only two publishing houses especially for youth from 1956 to 1966. What's more, the departments of some publishing houses that produced picture books from 1950-1952 in Shanghai were all incorporated into JCPH. So we can take JCPH as an example to draw the map of picture book production in China from 1950-1966 before the Cultural Revolution.

Picture Book Production

Year	Number of books published	Year	Number of books published
1950	11	1959	26
1951	8	1960	34
1952	9	1961	13
1953	32	1962	28
1954	17	1963	12
1955	18	1964	20
1956	24	1965	13
1957	34	1966	6
1958	23		

Books with no designated publication year = 53

Study findings

The picture books under consideration in this study include every year from 1950 to 1966. Picture story books were the main body of this output. There were only three counting books, *Yi Dao Ling* [From one to zero] (1950) (1960), *Jiu He Ling* [Nine and Zero] (1960), one alphabet book, *Youqu De Pinyin* [Interesting Chinese Phonetic Alphabet] (1962), and three toy books, *Zhi Dongwuyuan* [Zoo Made by Paper] (1955),

Xiao Cunzhuang [A Small Village] (1955), and *Pengyoumen* [Friends] (1959).

Authors' pursuit of artistic quality was shown in two aspects of these picture story books. The first one was trying to tell a story interesting enough to grip the attention of child readers. The second one was paying attention to the interaction of words and pictures and making the format and design of the picture books more charming.

On the one hand, political and educational themes were the main focus of the picture books examined, keeping in line with the trend of thought in children's literature and art at that time. Authors strived as much as possible to make the stories attractive within the relevant political and educational contexts.

Propaganda in picture books

Firstly, authors wrote many romantic revolutionary stories in picture book form, for instance, *Shi'er Zhi Liangchuan* [Twelve Victuallers] (1958), *Dashu Shang Hongqi Piao* [The Red Flag Flying on The Tree] (1960), *Shizhuang Er'tongtuan* [Regiment of Children in Shizhuang] (1963). These kinds of books took up nearly 40% of the

books discovered in this pool. Many stories in these books were magical and suspenseful. Authors designed some sudden, surprising turn of events in the plot of these picture books. In *Dashu Shang Hongqi Piao* [The Red Flag Flying on The Tree] (1960) for example, the Red Army sends a little soldier attired as the son of the captured landlord in the foothold of the enemy to deliver letters to the members who are hiding themselves. In *Xiao Songshu Zhizhi* [A Little Squirrel Named Zhizhi] (1960), the emotional connection between a child named "Me" and a little squirrel occasioned the revolution because the son of the landlord kills the little squirrel. In this way, these kinds of picture books attempt to generate discourse about how a modern nation state, a new China, was built.

Didactic stories

Secondly, picture books were used to transmit the rules of life. In picture books like *Luobo Huilaile* [A Radish Coming Back] (1955) (1962), *Haoyunqi De Xiaohuagou* [A Lucky Dog] (1956), *Congqian Youzhi Xiaosongshu* [A Squirrel Long Ago] (1957), and *Xiaolaoshu Zuo Mache* [A Mouse on Wheels] (1958), basic concepts like friendship, sharing, honesty, and hard work were transmitted to children through stories. These kinds of books approximate nearly another 40% of the picture books discovered for this study. One noteworthy title, *Luobo Huilaile* [A Radish Coming Back] (1955) (1962), was famous in contemporary China and received an award in 1980 for children's literature produced

Authors' pursuit of artistic quality was shown in two aspects of these picture story books. The first one was trying to tell a story interesting enough to grip the attention of child readers. The second one was paying attention to the interaction of words and pictures and making the format and design of the picture books more charming.

from 1954-1979. In the story a white rabbit finds a radish in the snow one day. Then the rabbit sends the radish to his friend monkey's home, but monkey sends it to fawn, and fawn sends it to bear, and then bear sends it back to the rabbit. At the end of the story, as the rabbit returns home, the radish he found is already there waiting for him. In this way, the story suggests friendship is passed from hand to hand among the characters. In *Haoyunqi De Xiaohuagou* [A Lucky Dog] (1956) fortune itself becomes an agent of the

reasons for things in our world. There is a type of children's literature called *Zhishi Tonghua* (fairy tales teaching knowledge) in contemporary China. Some of these kinds of picture books introduce knowledge directly, for instance in *Boli*

There is a type of children's literature called Zhishi Tonghua (fairy tales teaching knowledge) in contemporary China.



A Lucky Dog, 1956

narration. A lucky dog picks up prey, for instance a rabbit, an eaglet, or even a tiger on the road by sheer good luck. It brags to its friends that it killed the rabbit, the eaglet, and the tiger. So the friends dress up as a lion to test the dog, but he runs away in fear of this "lion." Here, the author also intends a didactic message teaching children that one should be honest.

Pedagogical stories

Thirdly, many of the picture books in this study sample used interesting stories to relay facts and

Cong Na'er Lai [Where Does Glass Come From] (1962). Others incorporate nursery rhymes along with the pictures, for instance counting books such as *Yi Dao Ling* [From One to Zero] (1950) (1960), *Jiu He Ling* [Nine and Zero] (1960), alphabet books such as *Youqu De Pinyin* [Interesting Chinese Phonetic Alphabet] (1962), and children's song picture books such as *Xiatian Daolai Chongchong Fei* [Bugs in the Summer] (1963). And there were even picture books using stories to show scientific theories, such as *Yinshen Dalishi* [An Invisible Hercules] (1956), *Yupopo Qingjia* [Rain Asking for Time Off] (1960), and *Heye Qingtie* [An Invitation on the Lotus Leaf] (1963).

Exemplary success

Overall, it is a pity that few books paid attention to the interaction between text and illustrations in the picture books. However, some excellent picture books do provide good examples of how pictures and words can communicate together very well. In all of the books from 1950-1966 that I discovered, *Xiaoji Daole Waipojia* [A Chick Arriving at Its Grandma's] (1957) was the book that had the most attractive interaction between words and pictures. In this book, the mother of a chick put an egg into a box and mailed it to grandma. When the box arrived at grandma's, the egg had already turned into a chick. The words were limited in this book, indicating that grandma was "eager to meet" her grandson in the pictures. However, these words are the impetus for the story and achieve what Perry Nodelman called "specifying cause-and-effect and other



Chick Arriving at Its Grandma's, 1957

grammatical relationships between parts of pictures and series of pictures.”

Unusual formats

There were also other kinds of books that had a special interrelationship between the pictures and story with limited text, for instance *Xiaozhuozi* [A Little Table] (1956), *Xiaoxiong Cheng Huoche* [A Little Bear Going to Take a Train] (1956), *Xiaotuzi De Haopengyou* [Friends of a Little Rabbit] (1957), and *Xi Yi Xi* [Taking a Bath] (1957). The pages of these books contained no words. Moreover, all the text related to the story is printed on the back cover of these books, designed to benefit parents when they read the books out loud to their children. Words and pictures in these kind of books are “limiting each other,” and “words and pictures together take on a meaning that neither possesses without the other,” though child readers needn’t shift attention between the pictures and the text when they view the pictures and hear their parents reading the words out loud for them. When they read the book by themselves, they can read the words and pictures together or separately, or



Little Bear Going to Take a Train, 1956

even create their own new stories by referencing the pictures only, or paint their own pictures by focusing on the text on the back of the books only. Thus reading becomes a limiting process as well as a unifying activity.

Illustration and design

Finally, it is also worth noting that the publishers of picture books during this time tried to make the pictures, formats, and designs of these picture



A Butterfly's Wedding, 1957

books more charming. A toy book named *Pengyoumen* [Friends] (1959) was bound with “Whirlwind Binding,” a traditional Chinese publishing format. In this kind of format, the paper of the book is folded to make up a book. If the pages are not entirely folded, the book can stand up, and the animals painted in the forest on the page look like they are standing on the desk. In other books, pictures were illustrated in the Chinese traditional way including examples of Flying Grottos in *Meili De Qianniuhua* [Beautiful Morning Glory] (1962) and traditional child figures in *Luobo Lianhuanhui* [A Gala about Radish] (1959). In *Women De Jia Zai Caoyuan* [Our Hometown Is on the Grasslands] (1957), scenes of yurts and herding horses were shown. In *Hudie Chujia* [A Butterfly’s Wedding] (1957) the illustrations look like Chinese New Year paintings.

Conclusion

In all these ways, the authors of picture books from 1950-1966 tried their best to create new original picture book forms and pursue artistic quality in creating children’s literature. This is a period in history when

This is a period in history when there was little interaction about children’s literature and picture books between China and other parts of the world, especially western countries.

there was little interaction about children’s literature and picture books between China and other parts of the world, especially western countries. However, characteristics of picture books from 1950-1966 reflect some possibilities of original picture book production in China and inspire us nowadays to develop new original picture book forms. In addition, we must pay attention to original picture books in history as they represent our roots that ground us for the future.

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“Barrier-Free Books from Around the World” – IBBY traveling exhibitions come to Japan



This article details Japanese experiences in hosting multiple traveling exhibitions of barrier-free children’s book from the IBBY Documentation Centre of Books for Disabled Young People, along with insights about encouraging the publishing and promotion of such books.

Making Active Use of the IBBY Project

Among the important projects undertaken by IBBY is the publication of the “Outstanding Books for Young People with Disabilities” booklist and traveling exhibitions of the books from the list. The IBBY Documentation Centre of Books for Disabled Young People serves as the “idea bank” for these projects. The Centre makes available books and materials that represent insight and ingenuity gathered from all over the world. The presence and endeavors of the Centre are unparalleled anywhere in the world in a number of respects:

- 1) The arena in which its projects unfold strives to remove the line between children with disabilities and those without in the creation of books for children,
- 2) The Centre sustains networks in the field on a worldwide scale,
- 3) In recognizing that disabilities are diverse, it gathers together approaches for responding to that diversity.

This IBBY project inspires the profoundest respect and gratitude. Children with disabilities have often been denied the joy of books, not only because of their own disabilities, but also because of barriers

by HISAKO KAKUAGE



Hisako Kakuage represents the Japanese Board on Books for Young People and is a Clinical Developmental Psychologist.

presented by the books themselves. The Japanese Board on Books for Young People (JBBY) has made active use of the IBBY Documentation Centre projects in order to further the review and improvement of books for children with disabili-

Children with disabilities have often been denied the joy of books, not only because of their own disabilities, but also because of barriers presented by the books themselves.

ties in Japan. Since 2003 it has organized exhibitions of the “IBBY Outstanding Books for Young People with Disabilities” collection for touring around Japan under the title “Barrier-free Picture Books from Around the World.” This includes the following:

- “The Best of Books for Young People with Disabilities IBBY Jubilee Selection 2002” at 45 locations (2003-2005)
- “The 2005 IBBY Outstanding Books for Young People with Disabilities” at 17 locations (2006-2007)



Japan's First Easy To Read Book with Pictograms

- “The 2007 IBBY Outstanding Books for Young People with Disabilities” at 12 locations (2008-2009)
- “The 2009 IBBY Outstanding Books for Young People with Disabilities” at 11 locations and ongoing.

JBBY provides exhibition sets that are prepared to make it easy for anyone or any organization with the desire and the facilities to hold a picture book exhibition, even if they have never done so before. The method of display is one that makes it easy for visitors to handle and enjoy the books, and this is an approach we consider crucial, despite the potential risk of damage to or loss of the books.



Braille Picture Book

Content of the exhibition sets

1. *The IBBY collection of books*
2. *Translations into Japanese*
3. *Captions with accompanying Braille*
4. *Explanatory panels*
5. *Catalogue (original version/Braille version/Japanese translated version)*
6. *Audio service (using the Touch Memo digital voice labeler)*

In some cases Japanese books related to the exhibition are also added.

Since the content of the exhibition is left up to

the organizers, they can make the exhibit part of distinctive projects they plan themselves. Using the “Barrier-free Picture Book” exhibition as a pivot, the organizers can organize expanded or related events responding to their own circumstances. For example, a speaker from Japan or overseas may be invited to give a lecture or many kinds of workshops and storytelling events may be held in conjunction with the exhibition.



The Clay Anthology

The significance of the “IBBY Outstanding Books for Young People with Disabilities Exhibition”

The IBBY Documentation Centre of Books for Disabled Young People collects books by inviting its National Sections to contribute books in the following three categories:

1. *Books produced specifically for young people with special needs*
2. *Picture books from regular children's book production selected according to special guidelines*
3. *Picture books and fiction from regular children's book production that portray persons with special needs*

The fact that there are these three categories is very important for our travelling exhibitions of “Barrier-Free Picture Books.” Conditions or needs regarding books for children with disabilities differ from one country to another around

the world, but books will meet these needs in one or more of these categories. Not only can we learn from the ideas and approaches of these books, but we can begin to imagine and foresee

Each and every book tells a story to those who come to see them about the commitment of the people who created and produced them and the situation in the country from which they came.

what to aim for and what kinds of things can be achieved, based on the books on display. There is more on display than just the books themselves. Each and every book tells a story to those who come to see them about the commitment of the people who created and produced them and the situation in the country from which they came.

We recall that the first thing Jella Lepman did in her efforts leading up to the founding of IBBY and the International Youth Library in Munich was to send out a call for books to all the countries of the world and to hold an exhibit of children's books. Lepman was convinced that the books in the exhibition would serve as bridges between different peoples and cultures, helping to nurture children who would devote themselves to the pursuit of peace and tolerance in the world. Over the past eight years here in Japan, I, too, have

Books give physical shape to human aspirations, ideas, and memories.

confirmed the impact of book exhibitions. Books give physical shape to human aspirations, ideas, and memories. And it seems to me that when we touch and handle such books, we connect with them and incorporate them into ourselves.

What Japan has learned from hosting the IBBY “Outstanding Books”

Category I

Books Produced Specifically for Young People with Special Needs. Japanese children grow up in a rich

reading environment. But as in many other countries, many children with disabilities cannot participate in the pleasures of reading because books that they can enjoy are not to be found in bookstores or libraries. In Japan there is no public support for books for children with disabilities, so the hurdles in their production and sale are overcome through the efforts of many dedicated people. Through these exhibitions, we have worked to spread awareness more widely in Japanese society of these special needs and bring to public attention the efforts being made to meet them. We also hope the exhibitions will encourage publishers to produce and translate new books.

Approaches to Hearing and Reading Difficulties. Another important aim of the traveling exhibitions is to familiarize people with books with Sign Language illustrations and with easy-to-read books, two types that were virtually unknown in Japan when these exhibitions began. Deaf children can see pictures and letters, so people were slow to become

aware of the barriers that ordinary picture books and other books nevertheless pose for such children. Among people with reading difficulties, particularly those with mental disabilities, it was long assumed that it was enough to read books suited to their level of mental development that they enjoyed. The practice of reading children’s books to young adults having difficulty with understanding was widespread.

The only kind of language that deaf children can naturally master is Sign Language, and they could only hope that books they could enjoy would be made in that language. Through the books displayed in the IBBY “Outstanding Books” exhibition, we were able to demonstrate to Japanese society that there were these realistic approaches that had not been previously

seen in Japanese books. And indeed, in recent years books with stories told in Sign Language have been published in Japan. They are available in increasing numbers and in two or three types, and although mainstream publishers do not publish them, progress is being made. Storytelling programs for deaf children, led by deaf persons using Japanese Sign Language, and talks held at public libraries incorporating Sign Language have also been started in various parts of the country.

Regarding easy-to-read book as well, being able to actually open and handle the books on display has proved significant. When the National Diet Library, International Library of Children’s Literature held an exhibition in 2005, Bror I. Tronbacke, Director of the Centre for Easy-to-Read in Sweden, was invited to Japan to give a talk. His lecture generated broad interest among librarians and scholars, which led to the launching of various study groups and the promotion of related programs and research.



Cloth Picture Book

Volunteer Book-Making Flourishes. One of the features of books produced specifically for young people with special needs in Japan is the presence of volunteers who support the making of tactile books, cloth books, and Braille books as well as conducting various reading programs. This feature demonstrates the valuable underlying strength that links children and children’s books in Japan and also reveals how these books, as yet not part of mainstream publishing and the books loaned from regular stacks in public libraries, are mainly available only through welfare programs, not more widely as a basic right, as part of an equitable social environment. As the exhibition made its rounds, local groups that were engaged in making handmade books displayed their handiwork alongside the IBBY books. The events both encouraged the volunteers to persevere with their efforts and in many ways helped to raise wider awareness and promote their activities. These books, each one fashioned by hand, transmit to those who see them the warmth of their creators, inspiring many to say they want to try to make such books themselves.

Visitors to the exhibitions are surprised to learn that in Scandinavia and other countries tactile and other high-cost books are published in large numbers, highlighting how much Japan has yet to achieve in the field. In the absence of any government funding for such publishing, for a time large publishers sometimes put out books as charitable gestures. But they have done little since the flurry of efforts in the 1980s, sparked by the International Year of Disabled Persons (1982), died down. Children’s publishing in general has been suffering difficult times. In the last few years, while the traveling exhibitions have been circulating in Japan, the industry has picked up slightly and a few titles have appeared. The number available, however, is still very small and there are still many difficulties to surmount, particularly in cost and quality

Visitors to the exhibitions are surprised to learn that in Scandinavia and other countries tactile and other high-cost books are published in large numbers, highlighting how much Japan has yet to achieve in the field.

Category II

Picture Books from Regular Production Selected According to Special Guidelines. The books in the “Outstanding Books” exhibition in this category are all delightfully designed and appealing in their content as well. Japan is a country where picture book publishing is lively, so in this category we should be able to find good books. It is extremely difficult to decide what books are worthy of selection, but we have received many valuable hints from the exhibition. It is my hope that working with writers and editors, we will be able to identify picture books with universal design characteristics and move toward publishing more of them.

Category III

Picture Books and Novels from Regular Children’s Book Production that Portray Persons with Special Needs. In this category, Japan does already

have many published titles. As far as the number of published titles goes, nothing is wanting. But, inasmuch as Japan's society still treats people with disabilities separately from those without, the content of these books inevitably reveals much about the way society views disabilities in contrast with the stance of “inclusiveness” seen in Scandinavian society and the perspective that does not focus on disability alone.

The sites for the exhibitions were, as a rule, decided by open invitation, but I made a purposeful effort to hold them at regular public libraries, regular schools, and places where ordinary children gather, rather than at venues focused on organizations for persons

Few Japanese children have opportunities to grow up in close association with the disabled. We believe that children's books are capable of overcoming all of the various borders that people draw between themselves.

with disabilities, special education facilities, and welfare programs. I wanted, above all, to show these books in venues where all children and adults gather. I have committed myself to this policy because in Japan, particularly in the education system, the idea has yet to take hold of the inclusive society in which the disabled and non-disabled nurture each other. Few Japanese children have opportunities to grow up in close association with the disabled. We believe that children's books are capable of overcoming all of the various borders that people draw between themselves.

Participation through books

One of the objectives of the IBBY Documentation Centre of Books for Disabled Young People philosophy is to encourage participation in society through books. In the course of hosting the traveling exhibits, we were frequently able to see how that is actually achieved. Places where there are books for children with disabilities (libraries or bookstores) become places where all children, even those with disabilities, can come and participate.

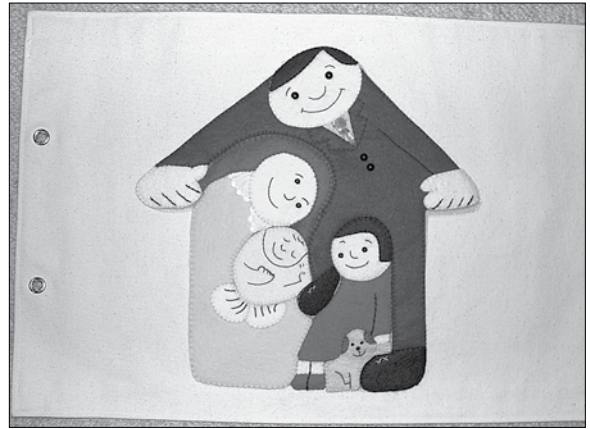
After the holding of these exhibitions, libraries that had previously not had any such books now purchased barrier-free books, created special corners for children with disabilities, held original barrier-free picture-book exhibitions, and made their facilities places that are open to children with disabilities. The changes were not dramatic or revolutionary, but over the past eight years, a visible change has come to Japanese society. The traveling exhibitions have, above all, fostered the meeting of different people and created bonds among them.

Aspirations for the future

The situation regarding books and reading for children with disabilities differs from one country to another. I hope that from this account of our experience in Japan, those concerned will be able to learn about conditions in other countries and move forward together through this IBBY collection. We have much to do in Japan in each of the three categories. In categories II and III, the sheer quantity of published books is one reason the situation has been left untouched without proper analysis and research. At a time when child abuse is on the rise in our society, we also hope much more will be done in providing books for children in need of psychological support and loving care.

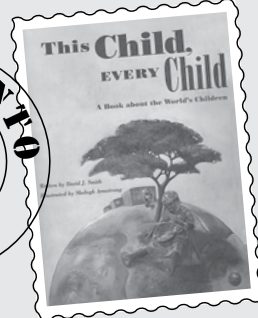
P.S.

Struck by a powerful earthquake, then massive tsunami, and on top of that, a serious nuclear power plant failure on March 11, Japan's northeast region is the scene of a compound disaster. Many child victims of the disaster have suffered psychologically and remain in uncertain and anxious circumstances. Barrier-free children's books are made through the loving and caring efforts of many people. Believing that these books, too, can help these children rebuild their confidence and hope, JBBY has also begun supporting the delivery of these books to the disaster-struck areas.



Dr. Susan Bissell of UNICEF has this to say of the newest book in CitizenKid, the collection of books from Kids Can Press that explain complex global issues for young readers: "For those of us working in the child protection sphere, this is a welcome addition to the education of people, young and old, about the challenges that children face ... and the ways to meet them." In this handsome, large-format book, a succinct, readable text is complemented by Armstrong's evocative paintings. Included throughout and as endnotes are the articles, in a child-friendly version, from the United Nations Convention on the Rights of the Child. The book ends with suggestions for discussion and activities designed to inform readers of hard truths about adverse conditions blighting many children's lives. Can lucky children help others less fortunate? Smith says "Yes!" and tells them how.

Glenna Sloan



David J. Smith

*This Child, Every Child:
A Book About the World's Children*

Illus. Shelagh Armstrong

Toronto, Canada: Kids Can Press, 2011
36 pp. ISBN: 9781554534661
(nonfiction, ages 8+)

Emily Gravett is a master author and illustrator of books for young children. The humorous tale of *Wolf Won't Bite* begins on the front and back covers, continues to develop on the endpapers, and really takes off on the title page. Listeners/readers are invited to imagine what might happen if the three little pigs caught a wild wolf and trained him to do circus tricks. At the pigs' command, wolf must dance a jig, jump through hoops, and even suffer the indignity of being shot from a cannon. Muted colors are highlighted with energetic pencil lines that cause the illustrations to dance across the pages. Varied fonts add to the pleasing design of each double page spread. With Gravett's characteristic surprise ending, *Wolf Won't Bite* is sure to join *The Odd Egg*, *Dogs*, and *Monkey and Me* as a preschool favorite to be enjoyed again and again.

Jeffrey Brewster



Emily Gravett

Wolf Won't Bite

London: Macmillan Children's Books, 2011
25 pp. ISBN: 978-0-230-70425-1
(picture book, ages 3-6)

A small giant who is blind, sets out to discover the color of the wind. To the wolf it is the smell of the forest, to the elephant it is round and cold like a stone, and to the mountains it is blue. The giant can feel the wind pass through curtains and laundry, gently lift a bird in flight, and ripple through a stream. Each answer he receives is different, but all are poetic and full of imagery. Finally, the giant asks a bigger giant who answers that the wind is all the colors mentioned in the book. The book is then fanned on his face. Herbauts' illustrations are rich in color and texture. Some pages are embossed, cut out, matte or glossy. Much is left to the imagination, for example a mere tusk represents the elephant or a page of bumpy, brown bark becomes a tree. Children will wonder and marvel at the wind as they use their senses to discover its many aspects.

Michelle Gonzalez



Anne Herbauts

De quelle couleur est le vent?
(What Color is the Wind?)

Paris, France: Casterman, 2011
42 pp. ISBN 978-2-203-02016-0
(picture book, ages 4-12)

Books on Books



Edited and compiled by
CHRISTIANE RAABE

Translations by NIKOLA VON MERVELDT



Christiane Raabe is director of the
Internationale Jugendbibliothek
(International Youth Library) in Munich.

Here you will find intriguing reviews of new resource books in the field of children's literature including a comprehensive look at illustrated books in Australia, a psychological study of Danish author Ole Lund Kirkegaard, an examination of France's most important singers and songwriters of children's music, and a five-part series on the art of Lithuanian children's book illustration.

AUSTRALIA

JULIET O'CONOR

Bottersnikes and Other Lost Things: A Celebration of Australian Illustrated Children's Books

Carlton, Victoria: The Miegunyah Press 2009

262pp

ISBN 9780522856514 AUS \$59.99

As its title suggests, this beautifully produced tome traces the history of illustrated books for children published in Australia within the past two centuries. Juliet O'Conor, who is responsible for the collection of children's literature held at the State Library of Victoria, has drawn upon this "most comprehensive public collection of Australian children's books [in the world]" to present children's literature enthusiasts with a variety of works from Down Under. O'Conor's focus is "not based purely on [the] literary or artistic merit" of the books – as she herself points out in her introduction. Her intention is rather to juxtapose popular works and lesser-known illustrations and thus draw attention to the great diversity of material available to Australian children and situate it within a wider [mostly Anglo-European] context. Divided into five broad thematic chapters entitled "Schooldays," "Morality and the Family," "Home and Land," "Journeys," and "Other Worlds," the book explores the



general development of various genres, popular themes, and common motifs (alphabet books, fantasy, environmental conservation, imaginary journeys, fairies, anthropomorphic characters, etc.). In addition, it provides spotlights on selected authors and illustrators (Sheila Hawkins, David Henry Souter, May Gibbs), iconic works ("Blinky Bill" or "Seven Little Australians") and interesting literary forms ("cultural fantasy," "toy fantasies," "children's annuals," "the fox fable"). Even though it is by no means a comprehensive history of illustrated Australian books and also [intentionally?] omits a few important artists, the wealth of images included and the perspicuous text make this a valuable introduction into this nation's literary and artistic heritage that clearly invites further research.

Claudia Söffner

DENMARK

JENS ANDERSEN

Ole Lund Kirkegaard. En livshistorie
(Ole Lund Kirkegaard. A life story)

København: Gyldendal 2010 301pp

ISBN 9788702095265 DKK 300.00

In the year 2010, Danish author Ole Lund Kirkegaard would have celebrated his seventieth birthday. But Kirkegaard, whose imaginative and unconventional signature-style illustrations of *Lille Virgil* (1967) or *Gummi-Tarzan* established him as one of the innovators of Danish



children's literature, died at only thirty-eight years of age. While he is hardly known outside Denmark, his work is immensely popular to this day in his home country. With this "livshistorie" (life history), Jens Andersen, author of several biographies (including a much praised biography of Hans Christian Andersen), brings Kirkegaard back to life. Except in the prologue, which can be read as a proleptic summary, Andersen follows the chronological order of events beginning with Kirkegaard's childhood, describing his work as a teacher, his sudden artistic success, and the productive phase in the late sixties, early seventies, and ending with his gradual physical (and mental) decline.

At times anecdotal, at times deliberately low key to avoid speculation, Andersen's style is as compelling as it is convincing. He lends voice to

people who were close to Kirkegaard and includes many photographs as well as excerpts of letters and newspaper articles, thus successfully offering insights into the artist's life and character. Andersen clearly diagnoses Kirkegaard's absolute desire for independence and traces how his success led to rising expectations that eventually destroyed him. Since his primary aim is a psychological portrait of the man Ole Lund Kirkegaard, Andersen does not analyze his literary work in detail. Those interested in learning more about this aspect will enjoy Torben Weinreich's study, *Ole Lund Kirkegaard – Et forfatterskab* (Ole Lund Kirkegaard -His Work), published by the same press in 2010. It presents Kirkegaard's books individually and places them within the larger context of his oeuvre.

Ines Galling

FRANCE

ANNE H. BUSTARRET

Pleins feux sur la chanson jeune public

[Spotlight on the Children's Song]

(Series: Collection passeurs d'histoires. Didier Jeunesse)

Paris: Didier 2010 219pp

ISBN 9782278059225 € 22.50

In her introduction, journalist Anne H. Bustarret describes the general distrust of French adults against current "chansons" for children and young adults. It is mainly aimed at mainstream productions, characterised by silly or soppy lyrics set to less than mediocre music. This thorough survey reveals, however, that the French market also has something very different to offer. Drawing on forty years of experience in research, teaching, and broadcasting on "France Culture," Bustarret honors the contemporary French children's song as an integral part of children's culture.

The study explores a number of key questions: What role does the children's song play in today's early music education? Are lyrics allowed to say "everything," or are there limits to what



is or should be said or sung? How do children's songs foster understanding across generational or cultural boundaries? How are they transmitted? Against the backdrop of these larger questions, case studies illustrate the functions of melodic structures, rhythm, and arrangements in specific contexts.

The book offers extensive information on France's most important singers and songwriters, composers, and production managers. It also features very personal statements by twenty-seven renowned figures from the world of the

“chanson jeune public,” ranging from Anne Sylvestre to Yves Prual. Their insider’s perspective allows readers to understand challenges and new developments in this cultural niche segment, which – largely unaffected by the increasingly fast-paced music industry – functions according to its own rules and is doing rather well despite the record industry crisis.

Bustarret gives valuable references to songs, CDs, and websites in the individual chapters, but unfortunately does not provide a complete discography at the end. The annex offers a bibliography for further reading, a list of useful addresses, and an index of proper names.

Sibylle Weingart

LITHUANIA

GIEDRĖ JANKEVIČIŪTĖ (ED)

Illustrarium: Soviet Lithuanian Children’s Book Illustration

Vilnius: International Cultural Programme Centre, Lithuania 2011 173pp
ISBN 9786098015096 € 20.00

JOLITA LIŠKEVIČIENĖ (ED)

Illustrarium: Contemporary Lithuanian Children’s Book Illustration

Vilnius: International Cultural Programme Centre, Lithuania 2011 195pp
ISBN 9786098015089 € 25.00

KRISTINA KLEPONYTĖ-ŠEMEŠKIENĖ (ED)

Illustrarium: Illustration by Young Lithuanian Artists

Vilnius: International Cultural Programme Centre, Lithuania 2011 47pp
ISBN 9786098015102 € 15.00

ROMA KIŠŪNAITĖ (ED)

Illustrarium: Twenty Books from Lithuania for Children and Teenagers

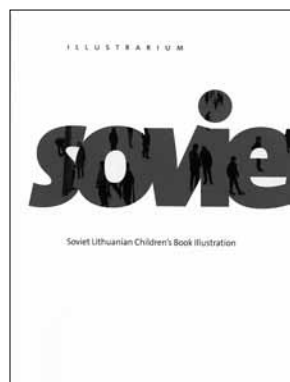
Vilnius: International Cultural Programme Centre, Lithuania 2011 159pp
ISBN 9786098015126 € 15.00

ROMA KIŠŪNAITĖ [ET AL] (EDS)

Illustrarium: The Best Lithuanian Books for Children 2000–2010

Vilnius: International Cultural Programme Centre, Lithuania 2011 95pp
ISBN 9786098015133 € 15.00

Lithuania, guest of honor of the 2011 Bologna Children’s Book Fair, made a lasting impression with three exhibitions on the art of Lithuanian children’s book illustration: two featuring contemporary illustrators and one documenting Lithuanian illustration under Soviet rule. The three accompanying catalogues were complemented by two further volumes on the current literary production in children’s literature. Collectively, the five books not only preserve impressions gained from the exhibitions, but also provide a deeper insight into Lithuanian children’s literature from 1945 to the present.

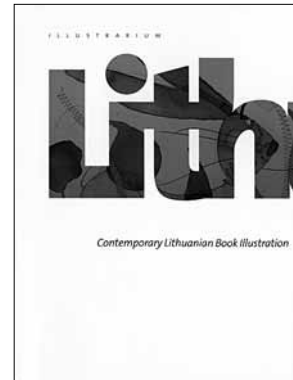


The volume on Lithuanian illustration during the Soviet regime, edited by Giedrė Jankevičiūtė, serves as point of departure and defines the analytical approach of the *Illustrarium*-quintet. It highlights the close relationship between ideological hegemony and individual artistic creation in Soviet Lithuania while granting a nuanced overview of Lithuanian children’s book illustration.

In four chronologically ordered sections, book annotations, illustrations, and photos reveal the ambiguity of the artistic aesthetics between 1945 and 1990. On the one hand, Lithuanian children's book illustration reflects everyday life in a communist country and the Soviet artistic doctrine of Socialist Realism. On the other hand, the seemingly innocent and consequently less policed genre allowed for aesthetic experiments that not only amalgamate Western influences, but also strive to preserve the national Lithuanian artistic traditions and identity. The first section on the Stalin era shows, for example, how stylistic elements of the pre-war period (Avant garde) continued to coexist alongside the emerging propagandistic Socialist Realism.

The central chapter on the children's book illustration of the sixties and early seventies testifies to the diversification of the artistic domain. While on one level, typical Soviet symbols (pioneers, red stars) and Cold-War concepts take hold, on another, this period marks the highpoint of Lithuanian folk art, drawing on myth and fairy tale subjects. The stylistic archaism of illustrations by Albina Makūnaitė, Birutė Žilytė, and Algirdas Steponavičius modernizes Lithuanian children's book illustration by force of primitivist color purism. Apart from the neo-folklore, the aesthetic renewal becomes apparent in techniques that surreptitiously introduce Western stylistics – such as Pop art – into socialist realism.

This “golden age” was followed – as the third section of the catalogue shows – by a phase of disillusionment and aesthetic skepticism during the Brezhnev-era which drove artists like Stasys Eidrigevičius into exile. In the 1980s, Perestroika gradually led to the erosion of the official Soviet artistic doctrine, preparing the ground for leading contemporary illustrators such as Kęstutis Kasparavičius and Leonardas Gutauskas. The tome, which closes with an index of artist names and biographies, adds a new perspective on the little-known domain of Soviet-Lithuanian illustration by including artists' statements about their memories of the books of their childhood.



Contemporary Lithuanian Children's Book Illustration and Illustration by Young Lithuanian Artists take this history into the present. Both present contemporary Lithuanian illustrators with a short biography, a list of works, and four to ten illustrations each. The first volume presents artists who started publishing in the eighties (i.e. Kasparavičius, Gutauskas) and those whose career began under the difficult circumstances immediately after Lithuanian independence (e.g. Marius Jonutis, Ieva Babilaitė), followed by a younger, well-established generation, whose work shows close affinities with the graphic and filmic arts (e.g. Sigutė Chlebniskaitė, Rasa Joni). These generation-specific styles do not become apparent, however, due to the catalogue's alphabetic presentation of the artists.

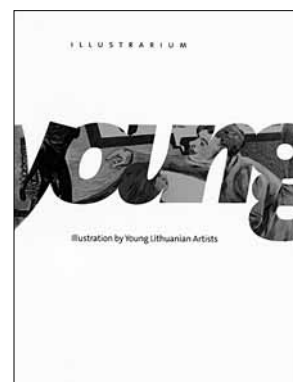


Illustration by Young Lithuanian Artists features the eight “youngest” Lithuanian illustrators, some of whom are still students at the academies in Kaunas and Vilnius, but have already established a reputation. It demonstrates the current artistic diversity, ranging from monochromatic

illustrations and pictures filled with calligraphic motifs to filmic or cartoon-like illustrations. They bear witness to the fact that today – unlike during Soviet times – illustrators are able to concentrate fully on the artistic task instead of having to work within ideological constraints.



The two final volumes of the *Illustrarium* highlight the literary dimension and present Lithuanian children's books from the last decade – given

the few translations of Lithuanian titles, a very enlightening undertaking. While *Twenty Books* includes translated extracts from selected books for children and young adults, the volume *Best of* presents a panorama of notable books published between 2000 and 2010 with their covers, a plot summary, and information on the publishing house. It is ordered by genres, beginning with fairy tales, myths, and legends, which remain the most important literary genre in Lithuanian children's literature. In his introductory essay, Kęstutis Urba provides a historic overview. Just like Jankevičiūtė, he shows how Lithuanian children's book authors continually had to struggle with Soviet hegemony until 1990. For the time of crisis during the early years of independence, he draws attention to new developments, such as nonsense literature or problem novels. This essay invites readers to return to the historic illustrations to look at them not only from an artistic perspective, but to situate them within their larger literary and historical context.

Katja Wiebe

When Big Monster climbs to the top of a tall tree, he imagines he is on an adventurous journey to Monster Peak. As his tales get taller and taller, Little Monster feels left behind. What must a little monster do to get to the top? Fans of the award-winning Monster series will be delighted with this latest installment. The series highlights the friendship between two monsters who don't always get along. Big Monster learns that he is not always right; Little Monster learns that although he is small, he can still hurt Big Monster's feelings. Both discover a genuine sympathy for the other in spite of their differences and learn how to work together to overcome obstacles. The books, written collaboratively in Faroese, Swedish, and Icelandic, have been published internationally in ten countries. Jónsdóttir's striking colors and broad strokes create an intense atmosphere, while the expressive faces of the monsters will thoroughly captivate and charm readers of all ages.

Tanja Nathanael



Rakel Helmsdal, Kalle Güettler,
Áslaug Jónsdóttir

Skrímslabæddir (Monster at the Top)

Languages: Faroese, Swedish, Icelandic
Illus. Áslaug Jónsdóttir
Tórshavn, Faroe Islands: Bókadeild Føroya
Lærarafelags, 2011
30 pp. ISBN: 978-99918-1-808-5
(picture book, ages 2-6)



In this issue, we have the privilege of reading the acceptance speech given by David Almond upon receiving his Andersen Author Award as well as learning more about IBBY's most recent history, about the next IBBY Congress in London, the ILUSTRARTE exhibition in Portugal, and Indonesian IBBY's (InABBY) work with storytelling wall hangings in disaster-struck areas. Finally, we present moving memorial tributes to two IBBY giants who have passed away.

2010 Hans Christian Andersen Author Award acceptance
by David Almond

David Almond, the 2010 Hans Christian Andersen Author Award winner, was kind enough to share his acceptance speech with Bookbird readers. He writes:

What a great honour it is to receive this Award named for one of the world's greatest writers. Thank you so much. I will always be grateful to all involved.

Thank you to IBBY, and to those who put me forward as the UK nominee. Thanks to the award Jury, who worked with such diligence and selfless dedication. Thank you to my publishers – first of

Compiled and edited by
ELIZABETH PAGE



Elizabeth Page is
IBBY's Executive Director

all to the tiny magazines and presses such as Iron Press from the North East that published my first stories many years ago and now to Hodder Children's Books and to Walker Books. Writers need publishers, of course, but they particularly need publishers like these who encourage them to become better and braver writers. And thank you to the many overseas publishers who have taken my work – most of it set in a remote corner of northeastern England, and written with the distinctive speech rhythms of that place – and who have given it life for readers around the world.



David Almond and illustrator winner Jutta Bauer at the 2010 IBBY Congress

Thanks to my agent Catherine Clarke who works with such grace and commitment on my behalf, and to the agent who preceded her, Maggie Noach, who believed in me and stayed with me even though for several years I earned her just about nothing at all. Thank you to my partner, Sara Jane, and to our daughter Freya, who manage to put up with someone whose brain is constantly being invaded by new stories and who meanders down to a shed among the trees each morning to spend his days wandering through imaginary landscapes and listening to imaginary voices.

And thanks of course – most of all – to my young readers.

I never planned to be a children's writer. I thought, I'm a sensible grown-up so I'll write sensible grown-up books for sensible grown-ups. And then I was walking along the street one day and a new story, Skellig, started to tell itself in my mind. When I started to write it down I knew straight away that it was one of the most special things I'd ever done, that it was somehow the culmination of everything I'd written before and I realised with amazement that it was a book for the young. This brought a great sense of liberation that has stayed with me ever since. I gave a talk in a theatre recently and at the end I was asked: "Do writers begin by writing for children and then when they grow up they start to write for adults?" I had to answer that for me the process was the reverse of that. I only began to grow up properly as a writer when I began to write for the young.

I only began to grow up properly as a writer when I began to write for the young.

We hear this so often: kids don't read any more. They're the plugged-in generation, brains dulled by ipods, computer screens. Is that true? No. I want to drag the prophets of doom to meet the young readers that I meet all around the world – children who love books, stories, poems, plays. Children who ask the most perceptive questions about character and narrative, about the way words work, about the writing process, children with exploring minds and flexible imaginations.

I often go into schools and ask children to name their favourite

writers. The hands go up, a whole range of writers are named. I also ask, Who likes writing? And again hands go up – no, not quite so blatantly and publicly. But so often in the quiet moments a child will come to me to tell about the stories and poems they write, about the entire books they've completed. There they are. I meet them – we all meet them – today's readers, tomorrow's writers, the ones who will keep our culture alive.

I go on to say that if we went into the street and brought in 30 or so passing adults, sat *them* down and asked *them* the same questions, we wouldn't get the same range or depth or passion of response. And that's true. And it's true that many of the adults who moan about children not reading do not read themselves. Of course there's nothing new about tired and disappointed grown-ups bleating about the failings of the young. Sometimes such adults find themselves in positions of authority, as educationalists, as school inspectors, as the kind of politicians who peddle stifflingly mechanistic theories about the nature of reading, writing, learning, and about the potential of the human mind. It has always been so. Fortunately there are also many inspirational teachers, librarians, parents, and, yes, even politicians to counteract the pessimists. Pessimists. We encounter them everywhere. A couple of days ago I saw an interview with a well-known English novelist who came out with the statement: 'every writer thinks the world has reached its nadir.' He said that every writer believes that: 'the world is getting infinitely less innocent.' What nonsense. Perhaps the writers who do not believe such nonsense are those who are drawn to write for the young. Every word written, every sentence, every story, no matter how dark the story itself might seem, is an act of optimism and hope, a stay against the forces of destruction. That is particularly so when the words are written for children. Stories, like children, can restore innocence and recreate the world.

Young people don't recognise the artificial categories that we try to impose upon stories. Tell young children the story of The Snow Queen and pretty soon they'll be acting it out, feeling for fragments of ice in their eyes, turning from good

to evil, feeling the icy kiss on their cheeks, taking sledged journeys across the snowbound living room to a palace of ice in the hall. I learned a great lesson about this just after *Skellig* was published. I was invited to a school in Newcastle to talk about the book. They ushered me into a classroom full of 5-year olds. Aagh! There they were, dozens of them, sitting on the floor watching me wide-eyed, waiting. But they're too young! I whispered to the teacher. They won't understand! But there was nothing for it. I had to crack on. I told them the beginning of 'Skellig.' There was deep silence. I read how Michael stepped into the dilapidated garage to find the miserable bug-eating Skellig hunched at the back in the darkness. I stopped.

The children's book world is a place of abundance, abandon, experiment, and play. Long books, short books, poems, plays; wonderful blends of picture and text; books that look like 'proper' books with page after page of print; books without a word at all; books with holes right through; books written in the voices of dogs, cats, rabbits & mice; books made of paper, plastic, cloth; books to chew, books that flash, and books that squeak.

There was deep silence, and all those watching eyes. Then they suddenly began to applaud. Great, I thought. That's enough. I started to back away, to make my escape, to get a cup of tea in the staff-room. Then I saw two boys stand up and hurry towards me. Yes? I asked. 'That was fantastic, David. We're going into the yard to act it out. He's Michael, I'm Skellig!' And they were off, with a gaggle of collaborators in their wake, to create the first adaptation of my tale in a

Newcastle schoolyard, long before it appeared on a proper stage with a 'proper' script and 'proper' actors and with a 'proper' audience waiting for a theatrical experience.

For children, words don't sit still in orderly lines on the page. They work on the body and the senses. They move fluently into drama, into movement, into dance, into song. And the books that they read and love are similarly multifaceted. The children's writer is allowed a degree of liberation mostly denied to writers for adults. He is encouraged to explore forms that are loved by children but that too many adults would seem too demanding, too difficult, simply too weird. The children's book world is a place of abundance, abandon, experiment, and play. Long books, short books, poems, plays; wonderful blends of picture and text; books that look like 'proper' books with page after page of print; books without a word at all; books with holes right through; books written in the voices of dogs, cats, rabbits & mice; books made of paper, plastic, cloth; books to chew, books that flash, and books that squeak. I sometimes suggest to my 'adult' writer friends that the children's book world is the true hotbed of literary experimentation. I'm not quite sure if they believe me. But perhaps they should.

The children's book world is also *Where the Wild Things Are*. Maybe that's because children themselves are still part wild and not quite civilised and still driven to explore the wilder fringes of the world and of their own minds. Children are in flux, in a process of change, of discovery and exploration. Unlike many of the cynical adults, they know they don't know everything yet.

When I was a boy I lived in a town that rose steeply from the River Tyne to a high and windy top field from which the dark North Sea to the east and the moory coalfields of Durham to the west were visible. To get there, I had to leave the living room, leave the garden, leave the estate, pass by the allotments where chickens clucked and precious leeks and vegetables were grown and where fires smouldered, then cross the wide playing fields at the top of the town - all the way leaving safety, cosiness and orderliness behind,

stepping further uphill into openness and a kind of wilderness. Higher up, I remember how the larks would dash from cover and belt upwards and hang high above and fill the air with their songs, and how there were half-wild dogs and half-wild cats and Lasky's reeky pig farm, and the town tramp who lived his half-wild life up there in those regions - until I got to the Heather Hills themselves, a scruffy little area of wilderness at the top of the fell, with its ponds and abandoned mineral lines, the place where we dug our dens and lit our fires and re-fought ancient wars and ran, screamed, howled, and laughed and whispered and generally had a great time under the massive sky and the reddening dusk and the first stars. And when darkness came, the voices started, echoing out from the town below, across the rooftops and across the fields. The voices of parents calling their children back home. I can hear them now. Terrrry! Keviiiiin! Alisooon! Daaaavid! And we reluctantly began to disperse, to retrace our steps, to head home again. Back across the fields, past the allotments, back into the housing estate, into the garden, into the living room, into the house where it was warm and safe and civilised and food and bed waited. And what does it feel like to be a child like that, just returned from the wildness and the dark? Safe at home, yes, civilised. The radio on, the TV

Writing for children reminds us that stories have ancient roots.

on, smells of cooking. Everything at peace. But the skin still tingles with the cold outside air, the mind still seethes with what it has seen and what it has heard, and felt, and imagined. The house is a place of order and security, but the child has brought the outside wilderness and darkness in.

And isn't a good book like that child? It sits comfortably on our shelves in our comfortable home, but it is not tame. As you read it you realise that it's come back from somewhere wild. Inside it, there are echoes of wilderness.

Writing for children reminds us that stories have ancient roots. Yes, stories can be literature. They can be caught in print, bound neatly

between pages and stacked neatly on shelves. But the best books reach beyond the print to the human voice, to chants and spells, to human movement, to the body and the senses. The first stories that children hear are murmured at dusk. Once upon a time, they hear. Long ago... Listen now and I'll tell you about... Did you hear the tale of... The stories recall the distant past, they draw us close to the first stories chanted and told by firelight in ancient caves. They play with the darkness and light, they comfort and entertain, they scare and they heal, they help the child to grow, to become more closely bonded with this astonishing world, and so they nourish all our futures.

It's evening in Spain. The shadow moves across the turning world as it does each night. An ordinary and wonderful event. What would we hear if we could move with that shadow? A cacophony of noises, a babble of voices, deep gulfs of silence. Beneath it all we would hear the constant optimistic beat of adults murmuring stories to children. Once upon a time... Listen and I'll tell you of... The shadows at the end of every day can be a beginning, not an end, a time when stories start, and no matter how old the stories might be, they are retold, recreated, and are heard for the very first time.

Santiago de Compostela, 11 September 2010

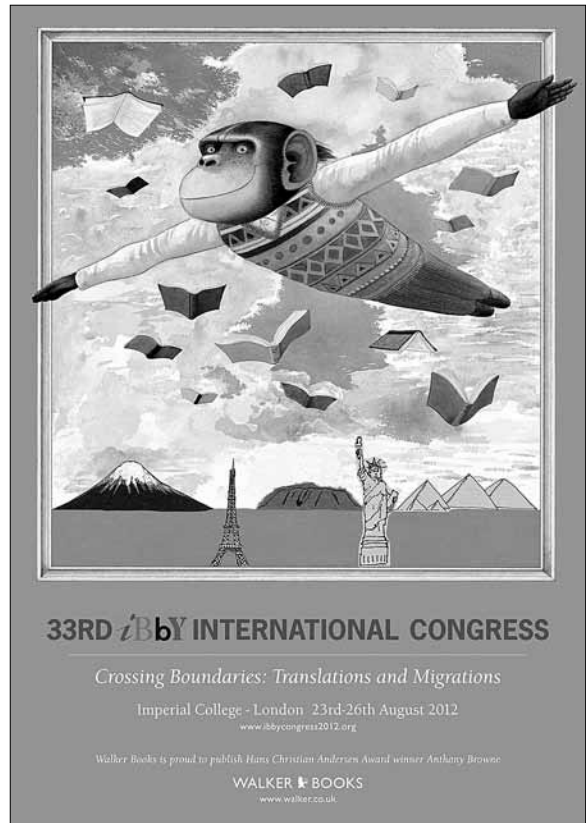
IBBY Congress London, 2012

Crossing Boundaries: Translations and Migrations

The 33rd IBBY World Congress will be held in London 23-26 August 2012 – the first IBBY Congress in the UK since the 18th Congress in Cambridge in 1982. The venue is Imperial College London in the capital's cultural heartland. With the theme *Crossing Boundaries: Translations and Migrations*, the Congress will explore translations between languages and the migration of people and the stories they carry with them. It will also encompass translations and migrations across media, for example from book to film or theatre, as well as many other aspects of this very relevant topic.

Speakers will include:

Shaun Tan, Australian illustrator of *The Arrival* and *The Rabbits*, both of which deal with themes relating to migration. This year he also received an Oscar for the Best Short Animated Film for *The Lost Thing*, as well as winning the 2011 Astrid Lindgren Memorial Award.



Patsy Aldana, former President of IBBY, current President of the IBBY Foundation and publisher of Groundwood Books in Canada where she has published many translated and culturally diverse books.

Emer O'Sullivan of Lüneberg University in Germany, who has written and lectured extensively about children's literature in translation.

Visit the Congress website www.ibbycongress2012.org for current information about the speakers and register for updates. IBBY UK looks forward to welcoming IBBY friends from around the world to London in August 2012!



ILUSTRARTE 2012, Portugal

5th Biennial International Exhibition of Children's Book Illustration

Every two years, ILUSTRARTE is an opportunity to see the world's best illustration and to bring together illustrators, writers, and readers of all ages. In 2009, 1,500 illustrators from 61 countries participated in the 4th edition of ILUSTRARTE. The jury, Wolf Erlbruch, Brigitte Morel, Jorge Silva, Susanne Janssen, and the Story Tailors, awarded the Ilustrarte 2009 Grand Prix to Isabelle Vandenabeelle and two special mentions to Martin Jarrie and Ale + Ale. Fifty illustrators were selected for the exhibition. Illustrators from all over the world are invited to take part in the next competition. To participate in ILUSTRARTE 2012, please go to: www.ilustrarte.net. The deadline for submissions is 30 September 2011.

History of IBBY Part V: Moving forward into the 21st century

In 2002, IBBY held its Jubilee Congress celebrating half a century of IBBY. The Congress was held in Basel and was for and about IBBY— the awards and programs that have shaped IBBY over the years. Prominent guests were invited and the Empress of Japan, the First Lady of Egypt, and a former President of Switzerland, Ruth Dreifuss, all attended. HM

Empress Michiko of Japan and Mrs. Mubarak stayed for the whole Congress; we were indeed honored. Many old friends came, too, and helped celebrate what they had worked so long for. One very important move that was put to the membership at the General Assembly was the application to establish the National Section of Palestine. This bought heated discussion at the Jubilee Congress and within the Executive Committee. Could IBBY change its policy of only accepting sovereign states as National Section members? Would this be a constitutional crisis or was it an exception? After many months of discussion

the National Section of Palestine was accepted as an exception and continues to be an active and important section, especially within the

During this period, several resolutions were also presented to UNESCO urging countries to be more understanding when scholars, writers, and artists apply for visas to visit other countries for international conferences and other meetings.

Children in Crisis program.

During this period, several resolutions were also presented to UNESCO urging countries to be more understanding when scholars, writers, and artists apply for visas to visit other countries for international conferences and other meetings.

In 2003, IBBY's long-time Executive Director Leena Maissen retired. Leena had worked for IBBY for 33 years by this time and had been instrumental in many of the activities she helped the presidents implement. Leena was bestowed with a much-applauded Honorary Membership in Cape Town in 2004 at the 29th World Congress.



Leena Maissen receiving her Honorary Membership, assisted by former presidents Tayo Shima, Ron Jobe, and Carmen Diana Dearden.

At the end of 2004, a massive quake under the Indian Ocean triggered a huge tsunami that tore across the ocean and smashed into Indonesia, India, and Thailand. IBBY launched a fund-raising campaign in early 2005 and raised 150,000 Swiss francs. This was distributed among projects in Indonesia, Thailand, and India, as well as a small project in the Maldives. The projects were designed to help the children overcome their trauma after their lives were changed forever.

The success of these projects led Japanese honey

producer Hideo Yamada to donate funds to IBBY to establish the IBBY-Yamada Program. IBBY's Books for Children Everywhere Campaign: The Child's Right to Become a Reader was initiated as a result. This program has been running for five years and has supported 41 projects in 24 countries! Furthermore, another result of the Tsunami program was the establishment of the IBBY Children in Crisis Fund. The projects supported by these funds have been in regions

The success of these projects led Japanese honey producer Hideo Yamada to donate funds to IBBY to establish the IBBY-Yamada Program.

devastated by war, civil conflicts, and natural disasters. The biggest project to date has been in the aftermath of the earthquake that struck Haiti in 2010. IBBY was able to send donations to help IBBY Haiti, under the leadership of Jocelyne Trouillot, to bring relief to the children forced to live in makeshift refugee camps.

The Children in Crisis projects use methods that were set up in 1999 by the *Banco del Libro* in Venezuela following cataclysmic floods and mudslides in Vargas State just west of Caracas. Even though the term "bibliotherapy" was coined in 1949, it was the Banco that made it accessible to IBBY by setting up the project *Leer para vivir* - read to live: "*Bibliotherapy offers us the possibility to help "heal" the effects of a tragedy through books and reading, but it can also show a different way of looking for coping strategies to face the realities that pop up throughout one's life.*"

After fifteen years of generous support, the Nissan Motor Company ended their sponsorship of the Hans Christian Andersen Awards. Nissan's support for the Awards was very important in the development of the award's prestige and over the years this sponsorship of the Awards also brought Nissan a worldwide reputation as an extraordinary supporter of the very best books for children. Patsy Aldana, who was IBBY President at the time, was fortunate to be able to secure a very

generous ten-year sponsorship from Nami Island Inc. in Korea through the help of the company's CEO, Kang Woo-Hyon. This arrangement has allowed IBBY to expand and increase the presence of the Awards worldwide. We are indeed most grateful to both Nissan and to Nami Island Inc.

The IBBY history continues and the next innovations will no doubt be with us very soon. IBBY continues to grow, and with 73 sections worldwide it has come a long way from the first meeting that Jella Lepman organized in Munich in November 1951 under the title *International Understanding through Children's Books*. The goals and spirit remain the same – I am sure that she would recognize it still.

InABBY Report: Tsunami, earthquake landslide, mountain eruption, but books do heal

No one wishes that natural disasters will happen, but they do happen and no one can predict when and where they will happen again. But one thing we can make sure of is that we work hand in hand with friends with the same heart and passion. Books are the best friend we can offer to children to help to heal their suffering.

IBBY has supported Indonesian IBBY (InABBY) since December 2004 when the Aceh region of the island of Sumatra was hit by a tsunami, and this support has continued as we have had to face more disasters. A large earthquake hit Padang on 30 September 2009 and many schools were leveled to the ground. Three times members of InABBY traveled there to donate books and train teachers to use the books effectively. Our last visit was in February 2011 when we handed over storytelling wall hangings to 21 kindergartens in cooperation with the AMURT Foundation (Ananda Marga Universal Relief Team), a foundation that works in areas that suffer from natural disasters. In Padang AMURT has built many kindergartens, and InABBY has donated books and storytelling devices as well as training the teachers in storytelling.

The island of Mentawai lies near the Padang area and was also hit by a tsunami on 25 October

2010. InABBY also took the opportunity to donate books for schools on the island, and on 8 February we handed over hundreds of books to 14 elementary schools. The books were received by Father Philips, the head of the Prayoga Foundation who helped us to distribute the books. As normal, the InABBY members not only donated books, they also trained the teachers on improving their skills in storytelling and using books.



Teachers from 21 kindergartens from Padang and Pariaman, holding storytelling wall hangings for their schools.

In March 2011, the InABBY team visited more devastated schools in Central Java; this time the damage was caused by the eruption of Mount Merapi. More than 2,100 books were donated to 70 schools supported by InABBY and

We are happy to report also that one Motorbike Library, donated by IBBY and the Murti Bunanta Foundation which had been operating in 2004 in Aceh, was now moved to Pariaman to serve schools that have no libraries.

the Murti Bunanta Foundation in cooperation with the local organization, SOS Desa Taruna (SOS-Kinderdorf, Indonesia). Children and

schoolteachers were happy to receive new books and skills in storytelling.

We are happy to report also that one Motorbike Library, donated by IBBY and the Murti Bunanta Foundation which had been operating in 2004 in Aceh, was now moved to Pariaman to serve schools that have no libraries. Our local partner, PKPU (a national humanitarian agency) is in charge of running this Motorbike Library.

In a difficult situation things become easier when we work together, support each other and cooperate sincerely. Thanks to friends in IBBY for the ongoing support. This is what the IBBY Children in Crisis Fund is for!

Murti Bunanta, March 2011

In memoriam: Britt Isaksson 1933-2011

Our very good friend and colleague Britt Isaksson, Stockholm, has left us. For decades she was a personality in the international children's books world and had a network beyond comparison over all continents. Britt was an adventurer, a traveler, a critical reader and writer, curious, interested, considerate, with a positive attitude toward life, and above all dedicated to high-quality children's literature and its spread all over the world. She was really an IBBY-person, both in Sweden and internationally. It is hard to imagine how life will be without Britt. We miss her so much.

*Sven Hallonsten, Vice President, Swedish IBBY
Editor of IBBY-Bladet*

A special issue of *IBBY-bladet*, the Swedish IBBY magazine, was published as a "Tribute to Britt Isaksson." Below are a few lines from some of her many friends around the world.

Ana Maria Machado, Brazil

I first met Britt Isaksson in Bologna in the beginning of the 1980s when she interviewed me for the radio. I was immediately impressed by her intelligence, her human warmth, her strong personality. But I couldn't then imagine how good a friendship we would develop in the following years. Nor could I then measure the good consequences our meeting would have in helping Brazilian children's books become known in Europe – especially in the Nordic countries.

Britt made us and Latin America less invisible. She always kept in touch with all of us Latin American book people who worked for children. She spoke enthusiastically about our work and introduced us to journalists, librarians, publishers, booksellers, critics, and children's



Storytelling wall hangings showing local folktales for kindergarten schools in Padang and Pariaman.

Our very good friend and colleague Britt Isaksson, Stockholm, has left us. For decades she was a personality in the international children's books world and had a network beyond comparison over all continents.

books experts in general. We will never be able to thank her enough for this view. It made all the difference.

Carmen Diana Dearden, Venezuela

We owe many things to Britt Isaksson. I first met her more than twenty-five years ago when she had translated my book *The Streets are Free* for Raben & Sjögren and she came to Venezuela to film Banco del Libro's La Urbina Library in the densely populated Petare barrio where the story takes place.

Because of that trip, Britt got Sweden's Children's Book Club and SIDA to sponsor a network of 20 mini libraries around La Urbina, libraries that made a great difference to the people of the community. It was also thanks in great part to Britt's solidarity with Latin America and the Nordic countries support that I was elected president of IBBY in the Sevilla Congress of 1994.

I admired her enormous gift for life, which embraced her family, her friends from all over the world, good food and drink, and nature in all its forms. The last time I saw her was in Santiago de Compostela last September, already battling her cancer, wearing a rakish hat and enjoying every minute of every ceremony and ready to take off to new adventures wherever the wind and her whim took her.



Jehan Helou, Palestine

Though we never met before, Britt and I quickly became friends during the 28th IBBY Congress in Basel 2002; the common issues of justice, cultural diversity, and children's books paved the ground!

Britt and others from SBBY expressed great enthusiasm in support of Palestinian membership in IBBY. It was heartwarming when Britt asked me at the General Assembly session, "Come sit with us, we are your family!"

Such warmth and concern were again manifested when Britt came to Palestine. She was very aggravated to observe the oppression and suffering of Palestinians caused by Israeli occupation. However, Britt soon caught the zealous spirit of our children and youth, their keenness for learning, and their aspiration for freedom and transformation and was very pleased.

Niki Daly, South Africa

Britt was a very vital woman with a twinkle in her eye and a winning smile. I remember sitting next to her at a dinner party when I visited

Sweden in October 2007, and how much fun it was to chat with her – someone who felt passionate about children’s books and the part they play in bringing a bigger world to children.

I miss her already as a colleague and supporter of my work. I miss her not being a living part of my world. But someone like Britt will never fade from my memory. Thank you, dear Britt.

Jay Heale, South Africa

I have known Britt as long as I have known IBBY. We met at my first ever IBBY Congress in Nicosia, Cyprus in 1984. I was a complete stranger to everyone – and most of them were speaking Greek! But IBBY people share a common love of books and children. I soon made many friends and Britt was one of them. That’s 27 years ago!

Britt was single-minded in promoting the best of children’s literature. She must have had hundreds of friends, yet somehow she had the gift of making you feel that you were special. I had spoken passionately about the value of reading during one presentation at Gothenburg. As I came down from the platform, Britt hugged me and said, “Jay, I love you.” I think she loved everyone – and the world of books.



**In memoriam: Margaret McElderry
1912 - 2011**

Chere Madame

Margaret McElderry was already a legend in children’s book publishing when I met her at the IBBY Congress in Prague in 1980 where I was elected to the Executive Committee. She was then Vice President of IBBY and, as a newcomer from far off Venezuela, I was in awe of her. Yet, it only took 5 minutes of her twinkling eyes and her insatiable curiosity and concern for others to put me at my ease. It was one of the many gifts she had. She did it quietly and with dignity, as so many things she did for IBBY.

It was a privilege to have had her in our lives. I said that once to her at an IBBY Congress and she looked very surprised. Her childlike innocence in many things was one of her most endearing qualities.

Throughout my many years with IBBY I have met many extraordinary people who became my friends for life, but the most unforgettable of all is Margaret McElderry. She was my teacher, my advisor, our companion in adventures and laughter, and my friend. She taught me many things, but above all, the joys of “going adrift.”

She set us adrift from the first time we met her during the Prague Congress, when on an unforgettable trip to Piestany, she sat at the back of the bus exclaiming in awe at all the “normal” things she was seeing– like cows and trees– behind the so-called “iron curtain,” and thus inspiring the RC or Revolutionary Committee of the EC, of which she became the Chair, better known as Chere Madame.

During one of these RC meetings, which took place after the IBBY Congress in Cambridge, England, we literally went adrift on a small boat down the Thames at Henley-on-Thames, searching for a famous country pub, *Ye Olde Dog & Badger*, reputedly a meeting place of the infamous Hellfire Club. She sat near the prow as Miguel Azaola, past president of IBBY, who was at the helm, weaved his way downriver almost colliding with every boat in sight. She sat unruffled, while everyone else clung on for dear

life, on the prow of a small fishing boat in very choppy waters of the Caribbean Sea, when she came down to Venezuela to celebrate Ediciones Ekaré's 21st anniversary.

Of her many travels around the world, I know one of her fondest memories was the time spent in Japan in the company of Empress Michiko, whose translation of Michio Mado's poetry she had published. She would have been devastated to see the effects of the earthquake and tsunami on that country, which has done so much for IBBY and where she had so many friends.

Of her many travels around the world, I know one of her fondest memories was the time spent in Japan in the company of Empress Michiko, whose translation of Michio Mado's poetry she

had published. She would have been devastated to see the effects of the earthquake and tsunami on that country, which has done so much for IBBY and where she had so many friends.

For me Margaret will forever be associated with the magic island of Nantucket where my children and I spent many summers in a beautiful old boathouse she owned in Quidnet. There, accompanied by lobsters and white wine, we spent many hours talking about books and publishing, and laughing, always laughing. She was a wonderful teacher. I loved her wicked sense of humor and can never think of her without a smile.

Margaret never did learn to dominate emails. She had her own briefly at Simon & Shuster, but mostly we communicated through her assistants or her dear friend Julian Muller who had been Head of the Trade Division at Harcourt Brace Jovanovich. One of his favorite opening paragraphs was that of Sabatini's novel *Scaramouche*: "He was born with the gift of laughter and a sense that the world was mad." One could say the same thing about Margaret McElderry.

The fact that she died on Valentine's Day is no coincidence. She always did love people, books and life.

Carmen Diana Dearden, April 2011

It's a little princess's dearest wish to finally become a character in a fairy tale. Convinced that one needs a prince to turn into a fairy tale star, she tries various proven methods of prince-acquiring such as kissing slimy frogs and placing shoes on the castle's staircase. Yet, for the time being, nothing works. Still, a fairy tale wouldn't be a fairy tale if it didn't have a happy ending. Thus, one day a prince stands on her doorstep. It takes the princess seven Brother Grimm tales until her dream eventually comes true. Susanne Strasser has kept the basic motifs and structures of the original tales; yet, through wit and irony, she has shifted the emphasis and created new accentuation in her verbal and visual language. This results in a mixture of familiar and innovative elements that turn this unusual fairy tale book into a treasure that young and old readers alike will enjoy.

Ines Galling (translated by Claudia Soeffner)



Susanne Strasser

Das Märchen von der Prinzessin, die unbedingt in einem Märchen vorkommen wollte (The Fairy Tale of the Princess Who Truly Longed to Become a Fairy Tale Protagonist)

Rostock, Germany: Hinstorff, 2010
40 pp. ISBN: 978-3-356-01390-0
(picture book, ages 4+)

Skilled author, experienced artist combine
Creating a picture book that must surely entwine
The imagining thoughts of a happy young viewer
As much as the praise of this aged reviewer.
Five little tales of a charming felicity
Written with style and deceptive simplicity.
The setting is Africa, modern-day habits;
While Sisi and family are lovable rabbits.
She escapes from a crocodile, has a good party,
Paints Gogo's house with colours most arty.
Welcomes Dad home in a way that's just right
And snuggles in bed for a well-kissed goodnight.
A book full of laughter and fun and good cheer.
In my humble opinion, the book of the year!

Jay Heale



Wendy Hartmann

Just Sisi

Illus. Joan Rankin

Cape Town, South Africa: Human & Rousseau, 2010
112 pp. ISBN: 978-0-7981-5220-4
(picture book, ages 3-7)

New Editors for *Bookbird* 2012-2014

Beginning with the January, 2012 issue, *Bookbird* will be under the guidance of a new team of editors, Roxanne Harde and Lydia Kokkola. All manuscripts now go to them for their consideration for future publication.

Roxanne Harde

After working as a school librarian while raising her daughter, Roxanne Harde earned her PhD in American Literature at Queen's University in Kingston, Ontario. She held a SSHRC postdoctoral fellowship at Cornell University before coming to the Augustana Faculty of the University of Alberta where she is now Associate Professor of English and Associate Dean of Research. Roxanne continues to study American literature and culture and her current research project investigates discourses surrounding the immigrant in nineteenth century American children's literature.

Lydia Kokkola

Lydia Kokkola was born in the UK, but emigrated to Finland at the age of 21. After several years of primary school teaching, she wrote her PhD on the ways in which children's literature can assist children learning to read in a non-native language. Since then, she has written about Holocaust children's literature and representations of war and trauma in literature for adults. She is Adjunct Professor at both Åbo Akademi University and The University of Turku, the Swedish and Finnish language universities of Turku in southwest Finland. She is currently working as a Collegium Researcher at the Turku Institute for Advanced Studies on a project investigating adolescent sexualities.

Bookbird manuscript submission

The International Board on Books for Young People (IBBY) invites manuscripts on a broad array of topics and formats related to children's literature that will be of particular interest to an international audience. Contributions are invited not only from scholars and critics, but also from editors, translators, publishers, librarians, classroom educators and children's book authors and illustrators or anyone working in the field of children's literature.

Bookbird is a peer reviewed journal and is published quarterly (January, April, July, October). Manuscripts will be judged on a variety of criteria including professional/scholarly qualities and the degree to which the content is of interest to an international audience. Articles are published in English, but where authors have no translation facilities, we can accept contributions in most major European languages.

Call for manuscripts for themed issues

Submissions on the topic of **Trauma in Children's Literature** should be sent to the incoming editors by **18th July 2011**. These articles should respond to on-going world crises (e.g. war, refugee status, natural disaster).

Submissions are also invited by **31st December 2011** on **Children's Literature from the United Kingdom**, the country which is hosting the 33rd IBBY International Congress "Crossing Boundaries: Translations and Migrations." This issue will be guest edited by Elizabeth Thiel and Alison Waller from Roehampton University, London.

Manuscript format: Word for Windows as an email attachment;

Manuscript length: Up to 4000 words

Blind review: The full name/s of author/s, address, telephone, email and affiliation should appear **ONLY** on the title page of the manuscript.

Cover email: Include your full name and contact details (including postal address), together with your professional affiliation and/or a few lines describing your area of work in the body of your email.

Note: Please put **Bookbird Submission** in the *subject line* of your email followed by your initials.

Images: If your manuscript is accepted, you will be asked to send 4-5 images (usually book covers) as high resolution TIFF (TIF) or EPS files, if possible. These are high-resolution files suitable for offset printing. Halftones (art with any shades of grey, or color art that is not strictly line art) should be 266-300 dpi; line art 900-1200 dpi. JPG attachments are also usable if they are sufficiently high resolution. Authors will be responsible for gaining copyright permission to reprint images.

Editorial contact information: Please send a copy of your manuscript to both of the new incoming Editors, Roxanne Harde and Lydia Kokkola at rharde@augustana.ca and lydia.kokkola@utu.fi

In a warm and witty fantasy, Semel writes with a sure hand about the special relationship known to exist between young children, fairies, and certain empathetic grownups. Little Yali admires his Uncle Mishi whose only ambition is to travel the world. On his travels, the young man never fails to bring Yali a souvenir from each country he visits. From his Mishpack, an enormous backpack, he has pulled an array of gifts from faraway lands. This summer, Mishi arrives with a surprising hitchhiker, a tiny fairy only Yali can see and hear. Yali names her Yaya, and he grows to love her as he shows her his favorite spots in Tel Aviv. He longs for her to stay with him forever, but he soon realizes that she is lonely for her home that has no name in Yali's language. He must do what he can to help Yaya reach home, wherever home is.

Glenna Sloan



Nava Semel
Translated by Amit Pardes

The Backpack Fairy

Illus. Maria Rapaport

Bnei Brek: Sifriyat Poalim, 2011
31pp. ISBN 9789650205850
(fantasy novel, ages 6-8)



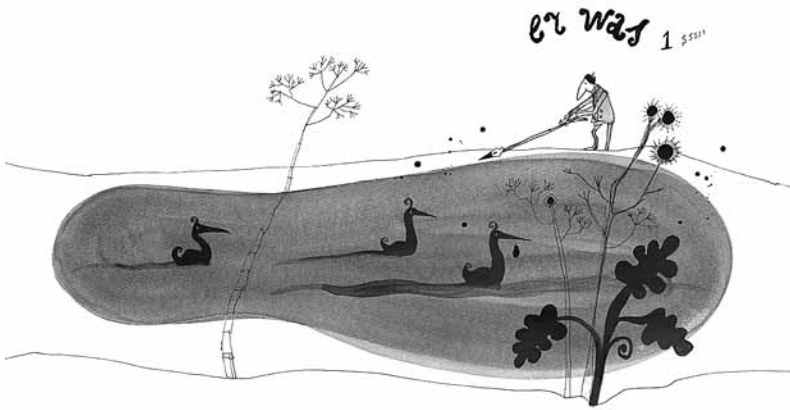
Send us a book postcard from your part of the world!

Notices on international children's books, appearing throughout *Bookbird*, are compiled from sources around the world by Glenna Sloan who teaches children's literature at Queens College City University of New York.

Have you got a favorite recently published children's book — a picturebook, poetry collection, novel or information book — that you think should be known outside its own country? If you know of a book from your own or another country that you feel should be introduced to the IBBY community, please send a short account of it to us at *Bookbird*, and we may publish it.

Send copy (about 150 words), together with full publication details (use "postcard" reviews in this issue of *Bookbird* as a model) and a scan of the cover image (in JPG or TIFF format), to Professor Glenna Sloan (glenna.sloan@qc.cuny.edu).

We are very happy to receive reviews from non-English-speaking countries, but remember to include an English translation of the title as well as the original title (in transliterated form, where applicable).



De sprookjesschrijver

Ik ken een man die verhaaltjes verzint
en 's morgens al heel in de vroege begint.

Hij schrijft over heksen en elfen en feeën
van kwart over zessen tot 's middags bij tweeën.

Hij schrijft over prinsen en over prinsessen
van kwart over tweeën tot 's avonds bij zessen.

Dan slaapt hij en 's morgens begint hij weer vroeg.
Hij heeft aan een inktpotje lang niet genoeg.

Hij heeft in zijn tuin dus een vijver vol inkt,
een vijver door donkere struiken omringd,

en altijd, wanneer hij moet denken, die schrijver,
dan doopt hij zijn kroontjespen weer in de vijver.

Hij heeft nu al tienduizend sprookjes verzonnen
en is nu weer pas aan een ander begonnen.

En als hij daar zit tot het eind van zijn leven,
misschien is die vijver dan leeggeschreven.

From *A Pond Full of Ink*, a selection of Annie M.G. Schmidt's children's poetry, translated by David Colmer and illustrated by Sieb Posthuma; to be published in Amsterdam by Querido Children's Books in November, 2011; poem, translation, and illustration used with permission, all rights reserved.

by ANNIE M.G. SCHMIDT



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Annie M.G. Schmidt was an Andersen Award winner and an icon of the Dutch literary world. Most Dutch people (in the Netherlands and beyond) can recite a line or two from one of her poems or songs. Known for her wit and humor, her plays, musicals, and television and radio series were extremely popular and her children's books, both prose and poetry, are bestsellers to this day.

Poem

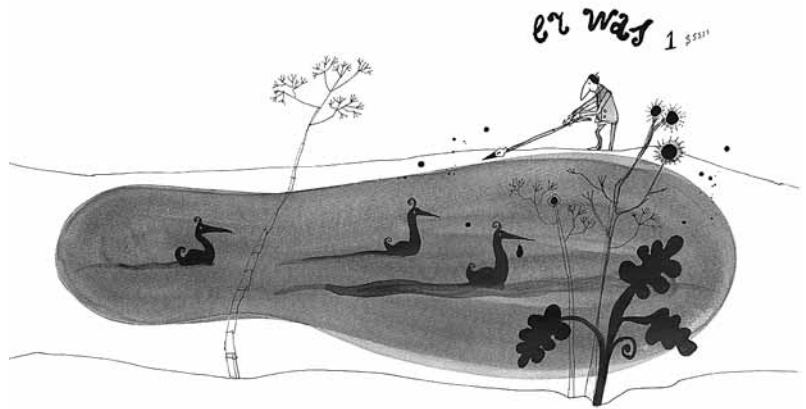
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The Man Who Writes Fairy Stories

A fairy story author I know
starts work every day when the roosters crow.

He writes very quickly, he writes without hitches
about fairies and elves and hobgoblins and witches.

He writes about princes, princesses and kings,
and keeps going till six when the dinner bell rings.

The next morning he's back when the sky's turning blue.
An inkpot's too little, so what does he do?

At the foot of his garden there's a pond full of ink.
The blackbirds all gather around it to drink.

And whenever that writer's at a loose end,
he goes down to that pond to refill his pen.

He's made up ten thousand stories already,
and has plenty more – he's constant and steady.

And if he keeps writing till the day that he dies,
perhaps he'll have written that pond of his dry.

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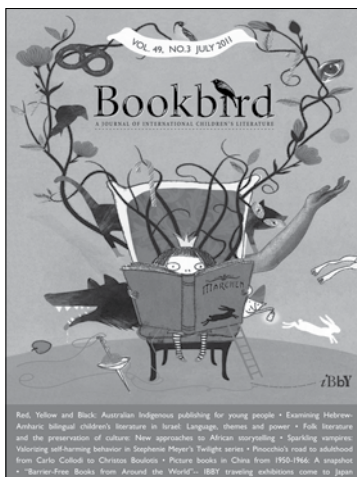
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