Images of Home and Family Reflected in Children's Literature

Featured Articles: Representations of Food Insecurity in Contemporary Picturebooks • With "Open Arms and Generous Heart": Representations of Refugees in Current Radical Israeli Literature for Children and Young Adults by Tamar Verete-Zehavi • Blood Doesn't Define Evotypical Families: Eleanor Spence's Stories of Informal and Formal Foster Care in Australia • Bodies and Voices in Chilean Children's Literature: Fifty Years of Silencing Childhood • The Winner Takes It All? The Impact of Awards on the Internationalization of the Portuguese Children's Publisher Planeta Tangerina

The Journal of IBBY, the International Board on Books for Young People
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A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

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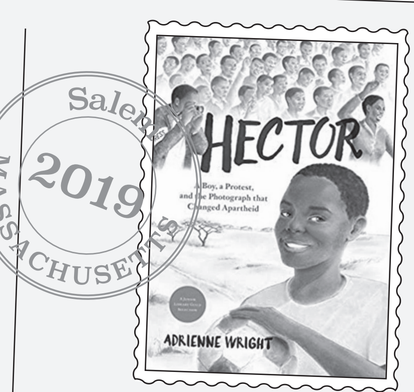
Set in Soweto, South Africa, this powerful story recounts how an innocent young boy, Hector Pieterson, was shot and killed by police during a peaceful protest by young people in opposition to the government's mandate of Afrikaans as the language of power, education, and commerce. Wright's use of soft pastels and earth-tone watercolors in graphic novel-style illustrations conveys a kind but serious tone, spotlighting a heartbreaking event in South Africa's dark apartheid history.

This story is told in three parts (voices), from the perspectives of Hector; his sister, Antoinette; and Sam, the photographer whose historic photo of the event changed the course of South Africa's history forever. Readers learn of the events of the historic day that catapulted the end of apartheid: June 16, 1976, is commemorated as a national South African holiday known as Youth Day.

A Junior Library Guild Selection, this book is a must for readers of all ages.

Cheryl Logan



Hector: A Boy, a Protest, and the Photograph That Changed Apartheid

Adrienne Wright
Salem, MA: Page Street Kids, 2019. 48 pp.
ISBN: 978-1624146916
(Nonfiction; ages 8+)

Images of Home and Family Reflected in Children's Literature

by JANELLE MATHIS and PETROS PANAOU

As a year of the many tragic issues brought on by the pandemic lies behind us, we are left wondering why and when we will see an end. However, we also acknowledge that in slowing down a bit, we have been given opportunity to think about aspects of our lives and the lives of others that may be taken for granted—not purposefully but because of the busy lives we normally lead. As we look across the topics in this unthemed issue of *Bookbird*, we immediately recognize images of home, family, and needs therein. In many ways for different readers, this can relate to the importance of home, those we identify as family, and what physical needs exist within a home—needs that for many are not filled in "normal" times. To borrow phrases from our authors here, in this issue we see "systemic issues based on equity," "breaking the molds of... happy endings," "progressive views of family formation," and "children's participation in family and social life."

"Representations of Food Insecurity in Contemporary Picturebooks" by Maria V. Acevedo-Aquino employs critical multicultural analysis as a theoretical framework and methodology to examine representations of food insecurity in four contemporary realistic fiction picturebooks. The author raises questions around the invisibility of food insecurity in rural contexts, the overrepresentation of white children and families experiencing such in children's literature, the highlighting of privileged voices over those of children affected, and the need to address the systemic issue.

"With 'Open Arms and Generous Heart': Representations of Refugees in Current Radical Israeli Literature for Children and Young Adults by Tamar Verete-Zehavi" written by Smadar Falk-Peretz focuses on children's literature as a mirror to reflect changing social realities. In discussing Israeli literature for children and young adults today that can also be read for representations of ongoing migration, including borders crossed into the State of Israel, this article ultimately shares that home is "a feeling stemming from being with those we are close to and love...a humane setting where we can find comfort, refuge, and consolation in times of trouble."

The focus on family is continued in "Blood Doesn't Define Evotypical Families: Eleanor Spence's Stories of Informal and Formal Foster Care in Australia" by Dee Michell. Rather than consider these stories as naïve and idealistic, the author examines them in light of recent recognition and acceptance of a variety of family formations in hopes that readers will

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consider the possibilities of family formation beyond the nuclear model as well as the familial bonds that can develop.

The focus of children and their place within families is continued in "Bodies and Voices in Chilean Children's Literature: Fifty Years of Silencing Childhood (1920-1970)" by Isabel Ibaceta. A historical examination of Chilean children's literature points to five decades that have mostly silenced the figure of childhood in the literature aimed precisely at children. In light of studies that point to the history of children's participation in family and social life that only began to be culturally considered in Chile in the '60s, this article is a strong reminder that literature reflects societal trends and issues. Considered in context, it can teach much about other cultures.

In light of the themes shared among these articles, it might seem that "The Winner Takes It All? The Impact of Awards on the Internationalization of the Portuguese Children's Publisher Planeta Tangerina" by Inês Costa is a bit of an anomaly—or is it? Using the Portuguese publishing house Planeta Tangerina as a case study, this article examines whether there is evidence of a cause-effect relation between winning national and international artistic and literary prizes and the sales of the translation rights to other countries. The outcome of this study is a strong reminder of the need for those of us who are aware of and advocate for global children's literature to share our insights and awareness about books from other countries—award winners as well as others that also are excellent resources; find our place through such books in the global family; and use these resources in our own scholarship to create awareness of others in the larger society, thus sustaining the goals of IBBY and *Bookbird.*

In seeking and sharing global literature, readers can find wonderful resources in *Bookbird*'s "Authors/Illustrators and Their Books" section with this month's focus on two important creators of this literature: the beloved author Beverly Naidoo "In Conversation with Beverly Naidoo: On Crossing Boundaries through Reading and Writing" by Julia Hope and the impressive translator David Henry Wilson in "Interview with David Henry Wilson" by Riky Stock." The "Children and Their Books" section shares insights into the potential of global literature to teach language in "Stories Blossom: Boundaries Can Blur between Literature and English Teaching and Learning in English as a Foreign Language" by Eun Young Yeom. Travel is the focus in "Virtual Travel Experiences: What Do Iranian Children Learn through Reading Travel Literature?" by Somayeh Sadat Hashemi and Narges Babaei. And "Letters" offers insight to translation in "*Peaceful Piggy*'s Paratext: Meditation for Children and Cross-Cultural Translation" by Natasha Heller.

If you have ever wondered about the rich history of *Bookbird*, you will be excited to know that a book is forthcoming in the near future that shares the history and significance of *Bookbird* through time, appropriately named *Bookbird: A Flight through Time,* edited by Valerie Coghlan and Evelyn B. Freeman. A brief introduction to this book is shared in this issue in anticipation of its publication. Also, note its beautiful cover shown on the back of this issue. As always, "Focus IBBY" keeps us aware of the impressive work of our organization, while "Books on Books" by Jutta

Reusch and "Postcards" edited by Barbara Lehman (scattered throughout) continue the possibilities for seeking new titles and scholarship to share.

Our beautiful cover, created by illustrator Iris Samartzi for the book entitled *Το παλιόπαιδο (Badboy)*, by Angeliki Darlasi, carries many implications for the joys of home and those who are our family. We hope you enjoy all the contents of this issue and can relate your recent re-connections with home to this and other literature you can share with others.

Janelle Mathis is a professor of literacy and children's literature at the University of North Texas, where she teaches both graduate and undergraduate courses. She presents regularly at international children's literature conferences, including IBBY Congresses and IRSCL, and has served on award committees, including the Outstanding International Books Award of USBBY. Janelle publishes on children's literature studies and recently co-edited with Holly Johnson and Kathy Short *Critical Content Analysis of Children's and Young Adult Literature* (2016) and *Critical Content Analysis of Visual Images in Books for Young People* (2019).

Petros Panaou is a clinical associate professor at the University of Georgia, Department of Language and Literacy Education, where he teaches children's literature and literacy courses. He chairs the annual Georgia Conference on Children's Literature and has also chaired the academic committee for the 36th IBBY Congress. Petros has also served on the Newbery Awards committee and USBBY's Outstanding International Books committee. He has authored a book and several articles and book chapters on international children's literature. He has translated two academic volumes and led multiple international grants. His unpublished novel for children and teens *To Kinito* (*The Cellphone*) was awarded a CYBBY honor in 2017.

The editors would like to thank Carina Rodrigues for serving as a guest reviewer for this issue of *Bookbird*. We would also like to thank Evie Freeman for serving as a guest reviewer for the previous issue, 59.1.

This creative nonfiction book combines photographs and poetic words to help young readers know that everything leaves a trace and tells a story. What is the trace of a day? What is the trace of a year? Liu answers these questions with photos of a setting sun in an orange sky and fallen leaves in shades of red. As one of Taiwan's foremost writers and illustrators of ecology-themed picturebooks, Liu adds local flavor to this work. The ancient Two Hearts Stone Weir on Chimei Island of Penghu, an archipelago in the Taiwan Strait, is featured to make the trace of time visible. To invite young readers to tell stories of traces, Liu presents Penghu's signature coral stone houses built by settlers in the early 1600s. Liu's photos and words inspire curiosity and encouragement to observe nature and the environment. He received the 2013 Feng Zikai Best Chinese Children's Picture Book Award.

Yi-Ching Su

是誰留下的痕跡
(Who Left the Trace)

Bor-Leh Liu
Taipei, Taiwan:
Hsin Yi Publications, 2020. 36 pp.
ISBN: 978-986-161-556-1
(Picturebook; ages 3-8)

This fascinating book combines bilingual haiku poems written in English and Irish (Gaelic) with watercolor illustrations to celebrate the life of Gandhi on the 150th anniversary of his birth. Each double-page spread has a full-page illustration on the left side and a haiku on the right. Comments, quotes from notables such as Nelson Mandela, and other interesting information are included on the page under the haiku. The author poses questions to readers that relate Gandhi's words and actions to contemporary times. For instance, on the page about the 1947 partition of British India and the refugee crisis it caused, the author asks: "What do you know about the refuge problem today and its causes?" (23). Kashmiri artist Hussain based many of his illustrations on historical photos of Gandhi. This book provides an original, unique perspective on Gandhi and his immeasurable contributions to the world in an engaging, interesting format for young adult readers.

Evelyn B. Freeman

Walk with Gandhi / Bóthar na Saoirse
Gabriel Rosenstack
Illustrated Masood Hussain
Dublin, Ireland: Gandhi 150 Ireland, 2019. 109 pp.
ISBN: 978-1-9162254-2-8
(Poetry/nonfiction; ages 12+)

Representations of Food Insecurity in Contemporary Picturebooks

by MARIA V. ACEVEDO-AQUINO

In the United States, about 11 million children live in households that struggle with accessing food (Coleman-Jensen et al.). Despite food insecurity (FI) being a global issue of high proportions in the United States, particularly during the COVID-19 pandemic, few contemporary realistic fiction picturebooks explicitly address the experience of not having enough food. This research employs critical multicultural analysis as a theoretical framework and methodology to examine representations of FI in four contemporary realistic fiction picturebooks.

About one in four of the world's children do not have enough food to live a healthy and active life. In 2019, about 11 million children lived in households that struggled with accessing food in the United States (Coleman-Jensen et al.). Individuals experiencing food insecurity (FI) are often concerned about food running out, skipping meals throughout the day, eating less than they should, or not being able to afford a healthy meal (Coleman-Jensen et al. 2). Despite FI being a global issue of high proportions in the United States, particularly during the COVID-19 pandemic, few contemporary picturebooks explicitly address the experience of not having enough food, beyond being represented in children's literature as an outcome of poverty or homelessness. For example, in *Still a Family* (Sturgis), a story about a family living in two different shelters, a child and her family are depicted standing in the soup kitchen line.

There is a need for more children's books and research that dives into the nuances of FI as a social issue affecting numerous children and families in the United States.

Poverty and FI, however, are not the same (Ward et al. 404). In the United States, families living just above the poverty line may experience FI and households living below the poverty line may not. Therefore, there is a need for more children's books and research that dive into the nuances of FI as a social issue affecting numerous children and families in the United States. This research employs critical multicultural analysis

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(CMA) as a theoretical framework and methodology to examine representations of FI in four contemporary realistic fiction picturebooks, *The Lunch Thief* (Bromley), *Maddi's Fridge* (Brandt), *A Different Pond* (Phi), and *Lulu and the Hunger Monster* (Talkin), to argue that these books depict women, children, and immigrant families as experiencing FI and portray FI as an individual, rather than societal, issue.

Research on Food Insecurity in Children's Literature

Research examining representations of FI in children's literature is limited. Only one article explicitly includes hunger through the authors' suggestion of text sets on hunger, homelessness, poverty, and refugee status (Crawford et al. 48). The authors recommend *Maddie's Fridge* (Brandt) as a mentor text to explore hunger through friendship, empathy, and social responsibility. Research on hunger has examined historical events beyond the United States, such as Ireland's potato famine (Bryan 50). Given the lack of research that explores FI or hunger as a primary focus, this section describes studies that examine poverty and homelessness with references to hunger as an outcome of those larger social issues. For example, Kelley and Darragh's CMA of fifty-eight realistic fiction picturebooks on poverty published between 1990 and 2009 analyzed books like *Uncle Willie and the Soup Kitchen* (DiSalvo-Ryan) and *Spuds* (Hesse). Kelley and Darragh's overall findings describe an absence of rural poverty and an underrepresentation of systemic-level action on poverty (268). Their findings on poverty informed this study on FI.

Similarly, Chafel et al. analyzed depictions of poverty in twenty-three books for young children published between 1944 and 1993. They noticed an absence of rural contexts, an overrepresentation of white characters experiencing poverty, and a prevalence of individual action (22). Hill and Darragh reached similar findings when analyzing depictions of poverty in seventy-one young adult novels published between 1996 and 2013. In addition, they found an overrepresentation of teen pregnancy, violence, crime, and mental health challenges, maintaining stereotypical views of individuals and families experiencing poverty in urban locations (40). When looking at poverty and homelessness in fifteen nonfiction books for K-6 readers published between 2005 and 2015, Newell argues that the overrepresentation of worldwide poverty prevents readers from understanding this social issue in the context of the United States (33). This narrowed depiction also contributes to dominant discourses that situate the issue of poverty as exclusive to "less developed" countries. Kim and Wee's content analysis on homelessness in twenty-five picturebooks published in the United States from 1900 to 2016 describes no explicit mention of the character's racial or ethnic background, and a lack of voice and agency from the characters experiencing homelessness (8).

Newell argues that the overrepresentation of worldwide poverty prevents readers from understanding this social issue in the context of the United States (33).

Theoretical and Research Frame

Critical multicultural analysis sees literature as a cultural product and social transcript, situated in specific sociocultural and political contexts (Botelho and Rudman 71). As a cultural artifact, a multicultural picturebook serves as a reproduction or "microcosm" (115) of values and ideologies of a particular time and place—a lens through which readers will position themselves and that they will utilize to interpret the world. In this particular format, the written text and illustrations construct identities, cultures, and worlds that can maintain or challenge dominant discourses in the United States.

A multicultural picturebook serves as a reproduction or "microcosm" (115) of values and ideologies of a particular time and place—a lens through which readers will position themselves and that they will utilize to interpret the world.

This study employs CMA to uncover and question multimodal messages in picturebooks about FI. Approaching literature from a *critical* stance involves attending to "imbalance in society and how language [written and visual] shapes perceptions and social processes" (Day 153). *Multicultural* moves beyond the white-brown binary or the sociocultural differences to acknowledge diversity within cultural communities, shared historical and contemporary experiences, and the struggle for access to resources and societal power. *Analysis* describes reading "within, among, and beyond the text" as readers stretch their cultural, historical, and sociopolitical imagination to reimagine new possibilities and new intellectual spaces toward social justice (Botelho and Rudman 45). Analysis requires moving beyond just exposing children to multicultural literature to examining and disrupting power relations around race, gender, class, and individualism that oppress and discriminate against individuals and communities that "fall outside of U.S. dominant norm" (Johnson and Gasiewicz 30). These power relations can be deconstructed, interrogated, and reconstructed by examining multiple levels of the text, such as production processes, focalization (point of view), social processes among characters (including demonstrations of agency), the story's ending, illustrations, genre as a social construct, and the larger sociopolitical and historical contexts surrounding the stories (Botelho et al. 44).

These power relations can be deconstructed, interrogated, and reconstructed by examining multiple levels of the text.

This research examined a set of picturebooks in relation to the following questions: Who experiences FI? How is FI portrayed? The selected books were read three times. The first reading, *within* the text, was completed to become familiar with the story as a stand-alone, guided by the research questions. During this reading, it was noticeable that families living in the same neighborhood can have different experiences with food security. The second reading, *among* texts, carefully examined the books as a collection. This reading uncovered a pattern around social processes among characters that positioned single-mother households with children or immigrant families in urban contexts experiencing food insecurity.

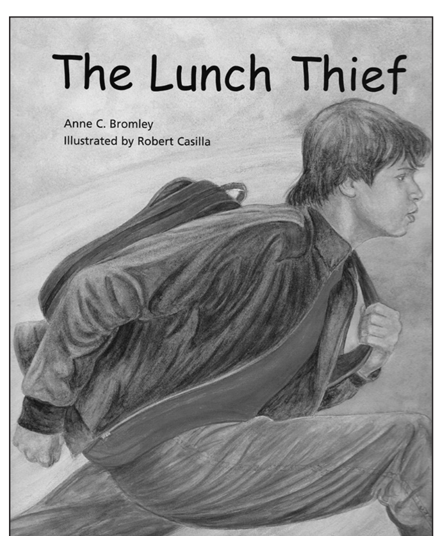
The third reading, *beyond* the text, examined the sociopolitical and historical context surrounding the books. This reading revealed messages about hunger as an individual issue, sometimes fought by the family's resiliency, while other times waiting for an emphatic and thoughtful child to mitigate—not eradicate—hunger.

Book Selection

This study analyzed four books sharing the following criteria:

- contemporary realistic fiction picturebook
- human characters
- published in the United States after 2010
- a single-story narrative addressing food insecurity as the main theme

Thirty-three books were located, but only four met all four criteria to identify books that could showcase recent representations of hunger in the United States in a format and genre that is compelling and accessible to young readers. Twenty-nine books were excluded for partially meeting the criteria, for example, *The Treasure of the Loch Ness Monster* (2018), by Lari Don, a traditional Scottish tale about two siblings searching for a treasure to save their families from hunger; *A Grain of Rice* (2019), by Nhung Tran-Davies, a chapter book about a young Vietnamese refugee surviving war, persecution, and hunger; *The Secret River* (2011), by Marjorie Kinnan Rawlings, a retelling of the book originally published in 1955; and *Seven Pablos* (2018), by Jorge Luján, a collective picturebook (not a single-story narrative) with snapshots of different children around the world named Pablo experiencing poverty, homelessness, and hunger. Another example is *A Thirst for Home: A Story of Water across the World* (2014), by Christine Ieronimo, that was recommended by Crawford et al. as a book about hunger. This book was excluded due to its focus on access to clean and safe drinking water and its references to hunger as an outcome of extreme poverty in a village in rural Ethiopia.

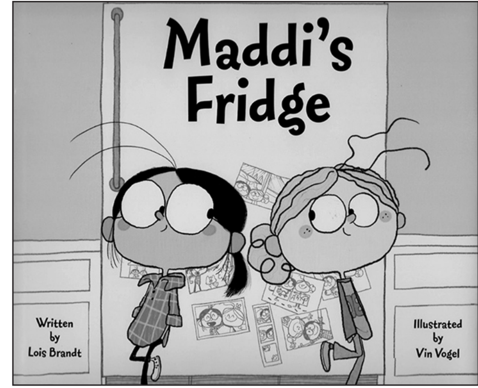


The books were located using the Children's Literature Comprehensive Database (CLCD) and booklists from book awards such as the Charlotte Huck Award for outstanding fiction. The following key words were used to search for the books: *hunger*, *hunger fiction*, *food insecurity*, *hungry*, *famine*, *poverty*, *homelessness*, *soup community*, *soup kitchen*, and *immigration*. Experts on children's literature from the board of directors of Worlds of Words Center for Global Literatures and Literacies were also consulted.

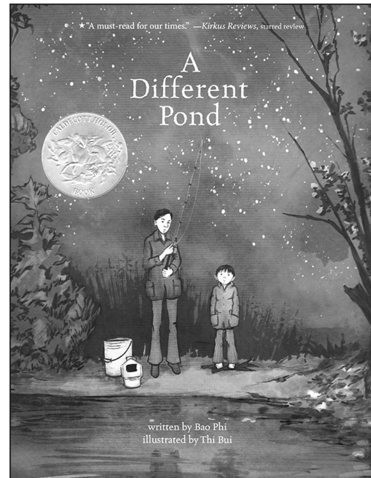
After applying the criteria, the following picturebooks were selected for the analysis:

- *The Lunch Thief* (2010) is written in the first person by Anne C. Bromley and illustrated by Robert Casilla. In this Skipping Stones Honor book, Rafael Muñoz sees Kevin Kopeck, the new student, steal his lunch. Rafael doesn't want any confrontation, so decides to remain

silent. The next day, he witnesses Kevin stealing another classmate's lunch. This time Rafael tells on Kevin, which only results in Kevin getting a warning from the teacher. As the week goes by, Rafael finds out that Kevin is from Jacinto Valley, an area that has recently burned down due to wildfires. He also notices that Kevin is currently living at the Budget Motel. The next day, Rafael starts sharing his lunch with Kevin.



- *Maddi's Fridge* (2014) is written in the third person by Lois Brandt and illustrated by Vin Vogel. In this Christopher Award book, best friends Sofia and Maddi live in the same neighborhood, play at the park, and attend the same school. One day, after racing to Maddi's apartment, Sofia notices that Maddi's fridge only has milk. The children promise not to tell anyone about the problem. In the following days, Sofia secretly brings food to share with Maddi at the park, but her food choices do not travel well inside backpacks. Sofia is so concerned for Maddi and her family that she decides to break their promise and tell her mother. Together, Sofia and her family prepare bags of food to share with her friend.
- *A Different Pond* (2017) is written in the first person by Bao Phi and illustrated by Thi Bui. In this Caldecott Honor book, young Bao Phi wakes up earlier than his siblings and drives with his father to a pond in South Minneapolis. Fishing for Bao's family is about food, not sports. Life in the United States is more expensive than in Vietnam, which forces the family to rely on their morning fishing to feed their family of eight. At the pond, Bao sees and talks with individuals from diverse cultural communities and listens to his father's family stories: stories about home, war, brotherhood, and loss. Today, they catch a few fish. Today, they know they have dinner.



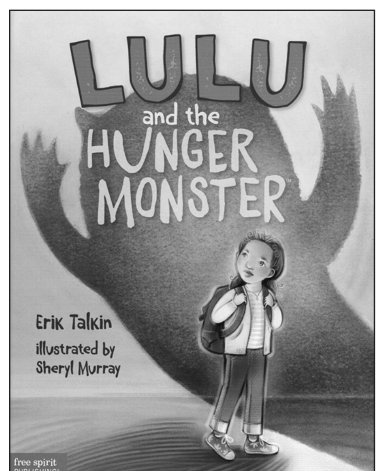
- *Lulu and the Hunger Monster* (2020) is written in the first person by Erik Talkin and illustrated by Sheryl Murray. The hunger monster appeared the day Lulu's family car broke down. Now Lulu's mom has no transportation to go to work, while the family's savings are used to fix the vehicle. There is no money for groceries. The hunger monster gets bigger and follows Lulu to school. Lulu promises the monster never to say his name. The monster shrinks when classmates share their snacks and meals, but this is only temporary. One day Lulu talks to her teacher, who mentions the food pantry. Now, Lulu and her mother have a place where they can get healthy food, leaving the hunger monster behind for the day.

Findings

Who experiences food insecurity?

As a collection, the four books depict households led by single women with one or two children (*Maddi's Fridge*, *The Lunch Thief*, and *Lulu and the*

Hunger Monster) and immigrant families with numerous children (there are six children in *A Different Pond*) as the family structures most affected by FI. Dedeoğlu et al. noticed the absences of fathers in their analysis of representations of poverty in fifteen contemporary international children's picturebooks published between 1970 and 2004 (43). With regard to ethnicities, persistent racial/ethnic stratification in food insecurity in the United States continues to affect Blacks and Latinxs more than whites (Myers and Painter 1420). FI also affects immigrants of color more than immigrants from European backgrounds.



A Different Pond exemplifies the pattern by depicting an immigrant Vietnamese family that struggles with feeding its members despite both parents having full-time jobs. As the father explains: "Everything in America costs a lot of money" (11). *The Lunch Thief* and *Maddi's Fridge* do not explicitly indicate racial or ethnic backgrounds, but the characters' race/ethnicity could be inferred through the illustrations. Through visual cues, these two books contest the racial/ethnic stratification by depicting white families experiencing FI and Latinx families supporting them. However, this image contributes to the overrepresentation of whites experiencing poverty in children's books (Chafel et al. 21; Kelley and Darragh 264; Hill and Darragh 39). Contrasting physical characteristics; names like Sofia, Luis, Pepito, Rafael Muñoz, and Lupita; and nouns like *burrito*, *tortilla*, and *salsa* suggest Latinx characters. In *Lulu and the Hunger Monster*, neither the text nor the illustrations support inferences to specific ethnicities. However, Lulu and her mother have darker skin color when compared to other characters in the story.

CMA helps uncover the persistent invisibility of FI in rural contexts. Neither of the books takes place or references rural areas, despite rural contexts constituting 86 percent of the counties with the highest percentage of children at risk for FI (Feed America). The books also depict an overrepresentation of households led by single women, as well as white children and families experiencing FI. While titles like *The Lunch Thief* and *Maddi's Fridge* can challenge deficit views on Latinx children, families, and communities, in the context of this collection, they also contribute to overrepresenting whites as the population most affected by FI. The absence of the Black community in these picturebooks is also noteworthy.

How is food insecurity portrayed in this collection?

The four picturebooks analyzed in this study depict FI as an individual problem that can affect children and their families at any given time, rather than just those living under poverty. A family's life situation can change unexpectedly. War can force a family to flee to a new country (*A Different Pond*); natural phenomena, like wildfires, can take away everything (*The Lunch Thief*); and emergencies like a broken car can make the difference between having money to buy groceries or not (*Lulu and the Hunger Monster*). Sometimes this child and family can be the only ones in the neighborhood to experience FI (*Maddi's Fridge*). The concept of the

individual problem can be further explored when characters explain that despite their multiple jobs, they have to fish (*A Different Pond*), or because of their jobs they won't be able to receive help (*Lulu and the Hunger Monster*).

FI is also persistent, as vividly described in *Lulu and the Hunger Monster*, when the hunger monster reappeared in Lulu's life, saying: "Long time no see" (3). The uncertain nature of FI is also evident as Lulu and her mom happily drive away from the food pantry, as Lulu describes: "Mom and I head home in our van, leaving Hunger Monster far behind—for today" (31). Similarly, in *A Different Pond*, little Bao's father smiles because "he knows we will eat tonight" (22). His father knows that every morning he must fish to secure the last meal of the day for the whole family.

Finally, actions or solutions to end FI are also at the individual level. In *A Different Pond*, little Bao is expected to fish to support his family economically and socially. Through his father's mediation, little Bao learns to find the right spot at the pond, to start a fire with one match, to wait for crappies to bite the bait, and to listen to family stories. These stories explain the reasons why the family moved to the United States and why they need to fish for meals in order to guarantee each night's dinner. *A Different Pond* is the only story in this collection that depicts an adult as proactively and knowingly facing FI.

The other three picturebooks depict FI as an ongoing individual problem that requires individual attention, charity, and kindness, rather than a socially systematized problem that requires contesting the status quo toward societal transformation, specifically equal access to and distribution of resources. *The Lunch Thief* and *Maddi's Fridge* are told from the perspective of the privileged child, who is not experiencing FI. These texts assume that the person who needs to act is the reader, who is also a person not experiencing FI. These two stories also provide limited information about the characters, beyond them experiencing FI, which can deprive readers from engaging emotionally with these characters and understanding how FI shapes their realities (Kim and Wee 2). In these two stories, the children experiencing FI, Kevin and Maddi, address FI unsuccessfully. Kevin steals lunches from three classmates. Although he does not face consequences in the story, he is in danger of facing penalties and discrimination for stealing food and experiencing FI. Maddi forces Sofia to promise not to tell anyone that her fridge is empty. While Sofia is hiding this information to keep her promise to her friend, the consequences of not telling could aggravate the situation. When these two books are analyzed side by side, they can unintentionally create a pattern that silences the voices of children experiencing FI by only highlighting the strengths, lives, and resources of their privileged peers.

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Meanwhile, the children not experiencing FI are the ones proving temporary solutions with some degree of adult mediation. It is through

this mediation that Sofia, in *Maddi's Fridge*, explores the complexities of making a promise: Is it okay to break a promise? If so, under what circumstances? And who decides which circumstances are worth breaking a promise for? Sofia's mother sits with Sofia and her younger brother during meal time. She introduces the importance of nutritious food versus unhealthy Cheesy Pizza Bombs. Together, Sofia and her mother pack and deliver groceries for Maddi and her family and talk with Maddi's mother.

The Lunch Thief focuses on the children at school, not on their families. However, Rafael's mother supports Rafael's understanding of Kevin's situation by providing context that might explain Kevin's new reality and potential reasons for stealing food. Halfway through the story, in a double-page spread that illustrates Rafael and his mother watching Kevin from a distance, she explains: "He and his family are probably living in that motel room. A lot of people from Jacinto Valley lost their homes, lost everything in those fires.... He might be living there for a long time" (25). Even though the mother only appears once in the story, references to values and beliefs that are part of Rafael's funds of knowledge are acknowledged at the beginning of the story. Right after Kevin steals Rafael's lunch, Rafael reflects: "I may be big for my age, but I'm not a fighter. Mama says fighting is for cowards" (9). Later he says: "Mama always says, 'Use your mouth before your fists'" (18). Rafael accesses these family views on problem solving, the power of language, and agency to approach Kevin.

Lulu and the Hunger Monster offers a slightly different perspective on children's actions. Lulu confronts the hunger monster daily, but she is not alone. Ava, her friend, notices when Lulu decides not to steal (see figure 2). On the next few days, Ava and several other classmates share food with Lulu. Ava also notices when Lulu looks uneasy about requesting support from her teacher, so she comes along. When Lulu tells Mr. Abidi about her family situation, he is able to recommend the food pantry.

The lens of CMA proved useful in understanding how the collection portrays FI as an individual and persistent issue that resilient children and families face—children and families who adapt to changing circumstances with no choice but to "make do. And make do" (Talkin 3). Depicting FI as persistent can speak to the complexities of the issue. However, the emphasis on FI as an individual problem that can be temporarily solved through isolated actions from caring people fails to capture social inequity and systemic racism in the United States (MacKinnon and Derickson). While individual action matters, when framed as social responsibility (Crawford et al.), it can also ignore the role of the social structures that continue to privilege certain groups over others (Moss).

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Final Reflections

Children's books addressing poverty, homelessness, or immigration do not necessarily address the degrees of FI experienced by numerous households in the United States. This study employed CMA to uncover representations of FI in four contemporary realistic fiction picturebooks by reading within, among, and beyond the stories. Several of the books, as stand-alone texts, have received national recognition. Together they raise questions around the invisibility of FI in rural contexts, the overrepresentation of white children and families experiencing FI in children's literature, and the implications of depicting FI as an individual problem, instead of a systemic issue based on inequity. Furthermore, as a text set, the books highlight privileged voices over the perspectives of those experiencing FI, and as a result, represent these children as one-dimensional characters in need of rescue.

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With “Open Arms and Generous Heart”:
Representations of Refugees in Current Radical Israeli Literature for Children and Young Adults by Tamar Verete-Zehavi

by SMADAR FALK-PERETZ

Migration has seen a significant increase since the beginning of the twenty-first century due to many factors, especially the need to seek refuge, a result of political conflict in many countries. As children’s literature provides a mirror to reflect changing social realities, Israeli literature for children and young adults today can also be read for representations of ongoing migration, including borders crossed into the State of Israel and involving both Jewish and non-Jewish immigrants. The present article addresses the discursive literary strategies used to construct images of refugees in the work of Tamar Verete-Zehavi, an author who writes for children and young adults[I].

The numbers of refugees and asylum seekers throughout the world have been on the rise in recent years. Migration has seen a significant increase since the beginning of the twenty-first century due to a gamut of factors, especially needing to seek refuge, a result of political conflict in many countries. This has been the plight of Somalia, Iraq, Afghanistan, and Syria. Children’s literature has since time immemorial served as a means of political socialization, acculturation, and intercultural mediation; it has also provided a mirror to reflect changing social realities. One of the outcomes is that Israeli literature for children and young adults today can also be read for representations of ongoing migration, including borders crossed into the State of Israel and involving both Jewish and non-Jewish immigrants set in transnational motion by a variety of causes. In this sense, as Mashiach (“Face to Face”) points out, children’s literature forms a poetic and sociohistorical document that aims to represent reality as well as to shape it anew. These trends are primarily associated with the radical strand of discourse in literature for children and young adults, which seeks to provide a vehicle of expression for multiculturalism, along with introducing readers to questions about cultural wrongs, which it

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calls to redress. The titles published in Israel on this topic are not many, but they are an indication of a growing cultural awareness.

The present article does not aim to discuss Israel's refugee policy, but rather to address the discursive literary strategies used to construct images of refugees in the work of Tamar Verete-Zehavi, an author who writes for children and young adults. To do this, I look into the circumstances of the works' creation and then study the social and educational messages transmitted through them. The books examined in the article involve a spectrum of refugees in the Israeli setting—as well as in a geographically distant one. These works become Verete-Zehavi's medium for teaching the humanitarian aspects of the question of refugees amid Israeli existence, seeking to achieve real change in the social reality and in Israeli policy making concerned with the issue.

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Radical Literature for Children and Young Adults

Jack Zipes understands radical children's literature as discourse aiming to deeply probe social issues such as the experience of reciprocity, not from an "extremist" or "fanatical" viewpoint, but rather based on the desire to forge an essentialist understanding from within, thus enabling young readers to delve into the circumstances of their lives (Zipes). Similarly, Mashiach (*No Children*) emphasizes that the point of departure in radical children's literature is the desire to expose the young reading public to complex issues besetting society, including inequality, poverty, refugees, migration, family breakup, and so forth. The stage after initial exposure is to encourage critical thinking and an activist stance that can achieve change in lived reality.

Zvi Lam, a leading radical educator in Israel, claims that the radical trend in education is concentrated on the individual, while the root, or *radix*, of all things, as per Marx, is humanity. There are menacing things about refugeeism, linked to public safety as the penetration of existing sociocultural fabric by an alien factor. Such factors occasionally cast a shadow over the refugees' humanity and the need to help them in their distress (Kristeva). Following Lam, I will demonstrate the radical character of the works this article discusses, while highlighting their focus on the ways in which these works aim to raise awareness among their readers of the complex issues connected to human rights and freedom.

In McGillis's view, radical reading grapples with the genesis of the text, that is, the array of interests that brought about its composition and dissemination and that, accordingly, dictate the way the text should be read. As per McGillis's approach, this article considers the circumstances leading to the composition of the books it discusses as factors determining the manner in which the books should be read and critically studied.

Another concept for studying the images of refugee children in the works examined in this article is that of the chronotope. The term refers

to a concept relied upon by Mikhail Bakhtin to study inner and outer dialogical relationships within a novel. Bakhtin used "chronotope"—a neologism comprised of two Greek roots, *chronos*, or "time," and *topos*, meaning "place" or "space"—to designate a permanent and insoluble union between temporal and spatial notions in literary works. Using chronotope as a notional construct, Bakhtin set out to address the manner in which a literary work incorporates the historical time and space within which it is created and subsists. The notion of the chronotope is significant, in my view, in facilitating an understanding of works about refugees insofar as these groups in particular undergo enormous changes in the spatial and temporal aspects of their existence. Thus, ways in which the works discussed in the article represent time and space are also expressive of their appeal to the reader and the messages they convey.

Yusef's Dream: The Refugee from Local Space

Yusef's Dream (2003) was authored by Tamar Verete-Zehavi and Abedalsalam Yunis when the two were fellow lecturers at the David Yellin College of Education in Jerusalem.[2] Abedalsalam Yunis is an educational psychologist, facilitator of Arab and Jewish dialogue groups, and lecturer in psychology at colleges in Israel. Verete-Zehavi is a children's and young adult (YA) author who from the beginning of her career has taken on political issues from an activist standpoint. At the center of the plot is the story of a Palestinian boy who lives in Dheisheh, a refugee camp. The camp is situated to the southwest of the city of Bethlehem, in Palestinian Authority (PA) territory. The camp was set up in 1949 on land acquired by the Jewish National Fund in 1943 with the intention of establishing a Jewish settlement and production plant. However, in the aftermath of the Israeli War of Independence, the land shifted hands to Jordanian guardianship of enemy property.

Yusef represents the "Other" marginalized in society, a figure likely to intimidate the Israeli reader. Yet his image also arouses compassion; Yusef is talented in drawing, and his dream is one that speaks to all: he wants a new bicycle. He also wants to be accepted in a society of equals, the society that ostracizes him because of his dreams and "Otherness." Yusef is disappointed when his attempts to befriend a group of children at the refugee camp in the hope of achieving his bicycle dream are scorned. In effect, Yusef wants to feel loved and accepted, like any human being at whatever stage of life.

The book appeals to young readers by doing away with the segregation of the "adult" and "children's" worlds when it exposes children to the complexity of a child's life in a refugee camp, anchored in the belief in children's basic right to know reality and in their ability to improve it.

The book's radicalness finds its expression in a two-way legitimation of the voice of the "Other," addressing the adult and young audiences in different ways. The appeal to adults amplifies the lead into the heart of the Jewish-Arab conflict from a position of reconciliation with the conflict's menacing aspects. Such a position enables critical thinking, replacing the emotional stance, which

is laden with prejudice. The book appeals to young readers by doing away with the segregation of the "adult" and "children's" worlds when it exposes children to the complexity of a child's life in a refugee camp, anchored in the belief in children's basic right to know reality and in their ability to improve it.

The appeal to the adult audience takes place primarily through the stories of her childhood that Yusef's grandmother shares with him. The granny's tales connect to the time of the "lost Garden of Eden" that preceded the refugees' departure from their homes near Jerusalem and Hebron in the aftermath of the Israeli War of Independence. The historical background is never mentioned in the text, but it casts its shadow over the plot as a whole, rising up out of the grandmother's descriptions of the landscapes of her native village, which form an antithesis to the wretched life conditions in the refugee camp. They thus refer the adult reader to the historical background. The landscapes are planted anew in the boy's imagination, to the point where both he and we, the readers, can imagine the life of the refugees in the past.

For the adult reader, the story concretizes the refugee's lived reality, disconnected from origins, struggling with the present, and left filled with yearning. Yusef's second dream is to ride a bike to Grandma's beloved village; he writes that at the bottom of his drawing, which ultimately wins the first prize in an art contest—and a bicycle. Yusef's first dream has come true, but returning home remains a dream. Unrealized, the dream indicates a narrative radicalness that breaks the traditional happy-ending mold of elements of homecoming as this has come to be accepted in children's literature. The aesthetic distance between the readers and the boy from the refugee camp makes it possible to establish a common denominator, universal and unifying, that shows Yusef as a boy striving to be popular and to achieve his dreams. At the same time, his isolation and distinctness never ebb, separating him as an "Other" among "Others": an exception in the local landscape. Like the biblical Joseph, the dreamer ostracized by his brothers and ultimately rising from the depths to greatness (Genesis 37-45), so, too, Yusef, shown in his forsakenness and disconnectedness from Jewish society, eventually achieves success.

Another feature typical of radical literature is bilingual writing combining the public language expressive of cultural hegemony with the language of the "Other." The book was accordingly created in bilingual format: each page displays text in Arabic on the right and Hebrew text on the left. The texts are not exactly parallel, but they convey the same story. This narrative strategy also invites a plurality of addressees, along with a bidirectional representation of the Jewish and the Arab readers (Rudin). The verbal text is accompanied by photographs, reflecting the neglected and forsaken condition of the refugee camp, and absorbed parallel to Yusef's yearning gaze and his ongoing project of drawing—a reflection of his yearning for art. The photographs, empowering a sense of authenticity, extend a bridge of awareness between the story's plot and the readers.

The book introduces two crucial chronotopic space-time parameters: the village from which the refugees are torn, representing the yearning for

an idyllic past, contrasts with the refugee camp, identified with the poverty-stricken and wretched present. The gap between the two underscores the refugees' distress, arousing compassion and bringing out the urgent need to achieve change.

Mulou and Tsagai: The Refugee from Global Space

The children's book *Mulou and Tsagai* (2014) was authored by Tamar Verete-Zehavi and Ronit Rosenthal together with Girame Imam, Casta Zarsenai, Daniel Johannes, and Abdu Adam (asylum seekers from Eritrea and Sudan), with breathtaking illustrations by Sylvia Kabib. Unlike its predecessor, this book focuses on a region geographically remote from the State of Israel, which is not referred to in any explicit way. The refugees appearing in the book are not directly identified with the complex issues of the refugees streaming in from African countries, including within Israeli borders. The book describes the hardship-ridden journey made by Mulou and Tsagai, ten-year-old African[3] twins, who must leave their village in the dead of night to walk for five days before they reach a refugee camp. Their country of origin is not mentioned, creating an ambiguity that facilitates a universal message about refugees. The circumstances in which the book was written are laid out in the closing two pages, along with photographs of African refugees who had shared their stories with the writers, thus creating a meaningful bridge between literature and reality.

The book was written based on the authors' acquaintance with refugees who had come to Israel from Africa. For two years, Verete-Zehavi and Rosenthal worked as volunteer teachers for African refugees. They listened to the refugees talk about their childhood in Africa and the life-threatening situations that had led them to seek asylum. Episodes from these stories eventually came together in a children's book, the proceeds of which are donated to advancing refugee welfare. The book's publication caused exceptional echoes to reverberate within Israeli society: it was surveyed in a number of reports on television, an art exhibit of drawings from the book was opened, workshops inspired by the book were organized for children, and a children's play based on the plot went on the stage. In Verete-Zehavi's words: "The aim [of the book is] to change the image of the refugee from an inferior, repulsive, undesirable and menacing individual to a human being who, if you listen, you can learn a great deal from" (Mashiach, "Tamar Verete-Zehavi" 152).

The book opens with a representation of secure childhood, whose serenity explodes suddenly and in a manner that arouses instant empathy when the neighboring village goes up in flames in the night. This danger makes the twins leave for their grandfather's; from there, they flee to the house of their uncle in a different country, secure from violent riots and attacks. Reaching there involves crossing state borders. The twins are separated from their parents because their father is among the defenders of the village, while their mother must stay to take care of the grandfather who cannot flee. The description of the twins' tranquil slumber next to their mother makes

it clear to the reader that these are children starting out from an initial point of protected childhood. Descriptions of childlike responses that the twins must restrain while growing up is being forced on them also awaken empathy.

Throughout, the twins are described in a way that frees them of the menace associated with notions of refugees and emphasizes their heroic handling of their fate, arousing empathy and admiration. This is achieved via two main elements, whose structural fundamentality Verete-Zehavi has also emphasized in earlier works: (1) "[n]on-violence even when your opponents attack you with violence" and (2) avoiding seeing those who oppose you as "enemies," and taking action to sway them to your side ("Can Literature" 59).

Instances of this can be seen in the twins' actions in the two confrontations they experience in their journey: one with wild animals and the other with an armed soldier (*Mulou and Tsagai* 14-16). Before they leave, the twins meet with an elderly woman who outfits them with provisions for the road against the encroaching harsh reality: a small bone and stone to ward off danger. The power of each of these items can only be activated once. But despite the dangers they experience, the twins do not use the objects against threatening forces; they refrain from attack, making progress through wise fortitude. The choice of this fundamental strategy detaches the image of the twins from threatening, violent behavior.

Movement through space and time goes on throughout the book, from the opening moments, when the twins must run from their home, and until they reach their uncle's house at the end. The spaces described in the work are not cast as distinct from each other in terms of their topographical or geographical features, but only in terms of the policies enacted by the people who live there, deciding boundaries between nations, persecuting each other, or showing compassion in times of distress. The twins are uprooted from their home space by human injustice, then helped by good people that they meet along their way, who offer them food and shelter. Chronotopic features of space-time in this work are represented by the human attitude that shapes the reaction to the refugee, who is, in turn, a figure disengaged from native space-time and thrown into a different space and a different time whose features and boundaries are shaped by human agency. The home chronotope is significant in this work: the twins must flee from home against their will; as the plot unfolds, they wander through a space filled with danger; and after an exhausting journey, they reach their uncle's home. The book thus sketches two notions of space-time: the concept of home represents security, belonging, protection, refuge, and fulfillment of basic needs, while the concept of "non-home" is associated with dangerous spaces and the impossibility of existence.

The book thus sketches two notions of space-time: the concept of home represents security, belonging, protection, refuge, and fulfillment of basic needs, while the concept of "non-home" is associated with dangerous spaces and the impossibility of existence.

The book concludes with the writer emphasizing the message about the

importance of providing refugees with a feeling of home until they should be able to safely return to their home country. Another radical element in the book comes to the fore as the plot does not conclude with a return home, as is traditionally accepted in children’s literature. Instead, the “happy ending” is replaced by the idea that “things will be fine,” reflecting reality as it is, on the one hand, and on the other, adding to the story a note of optimism.

Mulou and Tsagai Are Crossing the Sea: The Journey to a New Land

Mulou and Tsagai Are Crossing the Sea (2019) is a sequel to *Mulou and Tsagai*, and was written by Verete-Zehavi jointly with Daniel Johannes, a refugee from Eritrea who lives in Israel. The plot is based on the perilous flight journey made by Yurdan, Daniel’s sister, who was kidnapped in Sudan and then ransomed. In the course of her journey to safety, Yurdan hid for two months in a basement and crossed the Mediterranean on a refugee vessel. In this book, Verete-Zehavi continues to elaborate the story of the twins from the point at which readers parted from them in the earlier work, with the story of the journey integrated into the narrative. At the opening of the book, the twins do not know what has happened to their parents. Both have returned to a school routine, living with their uncle's family. Yet they miss their parents; this makes them steal away during the night, departing in secret, inside a truck that transports fish, to the port, from there to cross the sea to a new land, where they hope to find their parents. This time, unlike in the earlier book, there is nothing to compel the children to depart the safe-living area. Even so, the chronotopic thinking capable of giving rise to the notion of “home” does not fully apply to their relatives’ house: the twins’ parents are not there, and this leaves the two with an inner void that detracts from the space-time in which they find themselves.

The radicalness of the book finds its expression, inter alia, in the way it exposes young readers to the rejection and ostracizing that refugees are victims of in countries where they seek shelter. The teacher’s humiliating treatment of Mulou is an example: when Mulou’s turn comes to show what she knows in front of the entire class, the teacher repeatedly makes things hard for her, intentionally trying to humiliate her. Mulou solves all the problems, and cannot hide her smile of triumph. This enrages the teacher, who punishes her: “Sassy refugee, stand in the corner, face to the wall!” (12). But the fundamental strategy of depicting refugees as characters who avoid violence even toward their opponents serves Verete-Zehavi again, and so Mulou does not cry, thanking the teacher in her heart for giving her an opportunity to think about her escape plan (13).

To the image of the hostile teacher is added that of the manipulative fish merchants who discover the children in their truck and want to sell them to their aunt for ransom. In this case, too, the children avoid responding with violence, and are rescued from the trap thanks to their

quick-wittedness and intelligence as they aim to find other refugees who may be able to help them cross the sea. The twins have, indeed, come up with a plan, but they have not taken into account the challenges likely to arise along the way, including the issue of money and supplies.

Their project gets the help of Mister Adam, a refugee who hosts them in the refugee quarter. Adam (whose very name is testimony to his humaneness) completes the needed amount of money, and the twins are allowed on board. Like in the book preceding this one, in this book, too, spaces are defined by the humaneness of the people controlling them and their attitudes to wealth; thus, greedy refugee merchants contrast with the refugees who help each other and are ready to share shelter, food, and money.

In this book, too, spaces are defined by the humaneness of the people controlling them and their attitudes to wealth; thus, greedy refugee merchants contrast with the refugees who help each other and are ready to share shelter, food, and money.

The fourth day of the journey sees a storm at sea, the rickety vessel is damaged, and the twins fear drowning. The sea is a mythical chronotope of great power, and the central role it plays in the story appears from the start by the book's title; successful completion of the voyage over the sea achieves redemption, bringing the travelers to the Promised Land. Crossing the sea connects by connotation with other, biblical instances of miraculous salvation, such as the crossing of the Red Sea when the Children of Israel leave Egypt and the crossing of the Jordan in the Book of Joshua. The sea voyage in the story is also concretized through graphics, with a picture of the raging storm spread over two pages in the middle, thus dividing the book in two in a palpable way. But in this story, the sea is a chronotope of dual character: while the children are miraculously saved, the plot conveys messages of the danger lurking in wait for refugees. By morning, the sea is calm. The story reaches a conclusion when the children's aunt locates them, takes them back to her home, and helps them look for their parents. The book ends as the twins take a train to meet, at long last, their parents.

Sugihara: The Samurai Who Refused to Obey (2019): Jewish Survival as a Bridge to the Present

Addressing young adults, *Sugihara: The Samurai Who Refused to Obey* unfolds the story of Chiune Sugihara, a Japanese diplomat who served as Japan's consul in Kaunas (Kovno), Lithuania, during World War II, saving thousands of Polish and Lithuanian Jews. The Jews were about to be sent to Nazi concentration and extermination camps, and applied for Japanese entry visas. The Japanese government refused to grant visas to Jewish refugees, instructing its consulate accordingly. But Sugihara issued thousands of Japanese entry visas, thus saving thousands of Jewish lives. Risking his position and his life, he performed feats of mercy, for which he was

Risking his position and his life, he performed feats of mercy, for which he was later awarded the honorary title of "Righteous among the Nations" by Yad Vashem, Israel's official institution for memorializing and documenting the Holocaust.

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The book, with Gilad Seliktar's wonderful illustrations, is part of a YA biographical series written by Verete-Zehavi about leaders who fought for social justice. The series includes the stories of Martin Luther King Jr., Mahatma Gandhi, Wangari Maathai, Nelson Mandela, Harriet Beecher Stowe, and—finally—the heroism of Sugihara. The issue of twenty-first-century refugees finds its expression indirectly in the book, by relegating the refugee story to a different time and place in which Jews were refugees in transit, fleeing for their lives and waging a daily battle for survival. The book establishes a tie between this story from a different space and time and our era through the author's dedication: "To the men and women activists working night and day on behalf of refugees." The dedication is a type of manipulation that creates a bridge between Sugihara's story and pro-refugee activism of our own days, forcing the reader to confront the issue as part of reading the book. At the same time, distancing the refugee story from the current Israeli reality forms a narrative strategy enabling readers' closeness to the refugee's state and status, such that the refugee becomes not a menacing or debatable figure for the reader, but a human being in distress whose predicament arouses empathy and identification.

Sugihara's story is told in the first person, as a letter or pages of a diary dating from September 1940 and addressed to his children while he is being transported to Berlin, against the backdrop of danger that the Nazi police might stop him for interrogation. The story thus begins from the end, with a retrospective glance, and with an emphasis on the fact that despite the danger, Sugihara was at peace with his actions. The first-person narration makes for a sense of intimacy and authenticity, thus of closeness between readers and the words of someone from an alien culture and a distant historical era.

The book's radicalness comes to the fore in its setting up a hierarchical order of values: there are laws characteristic of state systems in different countries, which must indeed be respected and obeyed. Yet a different law exists above all: the law of humaneness, the sanctity of human life, for whose sake and in whose name state laws may be violated. Later in the book readers are introduced to bushido, Sugihara's samurai legacy, which requires him to observe values of courage, generosity, honesty, esteem, self-control, honor, obedience, and loyalty.

Sugihara's identifying with Jewish refugees in the book is an outgrowth of the very distinctness that typifies both him and them against the Lithuanian background: Sugihara is an alien. His foreignness is prominent in Lithuanian society. The Jewish refugees are similarly strangers in society, but unlike Sugihara, who has both power and status, the refugees are persecuted for no wrong. Thus, Igor, Sugihara's secretary and chauffeur, is representative of the general public opinion in Lithuania related to the refugees as rats that bring pestilence (16). Sugihara's initial

acquaintance with Jews occurs when he meets Suli, a Jewish boy, in a sweetshop. Suli invites Sugihara to his house, where they meet the boy's relatives and hear the story of his uncle's flight from Germany to Poland, after the Nazis murdered his whole family before his very eyes (21). Later, Sugihara is touched by his friend Suli's plight, when listening to "refugees' frightening stories" and Lithuanian children's tales of cruel abuse induce constant and incapacitating fear in him, along with bad dreams. Sugihara persuades Suli to deal with his fears (50-51).

The focus on individual stories culled from a collective reflects a radical narrative strategy that enables a "personalization of knowledge": shining a narrative spotlight on innocent children subjected to shocking violence only because they are Jewish is a strategically effective ploy that makes the story of the Jews' extermination during the Holocaust accessible to the young reader. In this way, a nameless account takes on a face and specific names, enabling the readers to feel close and identify with the plot.

Shining a narrative spotlight on innocent children subjected to shocking violence only because they are Jewish is a strategically effective ploy that makes the story of the Jews' extermination during the Holocaust accessible to the young reader.

The plot reaches a climax at this point, with Sugihara facing a dilemma: to oppose his government, to become a traitor, to risk capital punishment—or to follow his Samurai heritage by preserving the sanctity of life. Sugihara opts for the latter, issuing visas to refugees, risking his and his family's lives. In a symbolic way expressive of the radical narrative tactic of turning opponents into supporters, he even manages to convince Igor—who appears an anti-Semite at the beginning of the book—that he is right. Igor joins the relief effort, and eventually helps Sugihara escape when accusations are leveled at the consul as a persona non grata.

The book closes with an epilogue about the main characters' later lives: after incarceration in a Romanian detention camp for a year and a half, Sugihara and his family returned to Japan. Sugihara was dismissed from the Foreign Affairs Office for disobeying Japanese state orders; he and his family lived in poverty thereafter. After his death, the Japanese government changed its stance and proclaimed Sugihara a national hero.

Similar to the representation of space in the earlier works, in this book, too, spaces are defined by people's approaches to places and the human beings peopling them. Thus, to Igor at the beginning of the book, the Jewish quarter of Slobodka seems repulsive. He associates stereotyped negative Jewish traits with the place. In the same vein, the plot also involves an association of positive traits with a space when the area surrounding the Japanese consulate in Lithuania is experienced as a stronghold of compassion and humaneness.

Summary and Conclusions: People Who Are a Refuge for Asylum Seekers

In this article, I have studied three children's books and one YA book by Tamar Verete-Zehavi, in which refugees from the local Israeli and from

the globalized international space appear. These works, all published in the course of the last two decades (2003-2019), give voice to the distress of refugees, uprooted from home and seeking asylum and consolation in the makeshift space-time where they involuntarily find themselves.

Like children everywhere, refugee children in these books want to see their dreams come true with the fulfillment of secret yearnings and a return home. The refugee issue is shown in a variety of ways in the books, bringing both young and adult Israeli readers closer by creating a unifying basis for the literary characters and the readers. At the same time, the books bring out the separateness of the refugees' life conditions, arousing empathy and requiring assistance. One of the strategies of doing this involves Jewish refugees, thus spanning the gap between the protected present and the persecuted past. These strategies include showing the refugees as nonviolent, as well as able to mobilize their opponents in peaceful ways. Additionally, all the works I have considered involve breaking molds of the homecoming and happy ending, traditionally accepted in children's literature, and replacing these with a reflection of reality.

A question resounds constantly in connection with the chronotopes in these works: What is home? The books all lead to one response: home is not necessarily a territorial space, but a feeling stemming from being with those we are close to and love; home is a humane setting where we can find comfort, refuge, and consolation in times of trouble—an environment that enables the conditions for development and growth, and accepts those who were forced to flee from their lands of origin with open arms and generous heart.

Notes

1. The phrase "open arms and generous heart" is from the dedication at the beginning of *Mulou and Tsagai Are Crossing the Sea*.
2. For further reading about refugees' representations in children's literature see Hope; Clifford; Dolan.
3. This is the second work produced by the two working in collaboration with each other; their first book, *Rim, the Girl from En Hud* (1999), focuses on the story of an Arab-Israeli girl from a village dispossessed of its lands by the State of Israel in 1948. The book was awarded the Martha Prize in Support of Tolerance.

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Blood Doesn't Define Evotypical Families:
Eleanor Spence's Stories of Informal and Formal Foster Care in Australia

by DEE MICHELL

Close family bonds among individuals who are not blood-related are explored here in three works of Australian award-winning children's author Eleanor Spence. Although written in 1967, 1969, and 1982, Spence created narratives with authentic Australian contexts around what is currently acknowledged as evotypical families. These books support the education of Australian young people in developing progressive views of family formation and realizing the significance of family bonds that go beyond blood relatives.

Because of their non-normative nature, Australian foster families are not always treated "*as families in their own right*," according to Riggs et al. (792). And until recently, a variety of sibling bonds—between birth siblings, between biological and foster children, and between foster children in one foster family—as Adam McCormick, scholars at CREATE Foundation (McDowall), and researchers at the Australian Catholic University (Noble-Carr et al.) have pointed out, received little attention in research.

Yet the close family bonds between the blood-unrelated are a central theme in *The Switherby Pilgrims* (1967), *Jamberoo Road* (1969), and *The Left Overs* (1982)—all written by award-winning and internationally recognized Australian children's writer Eleanor Spence (1928-2008). By calling on the contemporary conception of an "evotypical" family, in this article I argue that Spence created evotypical families in these three novels, and well in advance of Australian society accepting a diversity of families as the "norm."

"Evotypical" is a term coined by Americans Sherilyn Marrow and Dennis Leoutsakas in their book *More Than Blood: Today's Reality and Tomorrow's Vision of Family* (2013). They intended it "as a more accurate word for conceptualizing Westernized families" ("More Than Blood" 10) now that a wide variety of family formations are socially acceptable.

"Evotypical" is a term intended "as a more accurate word for conceptualizing Westernized families."

With the title of this article, then, I argue that Spence has been

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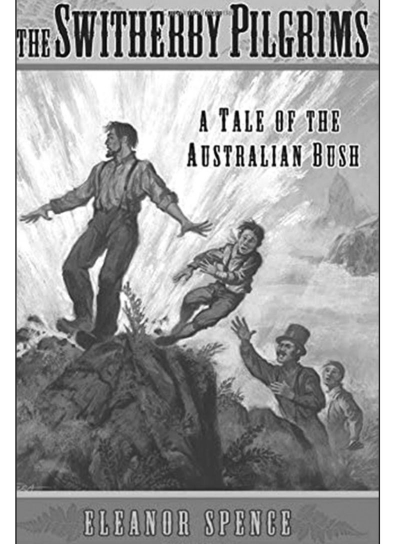
instrumental in educating Australian children and youth in progressive views of family formation, and of the importance of family-like bonds between children displaced from their birth families. In making this argument, I echo Annette Hamilton's 1975 observation that stories for children can be influential in reformulating family arrangements. According to Hamilton, May Gibbs's *Snugglepot and Cuddlepie* narratives of orphans forming "households based on ties of affection" (91) instead of kinship may have been instrumental in encouraging new family arrangements during the 1970s.

I was reading Eleanor Spence's stories as part of a larger project examining the history of foster care in Australia. As I have discussed elsewhere ("From Hagiography to Personal Pain"), I used the Auslit data and the term "foster families" to locate eighty-one items—novels, short stories, poetry, drama, and children's stories—about foster care in my country. On my initial reading of Eleanor Spence's children's stories, I was struck by the conversations about family, which resonated with the work of Marrow and Leoutsaka. I then reread each book carefully, highlighting passages in which the non-normative families Spence imagines discuss and justify their family—to themselves and to others.



The article is divided into three parts. In the first part, I briefly outline the "evotypical" family and discuss its key features. In the second part, I discuss *The Switherby Pilgrims* and *Jamberoo Road* together, as both novels concern the formation and happenings of the one informal foster care family under the headship of Arabella Braithwaite. In the third part, *The Left Overs* is explored under the heading of "Drew's family" because eleven-year-old Drew has elected himself as head of his small formal foster care family.

For the purposes of this article, I define "foster care" as the care of children away from their birth families but in a family-like arrangement, that is, with children being cared for and living together as a group in the one household. "Informal foster care" describes the coming together of the foster family without the intervention of the state, and "formal foster care" refers to statutory foster care or arrangements for children authorized by relevant government agencies.

Evotypical Family Formations

As Marrow and Leoutsakas have pointed out, "The contemporary Western family is in a constant state of flux," redefining itself according to "evolving norms of family interaction" ("Preface" x). Where the legally married heterosexual arrangement of mom, dad, and 2.2 children was once the statistical majority and the socially acceptable norm, the anomalous or atypical family has evolved into the typical and become the "evotypical" or "modern" family. The concept of "evotypical family" includes non-normative families, such as foster care ones, and those families where members are "bound together by the desire of caring for one another with the common goal of surviving as a single small group

unit" (Marrow and Leoutsakas, "More Than Blood" 10). Kathleen Galvin argues that members of such a family participate through choice rather than out of respect or duty associated with blood relatedness, and often "talk their family into being" (3) by speaking about their family among themselves and with outsiders in order to constitute and defend it.

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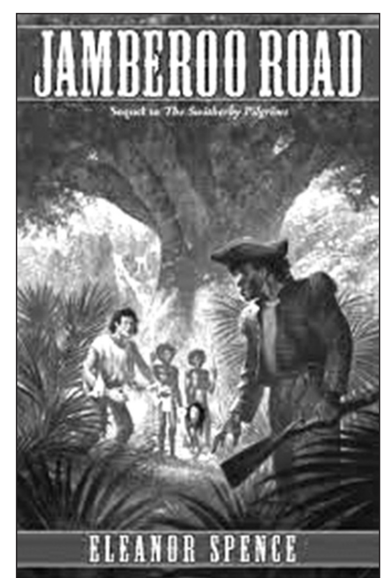
Since the late 1970s, Australia has seen increasing diversity in what is accepted and legally recognized as a family (De Vaus v). This diversity, which includes single-parent families and same-sex couples, has resulted from the confluence of a number of factors: the increased presence of women in the workforce; the provision of federal government pensions for supporting parents (in 1973 for women and 1979 for men); children undertaking longer terms of education; the sexual liberation movement, which challenged the hegemonic cultural influence of heteronormative families; and what Michael Gilding calls the "ethic of individualisation" (10), which emphasizes individual autonomy and fulfillment. According to a recent analysis of trends in census data over fifteen years by Lixia Qu and Ruth Weston, in 1976 heterosexual couples with dependent children were the most common family form (48 percent), but in 2011 the proportion had dropped to 37 percent (4). By contrast, couple-only families in 1976 represented 28 percent of families, but this increased in 2011 to 38 percent, making it, marginally, the most common form of family in Australia. Eleven percent of all families are single-parent ones, and 8 percent are couple families with nondependent children. The remaining 7 percent of families include grandparent families (in decline) and same-sex couples (on the increase). Not included in the analysis are those people Qu and Weston say have "fuzzy" family boundaries, for example, children who live in out-of-home care, which, as they say, suggests that such children have a home but it is not where they are presently living (13).



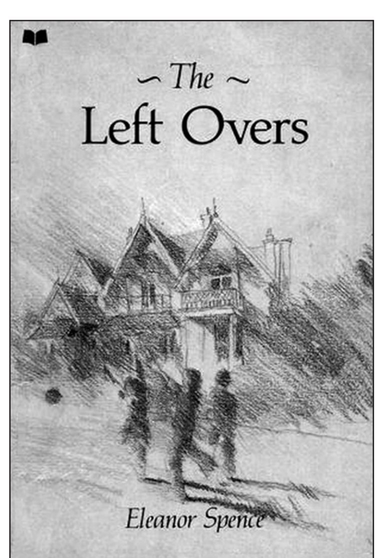
Eleanor Spence and Families with "Fuzzy" Boundaries

In three of her novels—*The Switherby Pilgrims*, *Jamberoo Road*, and *The Left Overs*—Eleanor Spence has written about children with "fuzzy" family boundaries. With *The Switherby Pilgrims* and *Jamberoo Road*, the fuzziness is erased and the children are formed into a non-normative family that conforms to the above definition of an evotypical one, that is, a family formed from an ethic of care and survival together as a family unit. The small family of four blood-unrelated children living in out-of-home-care and aged from eight to eleven in *The Left Overs* reflects Qu and Weston's suggestion that definitions of "family" do not always conform to those put forward by policy makers and legislators (2); the children see themselves as a family, yet they would not fit the Australian Bureau of Statistics

definition, which requires that one member is "at least 15 years of age" (qtd. in Qu and Weston 2). Even though the trope of orphans in children's literature is a long-standing one (Kimball 561), accounts of children in formal or statutory foster care are "rarely written about in children's literature" (Saxby, *The Proof* 380; Michell, "From Hagiography to Personal Pain"). *The Left Overs* is therefore unusual; it is the story of another evotypical family, a life-affirming (Saxby, *Books in the Life of a Child* 256) if unusual one of four children attempting to survive as a family unit.

Even though the trope of orphans in children's literature is a long-standing one ... accounts of children in formal or statutory foster care are "rarely written about in children's literature."

Spence's fiction about those with "fuzzy" family boundaries reflects her lifelong fascination with parentless children. As a child, she loved to read orphan stories, and as an eleven-year-old, she was playing at adopting two small new girls at school (*Another October Child* 62, 91). Inspired by Jean Webster's *Daddy Long Legs* and *Dear Enemy*, she also invented her own orphanage "on paper…complete with details of what the orphans wore, ate and did in whatever spare time they had" (*Another October Child* 103). Spence was also encouraged in her family, particularly by her mother, to be considerate, compassionate, and inclusive. She recalls an event during the Second World War when the local Gosford community (in rural New South Wales) had taken a stance against a recent Italian migrant, treating him as the enemy, and of how her parents had stood by their friend (*Another October Child* 135).



The Braithwaite Family

The Switherby Pilgrims and *Jamberoo Road* were both written during the 1960s but reflect nineteenth-century concerns with orphan children. Set in 1825, *The Switherby Pilgrims* revolves around the journey of ten orphans from their impoverished beginnings in the English Midlands, where opportunities are limited, to Australia, where it is not unusual for even "very humble people [to be] making their fortune…even convicts" (52). When a typhus epidemic decimates their village, thirty-eight-year-old single woman Arabella Braithwaite decides to invest her small inheritance and take the ten orphans to Australia, where they will "have a new start in life, and a chance to do something worthwhile with their lives" (8).

Some of the children Arabella cares for are siblings. Thirteen-year-old Francis, eleven-year-old Cassandra, and eight-year-old Paul Brown have recently been orphaned when their widowed mother died. Twelve-year-old Gavin and ten-year-old Luke McBain are living with their uncle, who is willing to allow Arabella to be the boys' guardian and take them to Australia. Ten-year-old twins Martha and Marianne Gracechurch, and their brother, nine-year-old Robin, have been abandoned by their drunken and violent father after their mother died. Selina Crosely became an orphan when her single dressmaker

mother died in the epidemic. And four-year-old Sarah, or Sally as she is called, has been with Arabella since she was delivered as a baby to the vicarage.

Arabella successfully applies to colonial administrators for free passage and a landholding in "the Illawarra." The obstacles the foster family then faces are a five-month sea journey; a trek inland to the sixty acres of landholding they hope to convert to a sustainable farm; and the arrival of the Gracechurch children's father, Josiah, an escaped convict, who plans to steal the land and use the children's labor to make his own life comfortable (56).

Spence uses two main techniques to create authentic colonial Australian settings. The first is the use of Australian geographic landmarks, landscape features, and a few historical characters. While *The Switherby Pilgrims* gets the family to the Illawarra region, roughly fifty kilometers south of Sydney, most of the action in *Jamberoo Road* takes place at either their property near the town of Wollongong or the Marlow property at Falls Farms along the Jamberoo Road. Both the Jamberoo Road and the small historic town of Jamberoo still exist.

Spence uses two main techniques to create authentic colonial Australian settings. The first is the use of Australian geographic landmarks, landscape features, and a few historical characters.

The second technique Spence employs to create authenticity is to stylistically revisit and revise some of the earliest Australian children's literature. Saxby (*A History* 41) suggests that the boys' adventure story, often featuring escaped convicts or bushrangers, was the dominant genre of children's story in the nineteenth century. Women were either absent or were included to provide a "softening influence on the crude bush ways" (33). Both *The Switherby Pilgrims* and *Jamberoo Road* are adventure stories replete with escaped convicts and sprattles with difficult characters; boys are heroes in those scenes, but girls are active participants throughout, and the character of Arabella Braithwaite is instrumental to the creation and safe passage of the newly formed family.

Early Australian children's stories that revolved around families were popular too, thanks in large measure to Ethel Turner's *Seven Little Australians* (1894). Prior to Turner's explorations of urban Australian family life, stories were often set in the bush and addressed the theme of a large extended family group (including loyal servants) negotiating a new country (Wighton 19). These are key elements in Spence's story as well, but Spence's story differs from Turner's in that her family is an assortment of related and unrelated orphaned and abandoned children. And whereas early literature tended to maintain English class divisions by ignoring poor families and centering stories on the "moneyed and powerful station family, who…believed firmly in the rightness of class distinctions" (Wighton 19), Arabella's is a poor family willing to include a former convict and Aboriginal boy as new members.

First Nations people have always been acknowledged in Australian children's literature. Spence revisits some of the ways in which they are represented, for example, as curiosities (Wighton 27). But she also revises

earlier representations. For example, when it is assumed by white settlers that Billy Major in *Jamberoo Road* has kidnapped the youngest of the orphan family, Sally, Spence argues via the characters that kidnapping is not Aboriginal behavior (145). This is a direct challenge to stories about Aboriginals that circulated in the nineteenth century, including a notable one published in 1859 in a British magazine about the abduction of a white child by Aboriginal "King Billy" (Conor 45).

In *The Switherby Pilgrims*, Arabella and the children have already formed a family by the time they arrive in the colonial Sydney Town. Francis is expected to remain in Sydney and attend school so as to become a lawyer, but neither his sister Cassandra nor Francis himself wants him to stay behind. Francis's remaining in Sydney is more than the separation of siblings; it signals the "first breaking-up of the orphan family" (62). After a period of attending school but missing his family, Francis makes his way to the Illawarra, where he is "treated as the prodigal son, and all the choicest items of diet were offered to him" (152). This enthusiastic welcoming of Francis back into the fold via the ritual of a family meal is evidence of the family maintenance that Galvin suggests is typical of evotypical families (3).

Along the way, two others join the family, and the expansion of family boundaries is indicated through the family conversation about itself. Eben, a twenty-two-year-old convict assigned to work on the Braithwaite farm, is taught to read by eleven-year-old Cassandra, and the other children come to "look on him as one of the family" (127). The same is true for an Aboriginal boy, Cammy, who is accepted "as a fellow orphan" (127). By the end of the story, all in the family use their skills and talents in ways that contribute to a harmonious whole, combining to make "the place a proper home" (129).

Making a home gives a sense of purpose to their work, and even Selina, who had long been dreaming of the aristocratic family her father purportedly came from, began to accept she had "her place in a real family close-at-hand" (187). In the words of Cassandra:

> It doesn't matter that we live in palm-tree huts and wear old clothes and catch our own dinner, because we've made ourselves into a real family, and we couldn't have done that in Switherby. I hate to think of our being split up again. (191)

Jamberoo Road picks up the story five years later. Arabella's family is now self-sufficient on their smallholding outside Wollongong. In what Grimshaw might describe as a "reversion to a common family pattern reminiscent of eighteenth-century society" (416), the Braithwaite family is an economic unit with all members actively involved in production. The family group continues to include Cammy, whose "skilled hunting and bushcraft" (*Jamberoo* 9) have been a boon during hard times, as well as Eben, the twenty-seven-year-old former convict who works on the farm. No longer a servant, Eben has chosen to stay on and is included, at least by the children, as a member of the family. As Cassandra says, "He hasn't anyone belonging

to him anywhere in the world.... So we have to be his family" (33).

Although money is scarce and the farm not as grand as those of their more prosperous neighbors, the family is happy, independent, confident, resourceful, and not intimidated by either status or wealth. Family is central to the narrative in *Jamberoo Road*, even though the young people are making plans for their futures away from the farm. That the young people continue to see themselves as a close-knit family is evidenced early in the story when Edward Marlow asks Francis why he would be concerned about Luke's happiness:

> But he's not your *relative*. Do you have to be responsible for all of them? Don't you want to have a life of your own?

Francis responds:

> We've been together so long we've almost forgotten that we're not all blood-relations. And Gavin and I are the oldest, so we try to look after the others. It helps Miss Braithwaite, you see. (26)

Later, when Edward Marlow is expressing frustration about Luke's work as a stable boy to Cassandra, who is defending him, the following conversation ensues:

> "You've had no more than a month, yet Father and Gillis are perfectly satisfied with your work. And anyway," added Edward, genuinely puzzled, "why should it matter to you if Luke doesn't make a good stable-boy? He isn't a real relative of yours."
>
> "We don't take into account blood-relationships, at least, not often" [responded Cassandra]. (71)

As Galvin has pointed out (3), when families do not fit existing structural definitions, members of the evotypical family manage by explaining and defending their particular family form to outsiders, as Francis and Cassandra do in the above passages.

As Galvin has pointed out (3), when families do not fit existing structural definitions, members of the evotypical family manage by explaining and defending their particular family form to outsiders.

Enacting family rituals to preserve an internal sense of family is also, as Galvin says, "a significant indicator of family identity" (3), and Spence writes several such rituals into the novel, including one of returning home. Arabella wants the children to be able to support themselves in Australia, but she also wants to create a "permanent home" (*Switherby* 98) at the farm. Even the miscreant Luke is welcomed back; "[Arabella] just wants you to stay one of the family—wherever you are" (164), Gavin says to his brother Luke, on the boy's return home. When Cassandra comes on a visit home from her work as a governess at Falls Creek, it is not long before everyone comes to join her and Arabella, and "the warm shabby room was once

again the centre of a closeknit family life" (100). Despite the comforts and pleasures of Falls Farm, and the opportunity Cassandra has to elevate her social status through marriage to the wealthy Edward Marlow, this experience of returning to and reacquainting herself with family is enough to persuade her to forego Marlow's offer. Having had a taste of an upper-class life, she decides she "wasn't born to be a fine lady—but perhaps I *was* born to be a pioneer" (158). In the epilogue to the novel, Spence has Cassandra marry Eben, stay close to her chosen family, and build a purposeful life of hard work.

Drew's Family

One feature of Australian children's literature from the 1980s and 1990s were "social problem" novels, continuing a trend from the late 1950s (Saxby, *The Proof* 33). These novels take up social issues such as single parents, marginalized children, and "an agonizing search for identity, acceptance, and reassurance" (Saxby, *The Proof* 34). Wendy Michaels uses the term "hard core realism" to describe a particular strand of this trend and demonstrates that John Marsden excels in the genre, writing many stories that are "bleak and critical of the adult world" (49) and in which the characters "have been traumatized or terrorized" (50). The less-than-ideal families often include young people taking responsibility—at least in part—for the family functioning at all, imperfect though it might be. Often the stories include a "mentor character" trying to assist the children, a character similar to what Kimball calls the "helpers" in orphan stories (562).

The Left Overs is a "social problem" novel in that it takes up the serious subject of children caught up in the NSW State child protection system. These are children who are too old, traumatized, disabled, fat, Indigenous, or Asian -- according to Spence -- to be placed in permanent foster care families, children whose education has been disrupted by multiple placements and schools and whose familial attachments to each other are disregarded by adults. The novel is written from the perspective of the children, a decade before the "voice" of children in out-of-home care began to be promoted and included in research in Australia and elsewhere (Michell, "Foster Care" 671). Jill Chaifetz goes so far as to suggest that the failure of the foster care system in the United States results directly from the refusal of authorities to listen to the views of children and young people (10). *The Left Overs* received a commendation in the 1983 Children's Book Council of Australia Book of the Year Competition (Harman) because of Spence's ability to privilege the perspective of the children living in what might now be called a group home or residential care facility, Barnfield, in suburban Sydney.

The novel is written from the perspective of the children, a decade before the "voice" of children in out-of-home care began to be promoted and included in research in Australia and elsewhere.

Despite its painful, almost unbearably sad topic, *The Left Overs* is a lively, buoyant, and cheerful read. Walter McVitty, reviewing Spence's work in *Innocence and Experience: Essays on Contemporary Australian Children's Writers* (1981) prior to the publication of *The Left Overs*, notes that

as Spence takes on topics of "depth and seriousness," there is a "corresponding and welcome infusion of levity" (92). For Saxby, the antics of the children make *The Left Overs* the "funniest and most-light-hearted book that Eleanor Spence has written, despite the underlying seriousness of its theme" (*The Proof* 380). The lightness is achieved by Spence's focus on the strengths exhibited by the children—their intelligence, creativity, and capacity for agency—instead of the deficit discourse that often defines this demographic (Michell, "Academia as Therapy"; Michell and Scalzi).

The lightness is achieved by Spence's focus on the strengths exhibited by the children—their intelligence, creativity, and capacity for agency—instead of the deficit discourse that often defines this demographic.

As with *The Switherby Pilgrims* and *Jamberoo Road*, at the heart of *The Left Overs* is an unconventional construction of family. None of the children are blood-related, and none are orphans in what Leoutsakas calls "the precise, literal sense" (4). Rather, they have been displaced from birth families through the intervention of the state in its parental role as protector of children. There is a benevolent mother figure or mentor character in the story, Miss Wilson, or Auntie Bill as the four children call her, whose paid work as "housemother" is to care for the four children on a daily basis. She does so by allowing them space and freedom, within limits, to eat as they need to, visit friends after school, and spend time watching television. In other words, she supports them to live a "normal" family life as far as possible, even though—as the central character, Drew, observes—they cannot ever be "normal" (34).

In this unusual family, it is one of the children, Andrew, or Drew Appleby, who takes on the role as "head." Drew is an eleven-year-old who is in the care of the state because his mother is dead, his grandmother cannot care for him, and his father is in the army (68). Television is a key learning tool for Drew. It is from television that he learns ways to resist bullying by getting in first and insulting the bullies, and it is to a television program, *The Noon with Neil Show*, that he takes his dilemma—how to preserve the small family of four children—when Auntie Bill takes him into her confidence and reveals that Barnfield is going to be closed by "the Department," which plans to relocate the children and bulldoze the gothic home.

The title of the novel references the following discussion between Auntie Bill and Drew:

> "Barnfield will be closed down at the end of January, and you four will be sent somewhere else. You're four perfectly nice normal awful kids, so there's nothing to worry about. The only reasons why you haven't been fostered out or adopted before now are just things that happened by accident…"
>
> "Guess we're kind of like left overs."
>
> "Left overs," said Auntie Bill, "make very good meals. As we all know, in this house." (11-12)

The "left overs" comprise eleven-year-old Drew, who has been "emotionally disturbed" in the past; ten-year-old Jasmine, who is "half-Chinese"; ten-year-old Aboriginal Australian James, who is overweight; and eight-year-old Donna, known as Straw, who is developmentally delayed.

Drew devises a plan for the four children to be fostered out together as he does not want to lose his home, but "[m]ost of all he didn't want to lose James and Jasmine and Straw" (19). Adhering to Auntie Bill's instructions to not tell Straw, Drew informs the other children about the imminent closure of Barnfield and his idea to advertise for a foster family. Jasmine does not believe it is possible for the four to be placed with one family. "Four's too many," she says. "People like *small* families" (14). However, she goes along with the plan, as does James, even though he is instructed to go on a diet by Drew and Jasmine as part of an "improvement" strategy. Their advertisement—"Wanted: Good home for four foster children, aged from eight to eleven. Willing to help around the house" (17)—is placed in the local paper and, when no responses are forthcoming, in a shop window in the seaside town of Beachwood, where the children have been dispatched for their annual summer holiday. Through this second advertisement, the four children meet Mick Mulvaney, a local printer and newspaper proprietor who becomes a second mentor character for the children, but not a prospective foster parent.

Disappointed but undeterred, Drew's third attempt at finding a foster family willing to take the four children together is to advertise to a wider audience through the children's television program *The Noon with Neil Show*. On the show, Neil asks Drew why the children want to stay together, given they are not "really brothers and sisters, are you?," to which Drew responds:

> "We feel like it, most of the time. We go to the same school, and we do the same sorts of things as real brothers and sisters."
> "Like fighting," says James.
> "And having to take turns at washing up," added Jasmine. (91)

As the children and young people in *Jamberoo Road* defend their family form to outsiders, so too do Drew and his family, in a manner typical of evotypical families. Moreover, the rituals of daily life are all that is required for the children to develop and maintain what Galvin calls "an internal sense of familyness" (3).

Unlike the Braithwaite novels, however, there is no happy ending in *The Left Overs*. Instead, as Blenkiron has written, the novel shows "gently and clearly that there are no easy answers and that endings are more likely to be bitter sweet than happy" (21). The children are not kept together in the one foster home; Jasmine and James are placed back with their mothers and Straw is fostered out with Miss Wilson. Drew is the only child to be placed in another group home, Fairlee House, in suburban Sydney. Before Spence allows Drew to feel happy that the relationship he has with Mick Mulvaney is able to continue (as the authorities decide Mick is a trustworthy adult with whom Drew can spend time on weekends and

holidays), she first draws attention to his loneliness at the loss of the other children, particularly James.

Once the decision is made that James will return to his mother, Drew feels distanced from the boy who had become his brother: "That night, Drew felt already that the gap between himself and James was much wider than the space between their beds. James belonged now to the normal world of one house, one family, one mother and one (adopted) father," and it wouldn't be long before James didn't "speak of Drew or Jasmine or Straw, either, or even Auntie Bill. They would all belong in the past" (100). Drew's family has been broken up again, and again through no fault of his own.

Spence concludes the book by hinting at acceptance for Drew of his situation, if not happiness. Mick has arrived and informs the boy he will now be a regular in his life, and as the two head out for a walk together, Drew relaxes enough "to kick off his sandals and go paddling in the rain" (110).

Conclusion

Against the backdrop of several significant late twentieth- and early twenty-first-century national—and a raft of state—inquiries of abuse of children in foster and residential care (for an overview, see Swain), *The Switherby Pilgrims*, *Jamberoo Road*, and *The Left Overs* might, at a first reading, be interpreted as naïve and idealistic. However, considering these same stories in light of recent recognition and acceptance of a variety of family formations demonstrates a subtle but progressive undertone in each novel. Indeed, they echo the sentiment of a former foster child, David Jackson: "I know only too well how you don't have to have had a birth or blood or even lifelong relationship with someone to have an experience of family. Family can be whatever it means to you and whatever you need it to be" (50). *The Switherby Pilgrims*, *Jamberoo Road*, and *The Left Overs* can, therefore, be read as endorsing "evotypical" families and arguably might have served a progressive and useful purpose in educating Australian children and youth on the possibilities of family formation beyond the nuclear model, and on the familial bonds that can develop—and the importance of those bonds—in families of blood-unrelated children.

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Dee Michell is a feminist theologian and social researcher whose research interests pivot around the themes of lived experience, marginalization, and transformation. From 2013 to 2016, Dee worked on a three-year Australian Research Council-funded project on the history of foster care in Australia (with Nell Musgrove, Australian Catholic University). A book based on the findings, *The Slow Evolution of Foster Care in Australia. Just Like a Family?*, was published by Palgrave Macmillan in 2018.

Bodies and Voices in Chilean Children's Literature:
Fifty Years of Silencing Childhood (1920-1970)

by ISABEL IBACETA

This article addresses the silencing procedures of children's bodies and voices in Chilean children's literature between 1920 and 1970. This analysis draws on concepts that come from narratology and feminist insights. The strongly established trend of the absence and displacement of child characters' bodies and voices during this period provides evidence for the aetonormativity stance that defines the emergence and first decades of the narrative genre for children in Chile. This work offers a diachronic approach seeking to contribute to the scarce knowledge of the origins and development of children's literature produced in Chile.

Whether consciously or unconsciously imposed or chosen, keeping oneself silent or silencing others has a crucial impact on human experience, as Steve Bindeman states (1-2). He discusses how insights coming from cultural studies, literature, and philosophy, among others, have highlighted both the importance and the positive and negative strands of silence and silencing (1-2). According to him, one of the areas of study particularly concerned with silence is language. From a phenomenological approach, and drawing on previous works by Wittgenstein and Heidegger, Bindeman proposes that silence is an indirect form of discourse that can give us access to unreachable aspects of the human practice and experience (3). In line with Bindeman, feminist Robin Patric Clair stresses the relevance of disclosing the silencing elements of discourse as well as the communicative aspects of silence (5).

In social interchange, silence and silencing have proved to be powerful mechanisms used to relegate and control minority groups, as postcolonial, gender and also children's literature studies have shown in recent decades. Chilean children's literature is not an exception in this regard. In Chile, the study of literature published for children is a relatively new area, which has addressed highly crucial themes[1] that, nonetheless, have

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been mainly focused on specific and recent topics and authors. In consequence, knowledge of the origins and development of children's literature is limited.[2]

It is important to highlight the fact that although narrators' voices are probably one of the few elements that differentiate adults' literature from children's (Wall 2) and that critical approaches to the discursive construction of the body have remained central to literary studies in recent decades (Nikolajeva, "Recent Trends" 145), little is known about these two dimensions in the sphere of Chilean children's literature. To tackle this problem, and taking into account the crucial role of silence and silencing, in this article I will address the mechanisms involved in muting the voices and bodies of child characters in children's narratives in Chile.

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It is relevant to note that the period covered in this article marks, on the one hand, the beginning of Chilean children's literature, particularly the narrative genre (books of tales and novels) during the 1920s, and on the other hand, it depicts significant changes in the way children's voices and bodies start to be portrayed in the 1970s. Besides, it is pertinent to add the fact that it is the text *Páginas infantiles* (*Children's Pages*; 1918) by Blanca Ossa that initiates the children's narrative genre in Chile. Before this publication, there were books that contained some narrative sequences (tales), but they were strongly charged with instructional and entertaining practical activities aimed at children.

The literary texts referred to in this article were chosen as per the authors' sex-gender diversity, the variety of editorial houses, and the availability of books in national archives. About eight books per decade were reviewed, except when the production in some of the decades, for example in the '20s, did not rise up to eight texts. Only tales and novels were considered (narrative genre), since working with lyric (poetry), drama, or children's magazines would have required adopting different theoretical approaches. Additionally, the narrative genre shows a preeminence in the market during the relevant period, which emphasizes the importance of its exploration. The theoretical perspectives that nourish this analysis come from literary and cultural studies, particularly from contemporary narratology and from the sociology of the body/biopolitics, respectively. Important as well are the approaches to the phenomenon of silence from Robin Patric Clair's feminist point of view; her concepts of "reification" and "signifying subjectivity" will help to support the closing discussion of the critical reading of the children's literature corpus. These concepts, according to Clair, act as discursive/rhetorical "framing devices," which result in muting minority groups.

Children's Bodies: Presence, Absence, and Displacement (1920-1970)

According to Bryan S. Turner, the anthropological and sociological study

of the body began in the nineteenth century and was related to the rise of academic, cultural, and artistic movements such as feminism, biopolitics, and postmodernism in the context of the end of World War II (25). Since then, the corporeal dimension has become more visible, impacting the sphere of literary studies (Punday 12) and influencing children's literature studies as well, as shown by David Gooderham, Roderick McGillis, and Maria Nikolajeva ("Recent Trends").

The ways in which children's physical depiction is configured in literature represents a fruitful area in which to look for silenced elements. Therefore, in what follows, I will address muted and overrepresented bodily characteristics in Chilean children literature (narrative productions).

During the period examined, at least three big trends regarding the literary ideas of body can be observed. In the first place, between the 1920s and 1930s there is a clear lack of interest in describing almost any bodily dimension of child characters. In these decades, there is also a noticeable management of children's bodies from an action-oriented perspective, which places children's activities as models of behavior, based on Christian values. In the second place, mostly during the '40s and the '50s, the centrality of children's undescribed and Christianized bodies is displaced for the preeminence of nonhuman and adult moral mentor characters. Finally, in the period of the '60s and '70s, nonhuman and adult characters stop being vehicles for standards of behavior and start to be, mainly, instruments to disseminate cultural diversity and native heritage. During this period, child physicality reappears, as I will show in what follows.

Children's corporeal figures found in narratives produced in Chile between the 1920s and 1930s are rarely described, except for very general and normally stereotypical Occidental beauty designations, such as "blue eyes" and "blond hair," for example, in tales such as *Lo que cuentan las hojas: historias para niños* (*What Leaves Tell: Stories for Children*; 1923; Lastarria). It is even more common to find no reference at all to children's bodies except for their names. When descriptions are found, like in *Las aventuras de Juan Esparraguito o el niño legumbre* (*The Adventures of Johnny the Little Asparagus or the Lentil Boy*; 1938; Edwards), they do not necessarily depict a realistic child. In this book, Juan's portrayal, which reinforces his subtle and delicate vegetable tissue structure (14), stands for an allegorical construction of childhood as per a Rousseauian hint.[3]

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Another clear trend in the articulation of corporality is the focus on action-oriented descriptions. In some cases, a tale takes its complete meaning from the children's bodily activities, which serve as models of virtue mostly based on Christian values. These include a high sense of duty, charity, material detachment, and contempt for physical pleasure, as well as feelings of respect and devotion toward parents. Passages in which children's bodies serve as the framework for these values are found in texts such as *Lo que cuentan las olas* (*What Waves Tell*; 1923; Lastarria)

and *Lo que cuentan las hojas: historias para niños* (*What Leaves Tell: Stories for Children*; 1923; Lastarria). In the book *Páginas infantiles* (*Children's Pages*; 1918; Ossa), many passages characterizing boys' and girls' bodily actions are related to helping people from a lower social status (5). In tales from this book, children also normally put their body at the service of their sick or widowed mothers' needs. This is the case in the tale "Filial Tenderness," which features a girl who spends her pocket money on a Christmas present for her sick mother. In order to do so, the child spends a long period without the benefits of her income. During this period, there are no signs, for example, of desire for sweets or other goods. Thus, physicality (bodily sensations, explorations, and subjectivity) is suppressed and children's bodies become instruments of family and social duty.

Physicality (bodily sensations, explorations, and subjectivity) is suppressed and children's bodies become instruments of family and social duty.

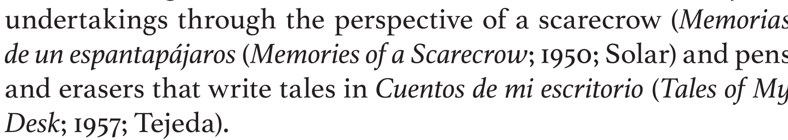
The undescribed and Christianized children's bodies present in the '20s and the '30s start to disappear in the following two decades. In their place, adult tropes like the mother, father, or grandmother become the protagonists. They are presented as exemplary guides of wisdom and moral integrity. Child characters, in turn, occupy secondary positions, mostly taking part as quiet narratees. This is observable in *Juanilla, Juanillo y la abuela* (*Juanilla, Juanillo and the Grandmother*; 1940; Morel), in which the grandmother's ideas and actions determine the ideological traits of the story.

In a tale from the book *Cuentos para ti, nena* (*Tales for You, Girl*; 1941; Morvan) entitled "The Little Bird," a mother of two children, María, rescued a baby bird that had fallen out of its nest. The story aimed to teach María's children the importance of following their parents' advice. The children, Teresita and Enrique, are never described in any aspect and they hardly talk throughout the story. A similar stance showcases adult characters in *Cuando el Viento Desapareció* (*When the Wind Disappeared*; 1946; Solar) and in *Una llave y un camino* (*A Key and A Road*; 1955; Petit), in which wise old men and women are the possessors of all the knowledge that children require to face life sensibly.

During the '40s and the '50s, adult as well as child characters are displaced by the personification of talking animals and plants.

During the '40s and the '50s, adult as well as child characters are displaced by the personification of talking animals and plants, which become the core in stories such as *Crimen en la calle Bambi* (*Crime at the Bambi Street*; 1946; Chevalier), in which dogs solve mysteries. The desires of a young tree for a new kind of life is measured against the importance of traditional agricultural ways of living in the Chilean central valley in *Alamito, el largo* (*The Little Poplar Tree, the Long One*; 1950; Allamand). Other books in which animals are the protagonist are *Medallones de sol y medallones de luna* (*Sun Medallions and Moon Medallions*; 1956; Alonso), *La Hormiguita Cantora y el Duende Melodía* (*The Little Singing Ant and the Melody Dwarf*; 1957; Morel), and *Peloduro y su comparsa* (*Peloduro and His Troupe*; 1957; Mankowitz).

In the second place, animated objects such as toys acquire prominence in literary productions in these decades. This may be seen in the magical adventures that the girl in *The Porota* (*The Bean Girl*; 1947; Solar) experiences with her talking dolls. In other works, we observe the countryside undertakings through the perspective of a scarecrow (*Memorias de un espantapájaros* (*Memories of a Scarecrow*; 1950; Solar) and pens and erasers that write tales in *Cuentos de mi escritorio* (*Tales of My Desk*; 1957; Tejeda).



The introduction of animals and toys somehow transforms—in an action of displacement—the bodies of children into malleable idealized corporalities that function as icons of fragility, as well as models whereby good or bad behavior is rewarded or punished. Guiding adults and fantasy characters allow for the implied reader to become acquainted with the complex life situations. Nonetheless, from around the '60s onward, animals, toys, and adults are not the role models anymore. Using Diamela Eltit's term, they become "function-bodies" (15), utilized as vehicles for teaching sociocultural matters. For example, in *Amalia* (*Amalia*; 1975; Errázuriz), the narrative addresses sociability and discrimination through the perspective of a hen. The presence of animals in other books is related to critical ecological perspectives, as is the case in *Había una vez...un planeta llamado Tierra* (*Once Upon a Time... A Planet Called Earth*; 1979; Schkolnik). In the novel *El zorro Matías* (*Matías the Fox*; 1978; Arancibia), animals do not displace/embody child corporality, but they behave in an adult fashion (smoking and driving), promoting community organization and animal rights.

Although during the '60s and the '70s child characters reappear more visibly, they continue to be portrayed, in many cases, as narratees whose aim is to receive instruction that is not fundamentally religious anymore but sociocultural. Children's bodies are literarily formulated to show intercultural tensions. This is done through the designing of *ethnic child corporalities*. This is the case of child characters linked to the Kawésqar and Mapuche first people societies in the works *Cabeza Colorada* (*Red Head*; 1972; Peri Fagerstrom) and *Manqui y su guanaco* (*Manqui and His Guanaco*; 1975; Srepel), respectively. A similar book, *El negrito zambo* (*Little Black Sambo*; 1899; Bannerman), circulated since '72 as an anonymous tale, edited by an important left-wing publishing house (Editora Nacional Quimantú). While it is not an original Chilean book, it is a familiar example of the types of texts that were popular at this time. The rise of these racialized corporalities contrasts with the usually white-angelic-looking child characters from the '20s and '30s, thus disarticulating a single referent of childhood and introducing discourses of cultural diversity. Both *Manqui* and *El negrito zambo* were published by the iconic publishing house Quimantú, closed during

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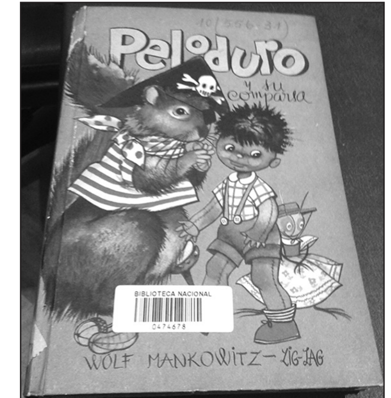
the military dictatorship that ruled the country from 1973 to 1989. Indigenous characters only reappear with visibility, precisely, after 1989, as I have shown elsewhere (Ibaceta, "Chilean Children's Literature and National Identity" 56).



Finally, during the '70s, animated object characters decline significantly, and animals' and plants' corporal presence does not stand as a guiding and mentoring tool anymore but serves as a vehicle of cultural and natural heritage. This cultural physicality appears linked to local Latin American Indigenous legends such as the tale "Mapuche Shepards" (Chile) and "Uncle Rabbit and the *aluá*" (Brazil), among others found in *Érase una amapolita* (Alonso). In the texts by Quimantú, attention is drawn to the mindset of Kawésqar and Mapuche cultures, like pre-Hispanic languages and traditions.

The articulation of body literature acts alongside the configuration of narrators when silencing or making the figure of childhood visible, as seen in the next section.

Voices: Presence That Mutes and Absence That Speaks (1920-1970)

According to Barbara Wall, the narrator's voice impacts the very nature of literature produced for children since it is the way of *talking* to them, the way of crafting narrators for them, that makes children's books a distinguishable phenomenon from adult's literature (2). For their part, Goodenough et al., influenced by discussions about otherness in cultural studies, examine children's language as some of those voices before marginalized. One of the axial discussions in this volume is the fact that children's voices are normally mediated, appropriated, or modified by adults. There are other Anglophone studies that have shown that the selection of a particular grammatical persona affects the level of engagement and the sense of intimacy produced by a narrator's voice (Schwenke) and that young readers are given more freedom to interpret texts when adult intrusive (overt) narrators are displaced by children's narrative voices (Nikolajeva, "Toward"). All of these works raise questions about the crucial role that narrators can have on the narrative mechanisms that silence subjects in children's literature. Borrowing a phrase from Clair, I think that looking at narratological elements allows us to "disclose the silencing elements of discourse" and to identify the missing features that speak precisely through their absence (69). Accordingly, in what follows the aim is to show how the particularities of narrative voices not only have an influence on potential readers but are also involved in a kind of *management* that determines who is allowed to talk and who is not, in the case of Chilean children's narratives that are still little explored.

According to Barbara Wall, the narrator's voice impacts the very nature of literature produced for children since it is the way of talking *to them, the way of crafting narrators for them, that makes children's books a distinguishable phenomenon from adult's literature (2).*

Páginas infantiles (Ossa) will set the narratological trends that are prevalent in the period addressed in this section. These trends show a slow evolution and significant changes only by the end of the '70s. Some of the major trends identified during the period addressed in this section (1920-1970) are related, in the first place, to narrative mechanisms (heterodiegetic, ideologically intervening, action-oriented, and third-person narrators) that seem to let children speak, but in fact they position adult characters and narrators in a central position. This is visible mostly during the '20s and the '30s. In the second place, from the '40s, some children's voices start to emerge, disputing a place to adult and anthropomorphized characters. This situation changes from the '60s onward, when covert (less evident) undramatized narrators and internal focalization enhance children characters' presence and voices.

The narratological characteristics that are commonplace in narratives written for children in Chile between the '20s and the '30s, can be evidenced by looking at *Páginas infantiles.* This is a book of tales that presents a heterodiegetic, third-person, action-oriented narrator. The stories are centered in portraying children's prized pious and filial actions. The opening tale features the story of a nine-year-old boy, Panchito, who gives away his savings to a poor woman. The charitable action is rewarded by a wealthy uncle, who buys Panchito a box of tin toy soldiers for which he had long wished and had not had enough savings to purchase. The uncle's voice orientates the ideological position and a sense of closure for the story, stating, "[N]ephew you have a good heart; you are poor, but you know how to help others who are poorer than you. You deserve a reward" (6). By giving centrality to the voices of adult characters in this direct and clearly ideological intervening way, the action-oriented narrator makes children's actions an instrumental piece that speaks out of adults' expectations. This is reinforced in *Páginas infantiles* by the direct intervention of the author's preface, which highlights her intention "to awake in the children's souls the pure feelings of charity and love for duty" (3).

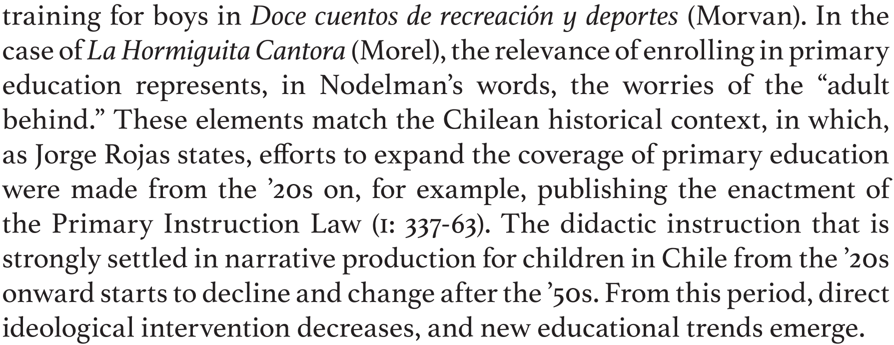
The inhibition effect that the heterodiegetic, ideologically intervening, action-oriented and third-person narrator has over child figures in *Páginas infantiles* is emphasized by the type of zero focalization found in the text. Even when the narrator accesses children's thoughts, common human feelings such as rage and envy are conveniently absent. Panchito, for example, is not given the possibility of fully expressing his disappointment when he cannot get the toy. His thoughts are portrayed as naturally and automatically devoted to charity, without showing doubt or a discerning process of assessing his own behavior. This kind of focalization creates a certain *presence* of children that paradoxically *silences* a more reliable or a more "genuinely mimetic or rhetorically significant" fictional children's perspective, as stated by Goodenough et al. (2-3).

All the previous narratological mechanisms are visible in several books of the period (1920s and 1930s) as well, such as *Lo que cuentan las hojas:*

historias para niños (Lastarria), *Lo que cuentan las olas* (Lastarria), and *Las aventuras de Juan Esparraguito* (Edwards), but they start to change slowly during the 1940s and 1950s.

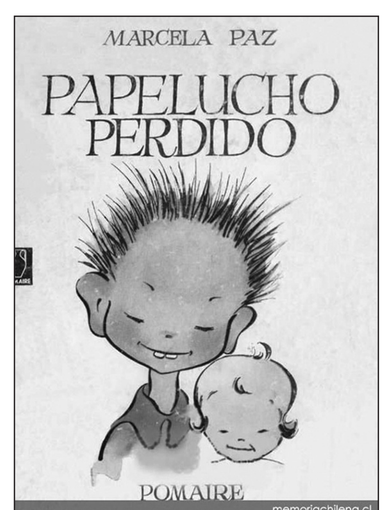
According to Manuel Peña Muñoz, in the 1940s, narrative voices in Chilean children's literature changed drastically, giving child characters' perspectives a central place (135). Peña Muñoz's statement is motivated by the publication of the Chilean milestone series of novels by Marcela Paz, published between 1947 and 1974, which features an eight-year-old boy who is an "agent and a dramatized first-person narrator" (Booth 149-65). An agent narrator, according to Booth, is one who not only tells the events but also participates in them and has an impact on plot development. A dramatized narrator, for its part, features a leading character, an ever-present figure who at the same time unwraps the story (Booth 149-65). Paz's series represents a radical change in contrast to previous narratives for children since it creates a child fictional subjectivity, inaugurating the fiction of a child consciousness through the creation of a playful and empowered child language (Ibaceta, *Lenguaje infantil*).

Another contesting work from this period is *La niña de piedra* (*The Stone Girl*; 1942; Blu), which features a statue created to represent the ideal of a quiet and kind childhood, which is subverted when the girl becomes alive and rejects the imposed model. This book as well as Paz's novels are not representative of the narratological and ideological trends found during the '40s and the '50s, as Peña Muñoz points out, but are exceptions. This is evident when analyzing other books from the period such as *Cuentos para tí nena* (Morvan), *Doce cuentos de recreación y deporte* (*Twelve Tales of Leisure and Sport*; 1944; Morvan), *Cuando el viento desapareció* (Solar), *La Porota* (Solar), *Medallones de sol y medallones de luna* (Alonso), *Cuentos para Beatriz* (*Tales for Beatriz*; 1957; Chevalier), and *La Hormiguita Cantora y el Duende Melodía* (Morel). In the first place, in these texts there are not first-person child narrators. In the second place, all of these books continue to present overt action-oriented, ideological intervening narrators and types of focalization that produce role models of children's thoughts or do not focalize through child characters. As in the previous decades, these stories deal with didactic instruction, but adults' concerns have changed. For example, direct references to Christian values are less common and new elements are introduced, such as the importance of physical



training for boys in *Doce cuentos de recreación y deportes* (Morvan). In the case of *La Hormiguita Cantora* (Morel), the relevance of enrolling in primary education represents, in Nodelman's words, the worries of the "adult behind." These elements match the Chilean historical context, in which, as Jorge Rojas states, efforts to expand the coverage of primary education were made from the '20s on, for example, publishing the enactment of the Primary Instruction Law (1: 337-63). The didactic instruction that is strongly settled in narrative production for children in Chile from the '20s onward starts to decline and change after the '50s. From this period, direct ideological intervention decreases, and new educational trends emerge.

During the '60s and '70s, the narratological trends that marked the previous decades are still visible in texts such as *Érase una amapolita* (Alonso), *Cuentos de por qué* (*Why Tales*; 1965; Schkolnik), and *El mundo de Colombita* (*Colombita's World*; 1972; Suárez). However, other books begin to show variations in terms of the level of dramatization of narrators in direct intervening mechanisms, person, and focalization, which permit a relatively higher agency of child characters' voices and perspective.



Firstly, narrators become "covert," not openly stating their morals (Nikolajeva, *Aesthetic* 182), by reducing their level of dramatization. Dramatized narrators are those who reveal themselves through clear markers when narrating (Booth 151-52), being a direct ideological intervention at the top end of dramatization. In this period, in books such as *Cabeza colorada* (Peri Fagerstrom) and *Manqui y su guanaco* (Srepel), in contrast, there are undramatized third-person narrators whose type of presence produces the effect of an "unmediated narration," as Booth calls it. This is a kind of narration where the image, voice, and judgment of the narrator are barely noticeable (152), and as a consequence, one can infer, reduce the centrality of an *adult wise perspective* and give more visibility to children's characters and their points of view.

Regarding the level of narrative intervening mechanisms, a less direct reference to the potential reader and narratees is made. For example, the number of authors' prologues decrease, in contrast to their common existence between the '20s and the '50s. In fact, prologues even start to be mocked in books such as *Matías el zorro* (Arancibia), where one of the characters writes the book opening, humorously parodying and criticizing the patronizing author's position (9). In *Cuentos de mi escritorio* (Tejeda), the author's prologue takes a humorous metafictional turn, explaining that the stories were written by his pens and desk articles and not by him (9-24).

Children characters' presence and voices are also enhanced by a focalization that does not openly present adults' concerns. Focalization in *Cabeza colorada* (Peri Fagerstrom) is delivered by an undramatized third-person observer narrator, which creates the effect of a child's view. In this text, the arrival of a Chilean government commission to an Indigenous Patagonian territory is narrated in a way that the arrived colonizer's clothing, behavior, and artifacts are described from an Indigenous character's point of view. One mechanism used for this is the absence of common Occidental world concepts such as "ball," using instead "magic stone" (Tejeda).

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The changes in narratological trends that give more visibility to child characters operate in connection to the development of the discourses that switch from the importance of

controlling child behavior and attending school to social phenomena, such as the formal incorporation of the Kawésqar Indigenous people to the Chilean nation (*Cabeza colorada*; Peri Fagerstrom). In a similar direction, in *Manqui y su guanaco* (Srepel), the focus is on the discrimination against a Mapuche Indigenous boy at school, and in *Matías el zorro* (Arancibia), messages about animals' rights are at the center. In these kinds of books, children become catalysts to explore cultural problems rather than role-model characters. Thus, although action-oriented narrators are still visible in the '60s and '70s, these do not aim to shape the potential readers' behavior but to achieve a desired level of cultural knowledge in them.

In these decades, first-person children narrators start to emerge in works such as *El mundo de Colombita* (Suárez), *Amalia* (Errázuriz), and *Las aventuras de Tres Pelos* (*The Adventures of Three Hairs*; 1975; Silva Ossa). Alongside these stories, Marcela Paz's series continues to show a similar kind of narrator established during the '40s.

Closing Discussion

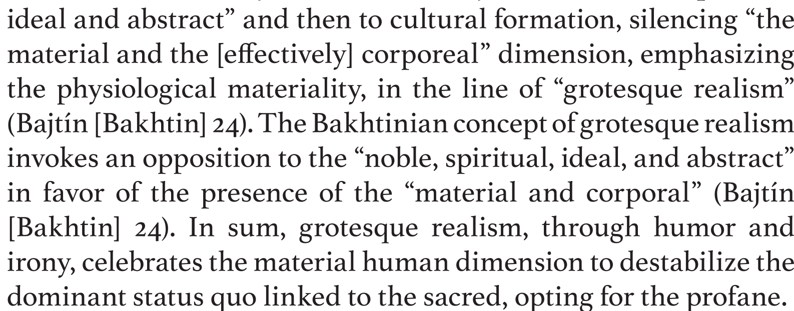
By looking at the construction of children's bodies and voices, it has been possible to answer crucial questions raised by Lisa Paul in *Reading Otherways* (1998), such as "who really speaks?," "who is silenced?," and "whose stories are these?" (16).

In terms of narrative voice, the silencing/revealing mechanisms showed, for five decades, a clear predominance of heterodiegetic third-person narrators, displaying zero focalization (Genette 301-03) with an adult perspective that does not allow child characters to tell their own stories or to present them from their perspective. The lack of first-person child narrators contributes, to some extent, to quieten children characters' subjectivity. These narratological mechanisms work together with the high level of direct ideological intervention (Genette 310-12), carried out by "overt narrators," whose voices make themselves evident and whose didactic guidance explicitly addresses potential readers (Nikolajeva, *Aesthetic* 181), operating as well as an action-oriented voice. The resulting effect of this is that stories are not children's ones. They are mostly about adults' duties and concerns. It is important to mention that similarly to what happened in Europe, in Chilean children's literature thought-oriented stories began to be published more widely only from the end of the '70s (Nikolajeva, "Imprints" 173).

Regarding the articulation of discourses about bodies, there is a marked trend of omitting physical descriptions and positioning the child body as an instrumental element to model children's behavior, mostly during the '20s and '30s. Then, in the following decades, child characters are noticeably replaced by adult and nonhuman ones. Finally, during the '60s and especially in the '70s, children's bodies reappear to drive discourses of cultural and heritage diversity.

Children's bodies are thus also managed to serve adults' interests. Therefore, children's narratives in Chile may be seen as the symbolic

institution that discursively incarcerates and disciplines the attempt to display bodily pleasure, contradiction, and subjectivity, similarly to material institutions created specifically for these purposes, such as schools during the eighteenth century in Europe (Foucault 39).



It is clear that child literary bodies are mostly devoted to the "spiritual, ideal and abstract" and then to cultural formation, silencing "the material and the [effectively] corporeal" dimension, emphasizing the physiological materiality, in the line of "grotesque realism" (Bajtín [Bakhtin] 24). The Bakhtinian concept of grotesque realism invokes an opposition to the "noble, spiritual, ideal, and abstract" in favor of the presence of the "material and corporal" (Bajtín [Bakhtin] 24). In sum, grotesque realism, through humor and irony, celebrates the material human dimension to destabilize the dominant status quo linked to the sacred, opting for the profane.

Only isolated examples, such as the series *Papelucho* by Paz, establish tight relationships with grotesque realism perspectives, which work on, for example, bodily sensations: pleasure, seductive potential danger (abject tendency), and pain, among others (Ibaceta, "El cuerpo del niño" 78). Additionally, in the tale "Conejín el tragón" ("The Greedy Little Rabbit") from the book *Aleluyas para los más chiquitos* (*Alleluias for the Smaller*; 1960; Brunet), a pantagruelist impulse to eat is humorously depicted.

The ways in which narrative voices and bodies are managed in children's narratives from the '20s to the '70s lead to a "signifying subjectivity" process (Clair 41). Clair uses this concept in the analysis of gender power relationships, particularly in "sequestering" victims' narratives in situations of sexual harassment, which nonetheless is worthwhile when looking at the way the voices and bodies of children are suppressed in literature. "Signifying subjectivity" makes reference to the ways in which discourse, through naming and labeling others, has the effect of placing them in a diminished and marginal position in terms of, for example, gender, race, and class (Clair 41). Another condition that leads to this signifying subjectivity process is *age experience*. From the way in which children and adult characters' voices and bodies are categorized, it is clear that because of their age experience, children are undervalued in a supposedly more knowledgeable "adult-centered" and "aetonormative" society. Duarte's "adult-centered" concept makes reference to the structural way in which Occidental civilizations order the social and power relationships with a clear hegemonic adult's perspective, leaving children, young people, and old people in subjugated positions (99-125). For her part, Nikolajeva uses "aetonormative" to highlight the adult's normativity that has molded children's literature since its beginning (*Power* 8). The preeminence of this adult's logic and interests is clearly visible in the way in which children's and adults' bodies and

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voices are organized and interact in the narratives here referenced. This is evidence of how children's books, as Vanessa Joosen points out, transmit "age-related norms" to new generations (9).

Finally, when trying to understand why the silencing of childhood lasts around five decades in Chilean children's narratives, the concept of "reification," taken also from Clair's work, is useful. "Reification" is a phenomenon that establishes certain concepts or ideas as inherent, thus naturalizing and obscuring the fact that these are only social conventions arbitrarily established by hegemonic social groups (81). A reificated idea is one that considers that childhood is valued exclusively according to its adult potential to become future integral adulthood, disregarding its present state. This idea, which lies in the visible trends in depicting child characters' voices and bodies, is conveyed and kept for decades, probably, because children's participation in family and social life began to be culturally considered in Chile only in the '60s, as shown in discussions on the history of childhood carried out by Rojas (2:84). This may explain, in part, the absence or secondary position of child characters in narratives.

Children's participation in family and social life began to be culturally considered in Chile only in the '60s, as shown in discussions on the history of childhood.

In sum, the reification and the signifying subjectivity processes that operate over the modes of representation of child characters' bodies and voices in Chilean children's narratives stand as discursive/rhetorical mechanisms that for almost five decades have mostly silenced the figure of childhood in literature aimed precisely at children.

Notes

1. Themes include dictatorship (Troncoso, "Un fatídico," "La afectividad," "La tematización"; Martínez; Muñoz-Chereau; García-González), national identity (Ibaceta, "Chilean Children's Literature"), and other specific topics (Andrade et al.; Casals).
2. Peña Muñoz's *Historia de la literatura infantil chilena* is a valuable treatise on children's literature authors, theater, ABC books, and children's magazines. This, nonetheless, does not focus on problematic sociopolitical or literary aesthetic aspects involved in the development of Chilean children's literature.
3. Namely, the child is depicted as a future promise, who can be efficiently *cultivated* thanks to his or her connection to nature, to wise educators, and to personal experience (Rousseau 5-6).

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The Winner Takes It All?

The Impact of Awards on the Internationalization of the Portuguese Children's Publisher Planeta Tangerina

by INÊS COSTA

Literary prizes are known to endow value to works and authors, conceding or increasing their symbolic capital, and granting them a wider visibility and, possibly, new audiences. It is also plausible, and often stated as true, that this kind of endorsement increases a work's chances of being translated and internationally disseminated. However, when it comes to children's literature, even though some authors have proven the positive effect of relevant prizes on domestic sales, research on the effects of prizes on internationalization—here intended as international dissemination and circulation—remains scarce. Drawing on an empirical analysis, using the Portuguese publishing house Planeta Tangerina as a case study, this article aims to ascertain whether there is evidence of a cause-effect relation between winning national and international artistic and literary prizes—or gathering praises of scholars and other renowned specialists—and the sales of the translation rights of the consecrated works to other countries.

The benefits of literary prizes to literature and society have been vigorously debated in the past years (Kidd and Thomas; English); however, there seems to be consensus that relevant awards endow value to a book or author (Kidd and Thomas; English), conceding them the symbolic capital defined by Bourdieu. Prizewinners are granted with "accredited visibility" (Thompson 276) and their possibilities to reach wider audiences are amplified. Ultimately, prizes can contribute to the inclusion of a given work or author in the canon of a literary system (Kolbas), and children's literature is certainly no exception (Kidd; Stevenson; Roig Rechou, Soto López, et al.). Regarding this literary subsystem, some scholars even give specific examples of lists and awards they claim to slowly contribute to the canon constitution, like the International Board on Books for Young People (IBBY) Honourable List or the White Ravens selection (Roig Rechou, Agra Pardiñas, et al.). On the same note,

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Erica Hateley argues that prizes and "best of" lists are, in fact, "the most commonplace and recognizable processes of 'legitimatizing'" a children's book (131). At the same time, the focus given to some works and authors by academics and researchers can also contribute to canonization (Hateley; Kidd), even though, as known, academia does not necessarily entail a popularity gain (Stevenson).

Internationalization—here intended as international dissemination and circulation, often via translation—also plays an important role in the legitimation of a given work or author (Sapiro, "The Metamorphosis"; Sapiro and Bustamante; Kolbas), or, when it comes to peripheral literatures, even a whole literary system. Sara Van den Bossche (180–84), in a study about the Swedish author Astrid Lindgren, states that, at one point, the recognition of Lindgren's work shifted *from*, first, the intrinsic qualities of the books and, right after, their commercial success and visibility in different media *to* the broad dissemination of her works, reflected by translations in several languages and the publication in numerous countries.

Internationalization—here intended as international dissemination and circulation, often via translation—also plays an important role in the legitimation of a given work or author (Sapiro, "The Metamorphosis"; Sapiro and Bustamante; Kolbas), or, when it comes to peripheral literatures, even a whole literary system.

There are multiple factors that can impact the internationalization of a literary work or author. On a macro level, the translation flows of the global market reflect a core-periphery structure that is determined by power relations between countries, linguistic areas, and even literatures (Heilbron and Sapiro). These dynamics may be reinforced or counterbalanced by political and economical state interventions in favor of translations (Sapiro, "How Do"). Examples of such interventions are the policies of financial support to translation and publication abroad or the diplomatic efforts to promote a country's or national literature's visibility in literary fairs or other international events. On a level where publishers actually take actions, initiatives such as fostering interpersonal networks, increasing the international exposure by attending literary fairs, opening and diversifying channels of communication, and implementing effective marketing strategies may increase the international visibility of a work or author and their potential dissemination abroad. On the other hand, to the import mediators, the selection and decision-making process may rely on indicators such as previous sales, reviews, reports or recommendations from peers, and general positive reception in other countries, besides, of course, the mediator's own judgment on the quality of the book and its adequacy to the publishing house's catalog and to the target context.

There are multiple factors that can impact the internationalization of a literary work or author.

In addition to contributing to the consecration of a given work or author, prizes are often included in this list of factors that influence the selection and acquisition of foreign rights. Bradford states that "prize-winning

books are always more likely to find international publishers than other books" (22). Indeed, when it comes to adult fiction, awards such as the Man Booker Prize or the Prix Goncourt—not to mention the Nobel—have proven to increase the international circulation of the prizewinners (Kovač and Wischenbart; Pickford), but the same correlation was not found in other prizes (Kovač and Wischenbart; Spencer), and it has not yet been proven in children's literature. Some authors attest the positive effect of relevant prizes on domestic sales—specifically the North American Newbery and Caldecott Medals (English 360–61; Kidd)—but research on the effects of prizes on internationalization still remains scarce. For this reason, drawing on an empirical analysis, this article aims to ascertain whether there is evidence of a cause-effect relation between winning national and international artistic and literary prizes—or gathering praises of scholars and other renowned specialists—and the sales of the translation rights of the acknowledged works to other countries and cultures.

Some authors attest the positive effect of relevant prizes on domestic sales—specifically the North American Newbery and Caldecott Medals (English 360–61; Kidd)—but research on the effects of prizes on internationalization still remains scarce.

Corpus and Methodology

The study focuses on the catalogue of Planeta Tangerina, an independent Portuguese publishing house that won, in 2013, the Bologna Children's Book Fair Prize for Best European Children's Publisher. Planeta Tangerina overcame the traditionally peripheral position of Portuguese literature, and its works and authors have gradually become internationally recognized. Over the past years, they have consistently received important distinctions and the attention of critics and scholars. It is fair to say that a share of this success is due to the publisher's efforts to increase its international visibility, namely by regularly attending literary fairs, fostering interpersonal networks, being well-informed about prize applications, and even creating a newsletter exclusively dedicated to foreign rights news. According to the data provided by the Portuguese General Directorate for Book, Archives and Libraries (DGLAB)—a public organism under the auspices of the Ministry of Culture—in the last two decades, Planeta Tangerina was also the publishing house that sold the largest number of translation rights among Portuguese children's publishers.

Thus, the corpus comprises the books published by Planeta Tangerina between 2004 and 2018—the first fifteen years of activity of this publishing house—and considers the foreign rights negotiated until the end of 2019. Focusing specifically on the internationalization of Portuguese literature, the corpus excludes the few translated works of the catalog, dismissing, as well, nonfiction guides about nature, history, or drawing, for their presumed didactic main purpose, which sometimes comes at the expense of aesthetic concerns. This corpus enables the control of a few variables that might have a bigger impact on internationalization than prizes (see Heilbron and Sapiro). For example, all the works belong to the same

linguistic area and peripheral literature—Portuguese—which restrains the effects of the asymmetrical flows between core and peripheral positions on the world market of translations (see Heilbron). The works were also created by a small group of authors—most of them are part of the core team of Planeta Tangerina—which indicates a tendency toward equivalent levels of artistic quality. Lastly, the international publicizing of the works is ruled by the same communication and marketing strategy and the foreign rights are negotiated by the same team. Planeta Tangerina also publishes a small number of titles yearly, which makes it possible to equally promote each book release.

The data concerning the prizes and mentions received by each work were gathered from the publishing house website. This methodological option is at risk of neglecting local or minor awards; however, considering the fact that by 2005 new prizes were being created at a rate of one every six hours (English 20), it is sensible to acknowledge the limits of tracing all the possible recognitions. Nonetheless, awards have different levels of relevance and one can argue that less relevant and well-known prizes would not probably have a major impact on internationalization. It is also reasonable to consider that the publishing house chooses to highlight the most important prizes and nominations, which is confirmed by further research on the main platforms of literary news. The data of the foreign rights transactions—specifically, the year in which the translation rights of each work were sold to a particular linguistic area—were kindly provided by the publishing company, though they could also be gathered

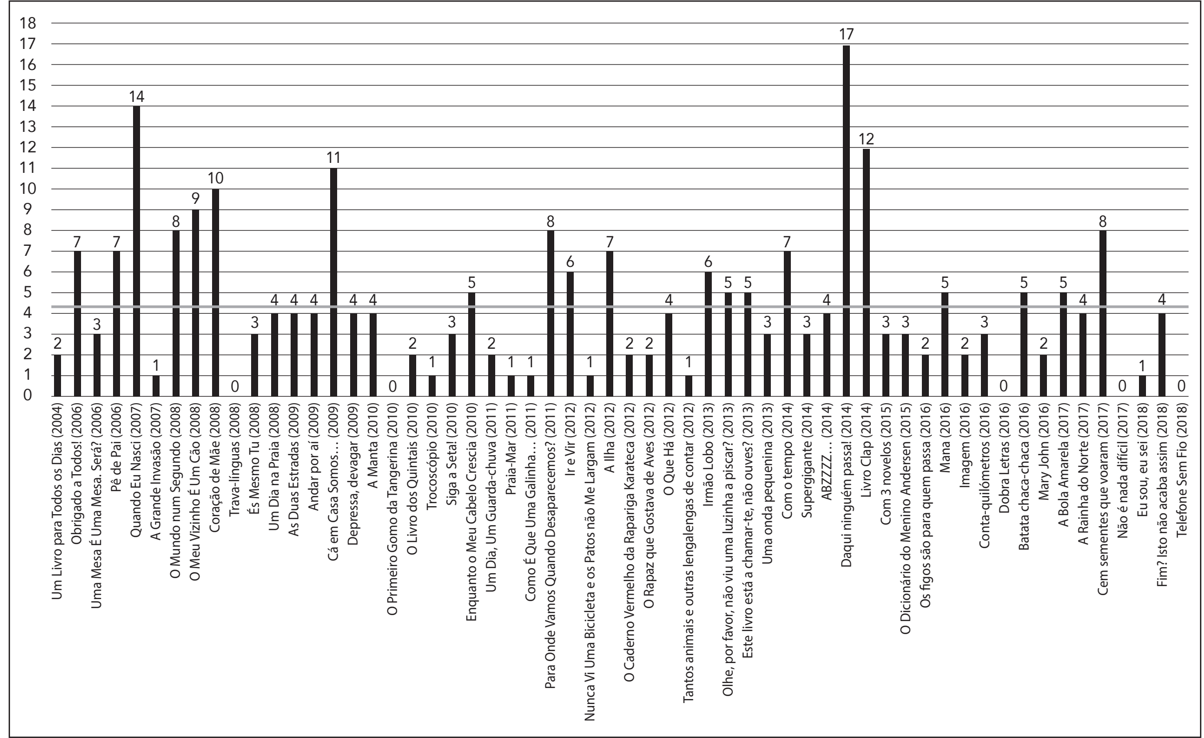
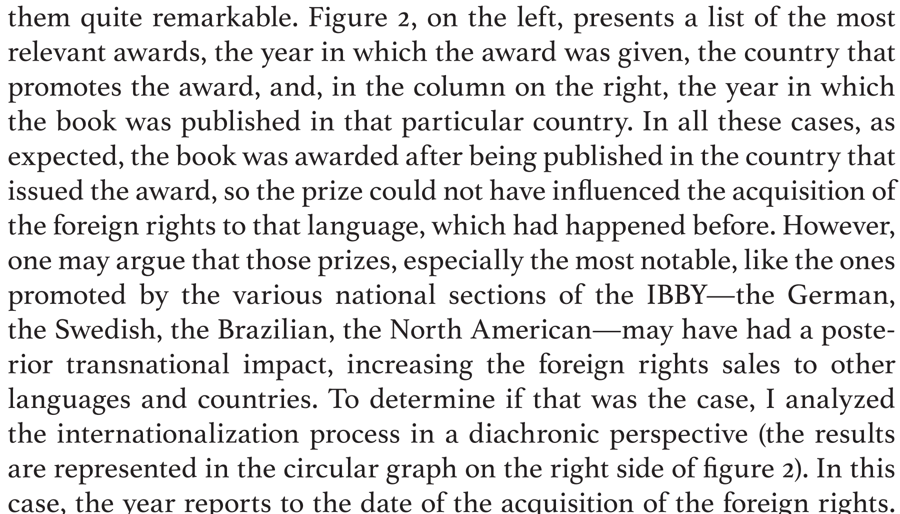


Figure 1. Total of foreign rights transacted per work.

from the annual promotional catalogs of Planeta Tangerina. Relating the collected information, I aim to answer the question: do prizes influence the foreign rights acquisitions?



Findings

The graph in figure 1 may help us to visualize a few aspects. The horizontal axis displays the titles of the corpus, ordered by their original publishing date. The vertical axis indicates the number of foreign rights sold until the end of 2019. The horizontal line marks the average number of translations per work, which is about four. The peaks on the graph reveal the works whose translation rights were sold to a larger number of languages. These results might trigger questions such as, Are they also referring to the most awarded titles? And, if so, are the two achievements linked? To answer these questions, I shall focus on the most significant examples. The most internationalized book, *Daqui ninguém passa!* (*Don't Cross the Line!*; 2014), won, indeed, several prizes, some of them quite remarkable. Figure 2, on the left, presents a list of the most relevant awards, the year in which the award was given, the country that promotes the award, and, in the column on the right, the year in which the book was published in that particular country. In all these cases, as expected, the book was awarded after being published in the country that issued the award, so the prize could not have influenced the acquisition of the foreign rights to that language, which had happened before. However, one may argue that those prizes, especially the most notable, like the ones promoted by the various national sections of the IBBY—the German, the Swedish, the Brazilian, the North American—may have had a posterior transnational impact, increasing the foreign rights sales to other languages and countries. To determine if that was the case, I analyzed the internationalization process in a diachronic perspective (the results are represented in the circular graph on the right side of figure 2). In this case, the year reports to the date of the acquisition of the foreign rights.

Country	Year / Award	Publishing Date
Portugal	2015 / National Cartoon Prize — Best Illustration for Children's Book (Portuguese Author)	2014
Italy	2015 / Selection "I migliori libri per ragazzi del 2015" (Centro per il Libro e la lettura/ BIENNALE DEI RAGAZZI)	2015
Germany	2017 / Deutscher Jugendliteraturpreis (Best Picturebook) 2017 / Gustav Heinemann Peace Prize 2017 / German Children's Literature Award—Picturebook (IBBY, Germany)	2016
Spain	2017 / Liberisliber Xic 2017 (Catalan prize for children and youth literature)	2017
Sweden	2017 / Silver Star—Peter Pan Prize (IBBY, Sweden)	2016
Brazil	2016 / Highly Recommended FNLIJ—Portuguese Literature	2016
USA	2016 / The most astonishingly unconventional children's books of 2016 (School Library Journal) 2017 / USBBY Outstanding International Books List	2016

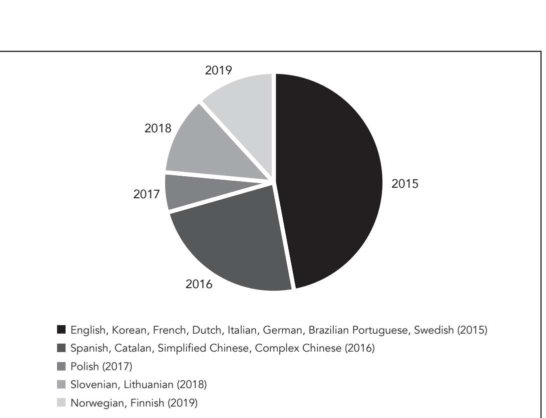


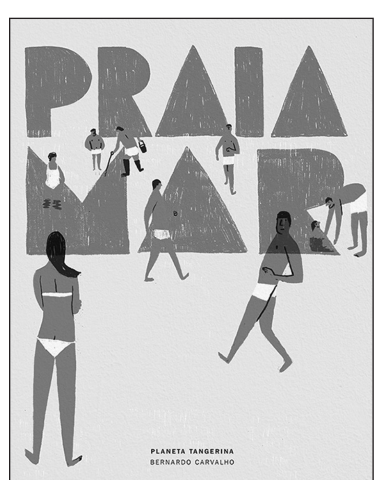
Figure 2. Awards received by *Daqui ninguém passa!* (*Don't Cross the Line!*) (left). Circular graph indicating the year in which the translation rights of *Daqui ninguém passa!* were sold to each language (right).

As illustrated, most of the acquisitions—twelve of them—were concluded in 2015 and 2016. However, the table on the left indicates that most of the awards were given in 2016 and 2017, especially 2017. With these data, it is thus plausible to infer that the awards did not influence the transnational acquisition of rights.

In the top three of the most internationalized books, one finds a peculiar example. The foreign rights of *Livro Clap* (*Clap, Clap!*; 2014) were sold to twelve different languages, which demonstrates the popularity of the book among publishers around the world, probably due to the edgy design proposal and its strong appeal to younger children. Surprisingly, it was not as popular among the awarding institutions. In fact, *Livro Clap* never won awards, and neither has it been nominated to a major prize. It is, indeed, recommended by the Portuguese national reading program, but most of the books of Planeta Tangerina are as well, so it is not a distinctive recognition. The author, Madalena Matoso, has won several reputable national and international awards with other works, which makes the lack of recognition of this book quite unexpected.

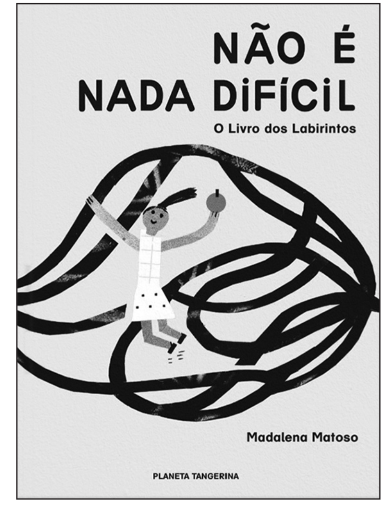
The opposite situation occurs with the book *Praia-mar* (*High Tide*; 2011). This wordless picturebook caught the attention of prominent children's literature scholars and reviewers. Sophie Van der Linden, the author of *Lire l'album* (2006), claims that

> Praia-Mar est un album de très belle facture, d'un format généreux, sur lequel s'épanouissent aussi langoureusement qu'élégamment les superbes images de Bernardo Carvalho. Le créateur nous surprend une nouvelle fois par le renouvellement de son style pourtant toujours synonyme de maturité et de maîtrise.... [U]n livre élégant, même exigeant dans sa réalisation, qui sait pourtant rester très "populaire", tout aussi bien dans son sujet que dans son traitement. Un album destiné à être partagé, comme un album de famille. (Linden, "Praia Mar")
>
> Praia-Mar is a beautifully crafted album, of generous dimensions, on which the superb illustrations of Bernardo Carvalho flourish as languidly as elegantly. The author amazes the reader once again with the renewal of his style, which is always synonymous with maturity and mastery. [A]n elegant and challenging book, that nonetheless may still remain very "popular", just as much in its subject as in its treatment. An album meant to be shared, like a family album. (author's translation)

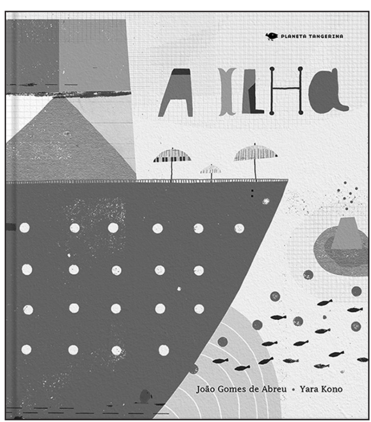


Martin Salisbury also praised *Praia-mar* by including the work in his *100 Great Children's Picturebooks* (2015), which was intended to be a selection of the best children's picturebooks published around the world in the last hundred years. Salisbury even uses one of the illustrations of *Praia-mar* on

the first decorative pages of his book, right next to the table of contents, which is definitely a sign that he values the artistic work of Bernardo Carvalho, the Portuguese author of *Praia-mar*. In Portugal, the book was also very well received by critics: it was selected for the national reading program, it won the LER/Booktailors award for best original illustration, and it was included on the selection of the "Best Portuguese Book Designs 2010-2013." Internationally, *Praia-mar* three times entered the "100 Outstanding Picturebooks" list, promoted by dPICTUS and presented annually at the Bologna Children's Book Fair, and it was a finalist at the fourth CJ Picture Book Festival, in South Korea. Nonetheless, despite the recognition of its artistic value, the book did not capture the interest of foreign publishers. In fact, the foreign rights were only sold to French, though one should underline that they were acquired by the prestigious publishing house Gallimard. This information is by no means insignificant, as Sapiro ("Translation") demonstrated that the symbolic capital of a publisher has an impact on the selection of books to be translated. In this case, the acquisition by Gallimard should have worked as a mode of consecration, encouraging other foreign publishers to buy the translation rights of *Praia-mar*.



Another surprising example refers to the book *Não é nada difícil* (*It's Not That Hard*; 2017). This work won the most important award in Portugal for illustration, promoted by DGLAB, whose aim is to promote Portuguese literary works and authors internationally. In addition to the individual pecuniary reward, this prize endorses and financially supports the presence of the winner at the Bologna Children's Book Fair in the following year, and the work is highlighted in flyers that are distributed to foreign publishers at the same event. Aside from this award, the book was selected for the Illustrators Exhibition at the Bologna Children's Book Fair and was distinguished in the New York Rights Fair as one of the thirty most interesting visual works around the world. Nonetheless, the rights for all languages are still available, which seems to indicate that foreign rights acquisitions may not be influenced by awards and distinctions or may not immediately follow these kinds of achievements.



Similar patterns were found in works that were distinguished by more internationally renowned institutions. For example, the works selected to the White Ravens catalog are not among the most translated. Disregarding the novels for adolescents and young adults—as the decision of acquiring the translation rights of these works may be more complex, involving additional factors—the internationalization of picturebooks such as *A manta* (*The Quilt*; 2010) and *A bola amarela* (*The Yellow Ball*; 2017) was not influenced by their inclusion on the prestigious White Ravens catalog. Besides Portugal, *A manta* was only published in Brazil, France, and China. This means not only that its rights were sold to fewer languages than the average number of foreign rights transactions, but, in fact, half of the contracts were negotiated before the distinction. The same happened

with *A bola amarela*. It entered the White Ravens catalog in 2018, and all the foreign rights (five) were purchased in 2017. Let's take the picturebook *A ilha* (*The Island*; 2012) as a final example. This work received a Special Mention in the Opera Prima category of the BolognaRagazzi Awards, which, it is safe to say, is one of the most notable distinctions in the universe of children's literature. The book was sold to seven different languages: above the average, but still a modest achievement when compared to numbers above ten in the most popular cases. The data also show that three of these languages form the top three languages to which a larger number of works of Planeta Tangerina were translated (Brazilian Portuguese, Korean, and Simplified Chinese). It is thus audacious to associate these acquisitions with the prize. The other languages are Complex Chinese (by the same publisher that bought the translation rights to Simplified Chinese), Italian, Polish, and Turkish (this one was later canceled). The translation rights to Polish were acquired in 2018—five years after the distinction—and before that, seven other works of Planeta Tangerina had already entered the Polish children's book market, which, again, makes it unlikely that the prize had made a fundamental difference.

At this point, a meaningful connection between awards and foreign rights sales has not yet been found, but I have been mainly focusing on individual works. Planeta Tangerina, as a publishing house, itself won an important award in 2013, the Bologna Prize for the Best European Children's Publisher of the Year. The wide visibility of this award leads to the question whether it influenced, in general, the posterior sales of the foreign rights owned by Planeta Tangerina, as, presumably, the distinction brings awareness to the works and catalogs of the awarded publishers. There isn't an objective and simple way to answer this question, but, combining the data gathered in this research, I tried to analyze if an intensive growing trend of the foreign rights sales might have started in 2013. The graph on the left in figure 3 indicates the total amount of foreign rights sales per year, between 2004 and 2019. One must look at this information with cautious reserve. First, because publishers bring new books into the market every year, in theory, the number of available translation rights increases from one year to the next. On the other hand, the translation rights of a particular work to a certain linguistic area are a limited tradable good, since the rights of a book that were sold to English or French cannot be sold again, to the same languages, for a considerable period of time. Hypothetically, if publishers could sell all their available rights in 2019, it would mean that in 2020, they would only be able to sell the rights of the books published in that year. Having in mind these limitations, I reckon it is still possible to use these data to cautiously analyze the foreign rights sales variations, especially because Planeta Tangerina has had a consistent and uniform annual publishing schedule over the years.

Figure 3 shows a slightly higher point in 2013, compared to 2012 and 2014, though the best years for foreign rights transactions were 2015 and 2016. However, it is interesting to juxtapose this information with that depicted in the graph on the right, which shows the year in which the first contract involving a new language was signed. For example, in 2018,

the number of transactions was the lowest since 2012, but in this year, the translation rights were sold to seven new languages, which means that the books of Planeta Tangerina reached new markets. In theory, if

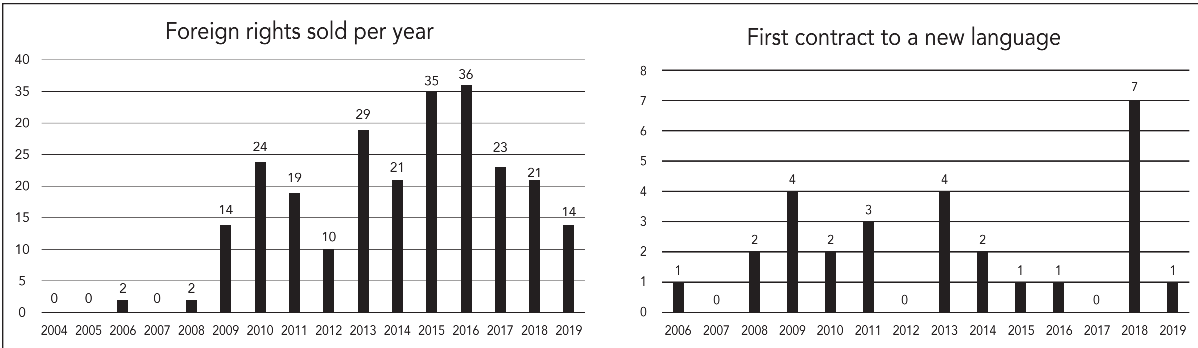


Figure 3. Number of foreign rights sold by Planeta Tangerina per year, from 2004 to 2019 (left); year in which the first contract to a new language was signed (right).

these books are well received, it is possible that other works of the catalog end up being exported to that particular market in the following years, reinforcing the internationalization of the publishing house and its authors. This may force us to rethink the comparison between 2013 and 2015/2016 because, although the number of transactions was higher in 2015 and 2016, only one different market—that is, a linguistic area—was reached. One may conclude that the higher number of sales represents, in fact, a consolidation of the presence of Planeta Tangerina in markets that it had already entered, probably from a continuous relationship with foreign publishers with whom Planeta Tangerina had already worked before. Having this in mind, 2013 may have actually been a good year to bring awareness to the publishing house, considering the little peak on the sales as well as the achievement of reaching four new linguistic areas, Chinese being one of them.

Final Considerations

The internationalization of a given work or author depends on multiple factors that are often closely intertwined. Receiving awards and praises by scholars and critics is usually considered to be one of them, though it is seldom empirically proven. The focus on the catalog of a single publisher offers the possibility to control some of the other factors that influence internationalization, namely the symbolic capital associated with the linguistic area, with the subliterary system, and with the publisher itself. In this case, it was also possible to assure the same marketing and promoting strategies and similar levels of literary and artistic quality. In these conditions, the results do not corroborate a hypothetical direct correlation between prizes and foreign rights transactions, and there is no solid evidence that the important award conceded to the publishing house had a major impact on the internationalization of its catalog.

The internationalization of a given work or author depends on multiple factors that are often closely intertwined.

This article did not aim to discuss the difficulties involved in the exportation of national literatures to wider international markets—which in some countries is difficult to establish anyway (Ventura). It was proven that some works reached foreign markets while others did not, even though they all integrate the same peripheral literature. However, it was interesting to observe opposite behaviors on the internationalization of works by the same author. In fact, in a few situations, the same illustrator is both the author of (1) the work that did not receive any award or nomination but reached a wider international audience and (2) the book that was one of the most awarded titles of the catalog but of which all the foreign rights remain available.

Kovač and Wischenbart argue that "the international markets for translation rights, notably in fiction, do not obey any simple set of rules or forces" (51). In fact, they are driven by inexplicable and undisclosed decisions, governed by an often called professional instinct (Kovač and Wischenbart 51). Whether or not it is possible to identify an objective reason behind the decision of acquiring the translation rights of a work, this study points out that awards do not seem to be a decisive selling point, especially if others, like commercial potential or adequacy to the foreign publisher's strategy and catalog, are missing.

Nonetheless, one should not dismiss the impact that international awards may have on peripheral literatures, being of great help to make these literatures visible to foreign publishers. The recognition abroad of a small group of Portuguese authors may open the doors of internationalization to others, which, in the end, may change or at least counteract the low symbolic capital and peripheral status of Portuguese children's literature.

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In Conversation with Beverley Naidoo:
On Crossing Boundaries through Reading and Writing

by JULIA HOPE

Beverley Naidoo has written novels, picturebooks, short stories, two plays (stage and radio), and adult nonfiction. Her new novel *Children of the Stone City*, will be published in 2022. Her early works were written in exile in the UK but set in her birth country South Africa, with *Journey to Jo'burg* (1985) banned there until 1991. Her PhD (1992) investigated the potential for challenging racism through reading literature in school. After South Africa's 1994 "transition" Naidoo turned to writing about children from other African countries, as in *The Other Side of Truth* (2000, Carnegie Medal), its sequel *Web of Lies* (2004) and *Burn My Heart* (2007, Children's Africana Honor Book Award).

Julia Hope (JH): When I was writing my book *Children's Literature about Refugees: A Catalyst in the Classroom*, I interviewed Beverley as part of my research and thought it would be interesting to turn this into a journal article, with an "in conversation" format, which we presented originally as part of a conference on "Writers and Their Education," hosted at Oriel College, Oxford. We've called it "Crossing Boundaries through Reading and Writing."

Photo Credit: Linda Brownlee

Born into a white, middle-class family in Johannesburg, South Africa, Beverley Naidoo grew up under the oppressive apartheid regime until the age of twenty-one. She has written a variety of children's and young adult novels, picturebooks, collections of short stories, plays, and adult nonfiction. Her books have won many awards, including the Carnegie Medal for *The Other Side of Truth*, and she also published her PhD, called *Through Whose Eyes? Exploring Racism, Reader Text and Context*, which investigated the possibilities of challenging racism through reading in a school context. In this conversation, I will ask Beverley to talk about her own education, school themes that arise in her writing, her PhD, and wider perceptions of the educative power of literature.

Beverley, I hope you don't mind my remarking that you were born in 1943 in South Africa, five years prior to the apartheid regime being voted

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into power by a white electorate. Where exactly were you born, and can you describe this place briefly?

Beverley Naidoo (BN): I was born in Johannesburg. I grew up mostly in a small two-bedroom flat in the northern suburbs of Johannesburg, and while we lived in the block of flats, Black servants lived in single tiny rooms above the garages. They were not allowed to use the indoor lift or any of the indoor stairs, so the people actually working there had to use the outdoor fire escape. An abiding memory, that I think will capture it, is of MmaSebate, who was nanny-cum-cook in our family, and essentially my second mother, walking down four flights of fire-escape stairs, with a huge pail of hot water on her head, because of course there was no hot water down in those servant quarters.

JH: Would you like to give the audience a taste of what your primary and secondary education was like as a middle-class white child growing up in South Africa?

BN: We were certainly middle class, but perhaps not entirely conventional in the sense that my parents—both my parents—were in the arts and actually had no interest in owning property. Their flat was rent-controlled and they were very happy just to pay rent. I started off in a state primary school, but then my parents had a close friend who left a legacy for my brother to go to one of the top boarding schools in South Africa, and I think at *that* point they thought that maybe they should put me into a place that was a little more genteel. They chose the convent around the corner, so that was interesting because—Jewish mum, Church of England dad, and Catholic convent—I don't know if my parents realized this, but actually the library was always locked! It had very opaque glass and looked very, very dusty inside. When I asked the vice principal if she would sign a card so I could join Johannesburg City Library—at that stage I had no idea that I was only being allowed access to it because of my skin color—she said, "And what would you be wanting to read more books for, Beverley? Have you not got enough with your textbooks already?" And of course, very typical of the 1950s, very narrow, very didactic, and compositions marked out of ten.

JH: And of course all white children and white teachers in your school?

BN: Yes.

JH: So let's move on to university. Which college did you attend, and what was it like? Was there any racial mixing at this point?

BN: Yes, there was. And I should have said that the books I got were really through home—well, my parents had books at home, and they were creative folk. They were making up stories about little animals, amongst other things. My dad was a musician, and in his spare time he was putting

on musicals, which went on to the professional stage. So I went into University of Witwatersrand and—

JH: Can you tell us where that is?

BN: Johannesburg. The Witwatersrand is the reef where gold was discovered, and Johannesburg the town that grew up to support that whole gold mining. Look at a map of it and the lines are absolutely straight in the center, done with a ruler. So in 1958, the apartheid government passed a law called the Extension of Universities Act, which actually closed down what were largely white universities to Black students. In 1960, my last year in school, was the massacre at Sharpeville, which was not far away from Jo'burg, though I was totally oblivious to it at that time. I got to university in 1961 and there were still a few Black students, who had applied for special permission to go to "Wits," as we called it, because they couldn't go anywhere else for their particular course.

JH: So it was quite a liberal university?

BN: Out of about three thousand students, there were about a hundred students who were not classified white, and I was eternally grateful to my mum, who believed in not giving a young person too much pocket money: two and six, that was five sixpences a week, enough for a coffee a day. I took sandwiches—not very cool—so I didn't go into the canteen but looked for an amenable group of people to eat these with, and I found this little group of students, Black and white, outside the library on the lawn, and they had the best conversations. *That* was where I began to be challenged. My brother had already begun to challenge me. He had been off to university a year before me and I'd been "Miss Goody Two-Shoes" at that point. They did it in the best kind of way: "Haven't you heard? Don't you know what happened at Sharpeville?" Showing me pictures, etc. And this was an extraordinary group really. One of the people who regularly called by there was Dennis Brutus [who was employed on campus as a "tea-boy"]. He was *already* a considerable poet, but he was handing out copies of poems. I've got here—the original copy is at home—"Patriot Two":

> You may not see the Nazis
> in our streets,
> Certainly no coal-scuttle helmets
> or jack boots;
> the swastikas are few and far between
> drawn clumsily, mainly by pranksters:
> no greasy tarpaulins of flesh-soured smoke
> drag lazily across our roofs
> (Cleanliness!)

You know Dennis was handing these out! I frankly learned more on that lawn from those conversations and people like Dennis than I actually

learned inside the classroom walls. So that was really the beginning of my education.

JH: Okay, how did you come to move to the UK, and how did you continue your education?

BN: Well, in that kind of situation, neutrality is not possible. Once I began to realize what was going on, choices had to be made, and I didn't want to be part of the problem. So the inevitable thing was to get involved and, by this stage, it was underground student activity: leafletting, study groups, that kind of thing. Six months after I left university, in June '64, you had Mandela and Co. being sentenced to life imprisonment, and within about three weeks or so they decided to mop up everybody else in the lower echelons. I was a very little fish but 5 a.m. in the morning was… [makes a knocking sound] and it was the Special Branch at the door. It was a nationwide mopping-up. I was lucky enough to catch a glimpse of my brother, so I realized it wasn't just me, as he was carted off. Then again, this is my education—Pretoria Central Prison in the white women's section, including the death cell, and there were about eight of us. After a hunger strike—because we said "Charge us or else…"—and after about ten days, they said, "Right, we're dispersing you." This was "ninety days," infinitely renewable—and, by the way, "administrative detention" in this country, how different is that?—because there was no *end* period. We knew this could be indefinitely renewed. They told me, "You're so small, we can just forget you here." I got moved to Krugersdorp Prison and that was indeed solitary confinement, but again a *huge* education for me, seeing what actually went on inside that prison. But one of the women in our Pretoria section continued her hunger strike and I think they feared she was going to die, so [after eight weeks] they charged about eight people—men and women—and my brother was part of that. It became what was known as the first Bram Fischer trial. Bram Fischer was from a leading Afrikaaner family, studied here in Oxford, a QC—he defended Mandela—but he was also the leader of the South African Communist Party.

JH: So how did you come to move to the UK?

BN: Sir Robert Birley, former headmaster of Eton, had come out to South Africa as Visiting Professor of Education at Wits. Very unusual man who used to go into Soweto and teach. I was introduced to him, asked about my degree, and he said, "Oh, I think I can make a connection or two." I was given a choice of writing exam papers for an Oxford college, but I chose the new University of York, where the education department was being run by Harry Rée, former SOE with the French Resistance. He'd written *The Essential Grammar School*, then completely changed his view and became a strong proponent of comprehensive education. So that's where I went.

JH: So you fled South Africa and came to the UK?

BN: Yes, came to the UK. And how did Harry get me into education? He just said, "By the way, have you read Camara Laye's *L'Enfant Noir* [*Black Child*] and Edward Blishen's *Roaring Boys*?" I'd wanted nothing to do with education—I thought it was like my schooling—and then I suddenly realized—wow! It can be about racism, culture, class, and all these things are interesting, and I was turned on.

JH: And what did you study at York University?

BN: English and education.

JH: Right, another degree or...?

BN: Yes it was, a BA Honours. They gave me a year off. It was darn hard work [laughs].

JH: I believe you trained to be a teacher? Where was this, and how did you find teaching in the UK?

BN: Well, anything to do with Harry Rée I wouldn't have called training! I came down for two terms at Crown Woods Comprehensive in Eltham, in Michael Marland's English department. The third term was an extended essay—write what you choose. I was intending to go and teach English in Nigeria, so I wrote about teaching English in Nigeria—and passed. Then in the process of trying to save up the money to get to Nigeria, I met my husband and thought "change of plan." Stayed here and the only place that I could get a job at that stage [the end of August] was in a primary school in Newham. So I started off in Newham with a very racist headteacher who also beat children. When I asked how I should handle a child who was very disturbed, he said, "Send him to me"—and he beat him. When the inspector came and I asked, "How should I deal with this? What should I do?," he said, "I'm moving you." I said, "No, I want to stay!" And he said, "No, I'm moving you."

JH: Not the headteacher, interestingly.

BN: No, he didn't move the headteacher. And he moved me about two miles up the road to another primary school, which was fine. I got my probation from there. I got my first proper job in Brent and was teaching essentially Windrush children. The school was called a "comprehensive," but actually it was segregated because there were these remedial classes and I was like the remedial class teacher in the segregated section. I want to read you a little bit of an essay that I wrote, just to give you a glimpse of that. It's called "A Personal Essay: Young, Gifted and Black" [in *Free As I Know*]:

> [Sings] "*To be young, gifted and black, Oh what a lovely, precious dream...*" This brings me back to the words of the song with which I began this reminiscence. It was while I was finding myself sucked into a system and a role with which I had little sympathy, that I first heard these wonderfully resistant lyrics, sung with a rhythm and delight that seemed to defy those high walls, the wire fence, the pokey, dirty streets and the factory gate at the end of the road. Most of all the lovely voices defied narrow, twisted minds. I hoped the woodwork master was listening. When I went down to the playground, there was a group of four Black girls standing by the bicycle shed, oblivious to stares and comments. Their eyes were shining as they kept up their harmonies.

Their singing, and this particular song, became a regular breaktime event for a while. I can't remember exactly when it stopped. It was some time after it had reached number five in the charts with Bob and Marcia. Perhaps it was when one of the four was sent away to a school for "maladjusted" children. Somehow I felt she would take the song with her.

Do you know what saved me? I read to those kids. Every day, for the last half hour, I read books that I knew would grip *me*, would grip *them*, and we read. And that saved me because for the last half hour we were *equal*, just as readers with the story.

JH: What motivated you to turn to writing and specifically children's literature?

BN: Well I was part of an anti-apartheid group—and a librarian friend sent me a book on South Africa, asking, "What do you think of this? We're thinking of buying it into the library." By this time I was peripatetic, teaching children with severe reading difficulty in nooks and crannies, sometimes under the coats.

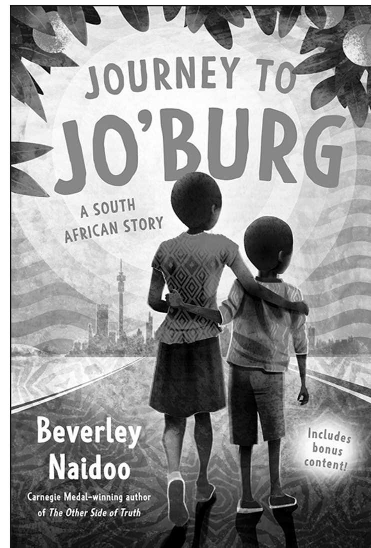
JH: What was the book?

BN: *Southern Africa* by Rhoda Blumberg—and I suddenly thought, I've never gone to look in the libraries in the schools I was visiting. I started looking and I was horrified, finding the same narrative I had grown up with. There were a number of educators in our anti-apartheid group, and we decided to run a campaign directed towards teachers and librarians. We got loads of books from three different areas, libraries in London, and out of London. It was horrifying really, because this was 1980, 1981, and this was after Sharpeville, and after the massacre of children in 1976.

JH: Soweto.

BN: And they were still basically the same narrative. In the end, after the campaign was over, I wrote a book called *Censoring Reality*, which you can download from my website, looking at nonfiction—so-called nonfiction

books—on South Africa. I also took what we'd found, to a new little group that had started up, the Education Committee of the British Defence and Aid Fund for Southern Africa—*not* military defense but defense of human rights and defense of political prisoners. I passed on our findings to the group and its director, Ethel de Keyser. I don't know if anyone here ever met her, but my goodness, whoa! Ethel, South African activist! She knew everyone and she knew how to fundraise. Ethel said, "Right, what do we need?" We were a small group and we all said, "We need a work of fiction." Why? Let's go to the heart first; let the head follow afterwards. Go to the story first. Ethel then asked, "Anyone here know a children's writer, preferably famous?" I said, "No, but I've got a story to tell." I told them about the flat in which I grew up and MmaSebate receiving a telegram one day and collapsing in front of me. I was about eleven, but didn't understand at all. I mean, I was *sad* for her that she'd collapsed, crying, crying. By telegram she had learned that two of her three daughters had died, the two youngest. It was from diphtheria, a disease against which I, as a white child, had been inoculated. And basically, this was the idea for *Journey to Jo'burg*. I said to Ethel and this small group, that I want to tell that story and I've begun to imagine an older girl who's going to go with her brother to try and get their mother and, through that journey, they're going to find—and open out—what's been happening.



JH: I think you did. I know Michael Rosen did a beautiful foreword to one of the editions of this book.

BN: It got turned down by so many publishers! If it hadn't been for Ethel, it might never have been published. She found a publisher in the end who took it on. I was being told there was a mismatch—"Write it in a more complicated way"—and I said, "No, I want to write it so it can be as accessible as possible and, whatever age person, they're going to take what they can from it."

JH: And it's become a children's classic, I think we could say. A huge story behind the book as well.

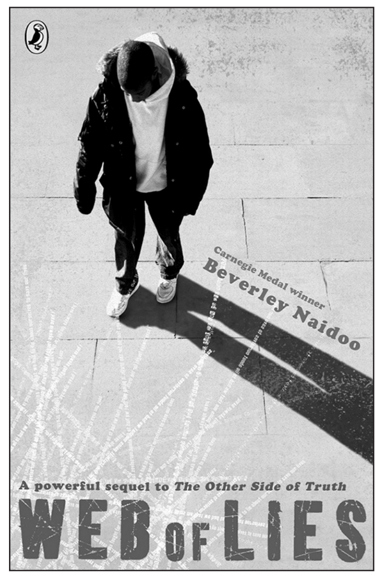
BN: That really got me into writing for young people.

JH: We have to move on, but it's a shame because there's a whole story about *Journey to Jo'burg* being banned in South Africa.

BN: Yes, I knew it would be banned because the British Defence and Aid Fund was banned because they were sending money secretly into the country.

JH: Would you like to reflect on how you represent schools and classrooms in your books? I'm thinking particularly of the short stories "One Day,

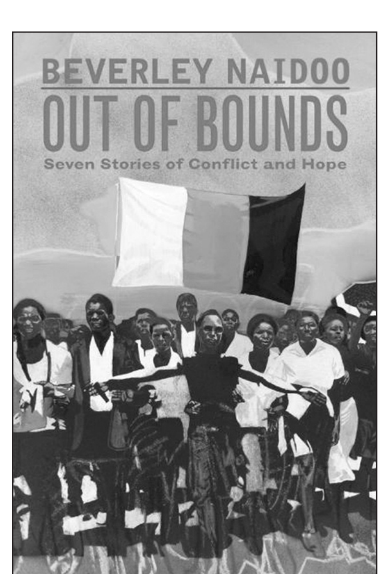
Lily, One Day" in this collection *Out of Bounds* and "The Playground," set in South Africa, and later *The Other Side of Truth* and *Web of Lies*, which depict UK school life. What are the key differences, and why is school an important setting for you?



BN: Each of these stories in *Out of Bounds* is set in a different decade, and what I did was to create different fictional characters at different key points in time in South African history. In "One Day, Lily, One Day," although Lily is not me, I was going back into *my* school. Lily is the child of political activists and so for *her*... Well, I think there are children in *our* schools today who find it difficult to fit into the orthodoxy within that school... So for Lily there would be parents of other children who would say, "Don't play with Lily, her parents are Commies," that kind of thing. So I wanted to explore what the events at Sharpeville would mean for this child. In her school, a rumor goes around and she sees the teachers running, as *I* saw teachers and nuns running for the very first time—it was a school for "young ladies" and you're not meant to run!—running to shut the gates. Why were they running to shut the gates? They were running to shut the gates because [they believed] Black people were coming to Jo'burg to *attack* us. It was only the year later that I actually learned how what happened was the very reverse of that.

JH: Shot down.

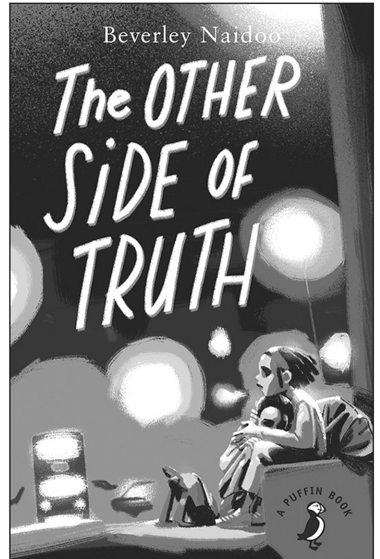
BN: Now Lily has got a mother who has then explained to her some of the reality. I want to read you this little section because so many white children in South Africa—children classified white, I should say—were brought up by women who were classified Black. Lily's dad had been arrested before, during the treason trial, and so this is a little bit of a flashback:



> I didn't say anything in school about Daddy being in jail. My teacher never said a word either, but I felt she knew. It was like a Big Unspoken. When Janey collected me after school, I could feel the mothers watching us as we walked down the road. "Do you think they know my daddy is in jail?" I asked Janey. "They know Lily. People like to talk."

I wanted to explore, wanted to know, how did this child then cope with this...? Yeah, read the story. The other one is "The Playground," thirty-five years later, 1995. What *should* have been the most important new law for children, was that no headteacher, from now on, "post-apartheid," was meant to discriminate, although I'm sorry to say that state schools charge fees... But this story—about the first Black girl going into a previously all-white school—I picked up through a little news item where it was reported there were [white] parents who were

armed and this [Black] child is going in to the school and the reporter asked her, "So how are you feeling?" She then said the most amazing thing: "They will want me when they know me." I imagined she had a mother who was very strong, and when this child expressed fear [panicked sound], her mum saying, "They *will* want you when they know you." Later I adapted the story into a stage play. Nadine Gordimer always said the short story is like an egg, and I had to crack open the egg and discover more about it [laughs]. It came on at Polka Theatre. For that I went into South Africa to do workshops and again later with my director, Olusola Oyeleye. In 2003, I was doing workshops in a rural school with only white children—well, the only children I could see were children who would have been previously classified white. The only Black face was Nelson Mandela on the library wall, in a picture next to a red teddy bear. Then going in to a school on the edge of town, who were the children there? They were all Black children. I was doing workshops around friendship to try and get their sense of what that was like. Referring back to your question about differences in my SA and UK school settings, I think more about connections, not so much differences.



So let's end with a story. So this is from *The Other Side of Truth*, where Sade has come to London with her younger brother. Overnight their lives have been transformed because their father is a brave outspoken journalist in Nigeria at the time of General Sani Abacha. It starts with an assassination attack in which their mother is killed and these children, who have been brought up telling the truth, suddenly find the truth is very dangerous. They're now in London and this is the first day at school for Sade. She has been asked to sit next to a girl called Mariam who comes from Somalia and who is a refugee:

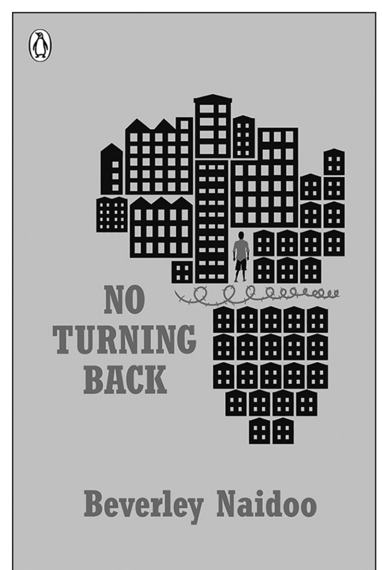
> At break, Mariam showed Sade to the girls' cloakroom.
>
> "I wait for you here," she said, pointing to the corridor. Sade pushed open the door, leaving Mariam outside. "Oi, Marcia, look who's here!" Donna and two other girls were by the sink.
>
> "Who?" Marcia's voice came from behind one of the toilet doors. Sade's instinct told her to leave but Donna had already slipped between her and the cloakroom door. She had put something on her eyelashes that made her pupils into little blue pools each surrounded by a circle of black, rather sticky ferns.
>
> "What's your name again?" she demanded cheekily, "Marcia wants to know." Sade pressed her lips together. She was aware of the other two girls closing in on her. A chain flushed and a lock was unbolted.
>
> "Miss Harcourt says your English is excellent!" Marcia mimicked Mr Morris. She leaned against the cloakroom door next to Donna and folded her arms. With her stacked heels she was taller than Sade.

> "So you'd better tell us. What—is—your—name?" She bounced the words like she was skimming a sharp stone over water, waiting to see it hit her target. Sade felt trapped.
>
> "Sade… Adewale," she said slowly, forcing herself to look at Marcia. *Don't let them see you're afraid!*
>
> "Sha-day-aday what?" Marcia drawled. "What kind of name is that then?"
>
> "Nigerian." Sade tightened her fist on her rucksack strap.
>
> "How come you speak English then?" Donna asked pertly. Sade knew they weren't interested. They wanted to play with her until they grew tired.
>
> "We have lots of languages. One of them is English." She couldn't stop the edge of curtness in her voice.

JH: Thank you so much for that, Beverley. Now are there any questions from the audience?

Question 1: You mentioned that you did workshops with various schools in South Africa. What language did you use in those workshops with those children?

BN: In English. Most kids in South Africa are very, very multilingual and I'm afraid I'm *not* multilingual, which makes me extremely cross. I learned Afrikaans as a child because English and Afrikaans were seen as the two major languages out of Europe. When I was a child, I had a child's facility for learning other languages, and there are at least eleven major languages in South Africa, but that wasn't an option. So the workshops were in English. Ever since I was able to go back to South Africa after '91, I'd go and do workshops—e.g., for *No Turning Back*—and usually, I'd work with someone in collaboration and very often that person has been a great friend. Martha Mokgoko—she is one of the most wonderful educationalists I've met, and she would pick up on subtleties, interpret if necessary. But generally English has been the language. Sorry, yes, that's my limitation.



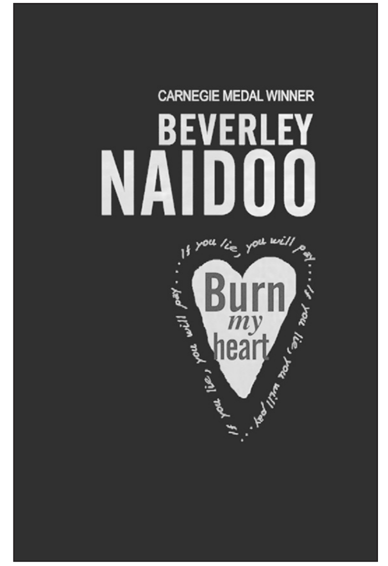
Question 2: One of the things that struck me about your sketch of your biography at the beginning was that you were oblivious to the horrors of apartheid when you were growing up until you went to university. But I wondered how you try and capture that—how that informs your writing for children. I mean, it came up again when you were doing some readings from your work, and I wondered how you try and capture that not knowing about things that might be going on that are politically difficult.

BN: You know, I've never consciously written a "me" character. I don't *think* so, unless I'm Lily's friends—oh dear! By the way, I didn't say that

when I was at university, one of the great things was being introduced to books that I'd never come across before, so *Down Second Avenue* by Es'kia Mphahlele, *Tell Freedom* by Peter Abrahams. You know, being invited by a writer into their world! And realizing it's just near here and I don't know it! So I think for me it's always a journey, and that's why I've been doing my workshops, as a way of connecting, observing and watching other people do drama with kids—looking for what's the "unspoken," you know, has been *very* important. I've got a great friend, Olusola Oyeleye, wonderful theater director with whom I've worked on drama/writing workshops and made a couple of visits to South Africa, you know learning, learning, learning all the way.

JH: Can I suggest, in the short story "The Playground," which Beverley talked about, a Black girl going to a white school, the first one going in, she—Rosa, the girl—as a child had played with Hennie...?

BN: Yes, Hennie, you're right.



JH: Who was the son of the Afrikaans family.

BN: He's a white boy and Rosa's mum has been looking after him.

JH: So they play together in that way that children were allowed to in apartheid South Africa.

BN: In a rural area.

JH: Okay, yes, you know about it more than I.

BN: Yes, in a rural area. So a mother like Rosa's mum could take her child into work—if she was allowed—and, one day, Hennie's father comes back in a really foul mood and he has a go at his wife because he sees these children running around, playing with the water, etc., etc.

JH: But that also happens in *Burn My Heart*, which is about the Mau Mau, when the children on both sides play together innocently, and it's only as they get older—

BN: Mugo and Mathew in *Burn My Heart*, set in colonial Kenya. How did I know that setting? Colonial Kenya is also colonial South Africa. And yes, they play, but actually there's a power relationship, you know, because Mathew will grow up to inherit the farm. He's expecting Mugo to look after his horses like his father is doing for his father. So I've been exploring it. I think having room, learning to perhaps step back a little bit. I don't know, you have to judge. I think you have to judge through the work.

Author's Note

This article is based on a presentation given at Oriel College, Oxford, for a conference on "Writers and Their Education," September 20-21, 2018.

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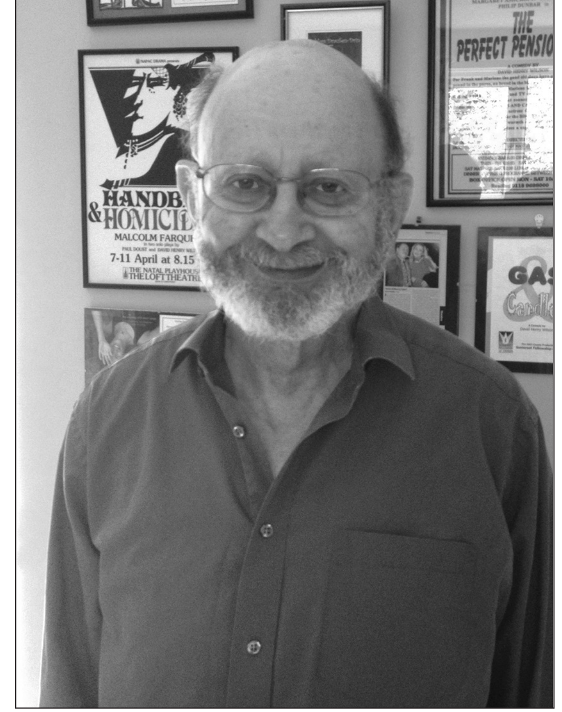
Julia Hope is head of the MA in children's literature at Goldsmiths College. She often features Beverley Naidoo's work, particularly in her book *Children's Literature about Refugees: A Catalyst in the Classroom* (2017) as well as in related articles, at conferences and in her teaching. Julia read English literature as an undergraduate at Sussex University, and studied for her MA and PhD at Goldsmiths, while teaching for sixteen years in primary schools in South East London. Every year she invites Beverley Naidoo into a local school where she is a governor, to talk to the children and Goldsmiths' students together.

Interview with David Henry Wilson

by RIKY STOCK

My name is Riky Stock, and I am the managing director for NorthSouth Books. Founded in Zurich, Switzerland, our small but internationally recognized house has been successfully publishing high-quality children's picturebooks by authors and illustrators from around the world for sixty years. Translations are an integral part of our publishing program, especially translations from German to English. For the past ten years, we have been working with the German-to-English translator David Henry Wilson. He has translated ninety picturebooks for the publishing house NorthSouth Books over the years, and each season there are several translations by David Henry Wilson on our list. These are his forthcoming translations with NorthSouth Books this year:



Spring 2021

Little Polar Bear and the Pandas by Hans de Beer
Robert and the World's Best Cake by Anne-Kathrin Behl

Summer 2021

The Speckled Feather by Johanna Ries
What Happens while You Sleep by Anna Russelmann

Fall 2021

Einstein—The Fantastic Journey of a Mouse through Space and Time by Torben Kuhlmann
Franz-Ferdinand the Dancing Walrus by Marcus Pfister
My Mother's Delightful Deaths by Carla Haslbauer

In February, 2021, we conducted an interview with David Henry Wilson.

David Henry Wilson (b. 1937) is a children's author, playwright, poet, and translator. As an author, he is known for his *Jeremy James* series, the *Superdog* series and *The Castle of Inside Out*. His books have been translated into many languages, including Spanish, German, and French. For many years he lectured at the universities of Bristol (England) and Konstanz (Germany), where he founded and ran the university theater. He is also a translator, and the range of his work covers art history by Werner

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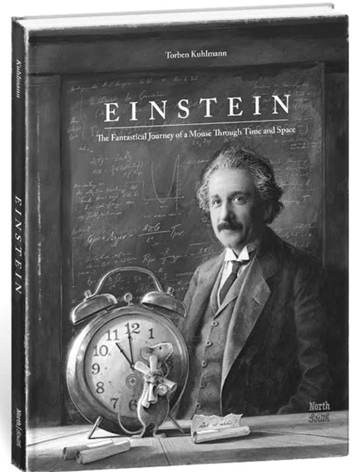
Hofmann, travel books by Peter Sager, prose and poetry by Hermann Hesse, children's novels, and picturebooks.

Riky Stock (RS): What inspired you to write children's books?

David Henry Wilson (DHW): Pure chance! It all started in Germany. The publisher who was handling my plays was asked to commission some English authors to contribute to an anthology of new European stories for children. As I'm (still!) a good European, I wrote *The Elephant on Daddy's Car.* This became so popular that I was then asked to write a whole book of stories about the main character, Jeremy James, and I had such fun writing them that I went on, and on, and on! And I'd like to mention that Helmut Winter, who approached me in the first place, became a lifelong friend as well as the translator of nearly all my children's books.

RS: You mentioned your plays. When and why did you start writing for the theater?



DHW: My grandfather ran a concert party during the 1940s, when I was just a small child, and my elder brother and I used to perform sketches or recite funny poems written by my father. I loved the live contact with the audience, and by the time I went to secondary school, I was writing and acting in my own plays.

RS: Thank you for the wonderful poem you wrote for us about the little polar bear and the environmental issues he has to face, which we just published in a blog post on our website. When did you turn to writing poetry? What inspired you to do that?

DHW: School again. There was a school magazine, which published stories and poems, and we were made to learn poems off by heart for our English lessons. I loved them, and so I had to write my own! I've always had this creative drive. At primary school I was already writing my own stories, including a "novel" which was directly inspired by (cribbed from) *Robinson Crusoe*!

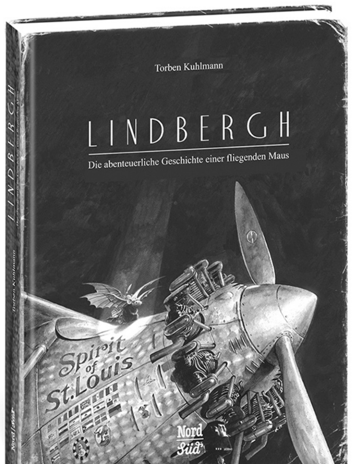
RS: Now, let's talk about David Henry Wilson, the translator. You have been translating books for NorthSouth for many years. When did you first start translating, and what was the first book you translated for NorthSouth?

DHW: I'd had to do translation when I was a student, but it became an important part of my life when I was a lecturer at Cologne University (1964-67). One of the professors, Wolfgang Iser—who also became a lifelong friend—asked me to translate an essay he'd written on Samuel Beckett, and from that moment on, I translated all his books as well as academic work by other authors. Much later, when I retired from my university career in 2000, the German editor of my children's books asked me to translate something for her, and that led to my translating more of the

company's books, which I loved and still love doing. They recommended me to NorthSouth, and the first contract I have is dated June 2011—so we're coming up to our tenth anniversary. The book was *Lisas Mohnblume [Ava's Poppy]* by Marcus Pfister, which was a pretty illustrious name for my debut! Since then I've translated about ninety books for NS, so I hope to reach my century this year or next!

RS: As a translator, you dive deep into the language and culture of another country. What do you find most challenging when you translate children's books?

DHW: Apart from cultural references, which an English speaker might not understand, the most challenging thing about all translation is to dive deep into the mind of the author. What exactly does he or she want to express through these words? In academic works, the actual meaning is probably the greatest challenge, but in children's books—especially picturebooks—the effect is just as important. A prime example is books in verse. Of course you want to convey the "facts" of the story, but without the rhythm and rhyme, you will destroy the charm. Verse is the greatest technical challenge of them all—but it's immensely satisfying if you can get it right!

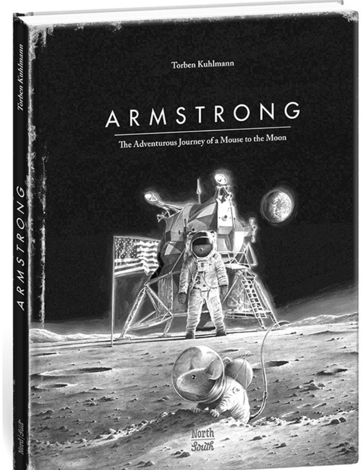


RS: There is a lot of humor in children's literature, and I was told that it's difficult to translate humor. What's your take on that? Do you sometimes have to completely change the translation to make a joke work?

DHW: Yes. That's what I mean about the effect—I often make changes even to the style, if say a piece of alliteration will help to lighten the impact. Or a joke may not work in one passage, but I can manufacture a different one somewhere else. But as in translation work of all kinds, there is a degree of risk involved. How far can one go in making changes? This is where the editor plays an important role—not just in spotting actual mistakes, but also in making suggestions for alternatives and, crucially, sometimes getting the author involved. In many cases, authors are happy to correspond with me personally (as I like to do with my own translators), and this can be immensely helpful and rewarding. You can take the risk, so long as you're also ready to compromise. Some have also become personal friends. Very occasionally you come across authors who resent even the slightest change, and that makes the job impossible. I can only remember this happening once in all the years I've worked with NorthSouth, and without wishing to flatter you and your colleagues, I have to say that working with the NorthSouth team has always been a pleasure. And I won't allow you to edit this comment!

RS: You are a master of several art forms—translating, writing poetry, plays, novels, and children's books. Which of these art forms do you feel most at home with?

DHW: Theater. In practice, it can be the most thrilling and the most heartbreaking. Thrilling when it goes well, and you know that the live audience is hooked. Heartbreaking because at the end of the day, you are always dependent on other people, and one weak link in the chain can and often does ruin the production. In terms of the actual writing for theater, it's the only form of literature in which there's no narrator. The characters have to speak for themselves, and even if they may reflect aspects of the author's own character, he or she is totally hidden. Of course, in translation, you must also hide, but then you are in someone else's "home," not your own, and so as an art form it's not comparable to the others.



RS: Finally, your Jeremy James books give a hilarious insight into family life. Are they a reflection of your own experiences? And do your children also write?

DHW: The stories themselves are pure fiction, but yes, I'd say the insights are true to my own experience of family life. Sadly, my wonderfully practical wife, who was African—she was my nurse when I fell ill in Ghana—died seven years ago. We all adored her, and our children (in their fifties now and with families of their own) marvel at how well she coped with them, me, and life in Germany, and then in England.

RS: I'll interrupt you if I may, because you've just mentioned living in Ghana before you went to Germany, and I'm wondering what took you to these countries in the first place. Have you always loved to travel?

DHW: I'm actually a very bad traveler—I can get sick just crossing the river! But I suppose this side of things began when I was thirteen, and we spent a holiday with family friends who lived on the outskirts of Paris. I was already learning French and loved the language, but Paris itself was a revelation. Then I won a travel scholarship at school, which took me to Boppard am Rhein—very different, but again a revelation in its own way for a schoolboy who'd lived through the war, which fostered all kinds of preconceptions. So at a tender age, I'd learned that although cultures and languages may be very different, beneath the surface, we humans have an enormous amount in common. And I wanted more of that. So after university I applied for a job as an "assistant" at a French lycée, and spent a wonderful year in Versailles, followed by another in Marseille. But then came the urge to find out more about non-European life, and by chance my mother met the Ghanaian director of recruitment (we lived in London), and whoosh, off I went to Ghana—another revelation! As for the later move to Germany, it was through a German friend I made in Versailles, who became a professor in Cologne. I visited him on the way back from Ghana, and he suggested that I might like the job of lector at the university. He happened to know one of the English professors (Wolfgang Iser), the English department was actually looking for a lector, and... I've

already told you the rest of the story.

RS: It sounds as if luck played a big part in your story.

DHW: Well, you need a bit of luck in life, don't you? And I've been amazingly lucky with my family too.

RS: Yes, I was going to ask you about the rest of your family. Can you tell us about your children? Do they also write?

DHW: All of them are brilliant writers, and all of them have a great sense of humor—which I think is just as important as having the odd stroke of luck. Chris has written a lot of novellas (not yet published) and songs—he's now a teacher, but once earned his living as a bass guitarist. Jenny is an editor, but tends only to write when there's some sort of competition, which she usually wins! And J.J.—I leave you to guess what the initials stand for—has had plenty of his work published in magazines, and has won several awards for his first novel *Damnificados*, which has been translated into German and has been extremely well reviewed. The second novel is due out this year. You'll gather from all this that my life has been a very happy one as well as a very lucky one! And I think the books reflect our family atmosphere, even if the father figure (who has no sense of direction, no talent at all for handiwork, a tendency to forget or lose things) isn't a bit like me...well, maybe a bit...well, actually maybe quite a lot...hmmm...

RS: I hope your life will continue to be happy and lucky!

DHW: Thank you.

Riky Stock is the managing director for NorthSouth Books, founded in Zurich.

Stories Blossom:
Boundaries Can Blur between Literature and English Teaching and Learning in English as a Foreign Language

by EUN YOUNG YEOM

The Potential of Children's and Young Adult Literature in English as a Foreign Language

During my twelve years of teaching as an in-service teacher of English as a foreign language (EFL) at middle schools and high schools in South Korea, I witnessed that children's and young adult literature written in English was rarely incorporated into South Korean secondary EFL classrooms, mainly because of the college-bound, grammar-focused English teaching curriculum. Also, secondary EFL emergent bilingual students' full linguistic (i.e., both their home languages and English), cultural, and semiotic repertoires are often dismissed in South Korean curriculum; the most common home language, Korean, is regarded as a deficit to acquire higher English proficiency (Turnbull). Secondary EFL emergent bilingual students are often deemed as English learners with limited English proficiency, hence implying that they might not be proficient enough to decode the meanings of literary texts written in English (Harfitt and Chu). In an environment where their home language(s) and other semiotic repertoires are dismissed as deficits to make meaning of children's and young adult literature written in English (CYAL hereafter), secondary EFL emergent bilinguals' active meaning-making through CYAL cannot take place as often as it is supposed to.

It must be noted here that EFL emergent bilinguals are making meanings with their full linguistic, cultural, and semiotic repertoires, which is called translanguaging (García and Li Wei). Their home linguistic, cultural, and semiotic resources can be an asset to make meanings of literary texts written in English. While mixing their home language(s), different modes for meaning, and even their feelings and histories (Li Wei and Lin), EFL emergent bilinguals are indeed able to decode meanings written in English and encode new meanings out of literary texts. That is, CYAL is not mere English tutorials to teach grammar, but "literature" that invites EFL emergent bilinguals to add their interpretations onto the text. To decode and encode the meanings inherent in CYAL, EFL emergent bilinguals fuse themselves into the text written in English; incorporate their full linguistic, cultural, and semiotic resources; and create new meanings of their own based on the text (Rosenblatt). In addition to

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reading and learning authentic English through CYAL, EFL emergent bilinguals can become active readers whose inner worlds are not governed by teacher-centered lectures and explanations.

The Potential of Multicultural Picturebooks Written in English in EFL

Among children's and young adult literature, picturebooks can reap benefits in EFL contexts thanks to their comprehensible texts and visual appeal. Between EFL emergent bilingual readers and picturebooks, the boundary between the readers' "inner and outer world breaks down, and the literary work of art, so often remarked, leads us into a new world" (Rosenblatt 21). The new world might include experiencing alternative possibilities of lives, which the reader might have not been exposed to. For example, growing up in a racially and linguistically homogenous country such as South Korea, EFL emergent bilingual middle school students could not have a chance to live through the experience of being newly arrived immigrants with racial and linguistic minority backgrounds. The intersectionality of migration, race, and language could be lived through literature such as multicultural picturebooks regarding Korean immigrants in the United States. Korean EFL emergent bilingual readers might attend to certain elements of a multicultural picturebook and their past experiences, while incorporating their linguistic, cultural, and semiotic repertoires to make meanings, along with the feelings and thoughts evoked by the stories of newly arrived immigrants.

New meanings, including insights concerning multiculturalism, could also be generated through book club discussions where active meaning-making through EFL emergent bilinguals' home languages and English uses are simultaneously integrated. If book club discussions are applied in EFL classrooms, EFL emergent bilinguals can imagine, vicariously experience, and critically think about multiculturalism thanks to teachers' and peers' facilitations during meaning-making processes. With the help of translanguaging, EFL emergent bilinguals do not stop at decoding English sentences but can reach into their "social imagination" (Wissman 18) regarding diversity through transacting with multicultural picturebooks.

Stories Blossom After-School Book Club

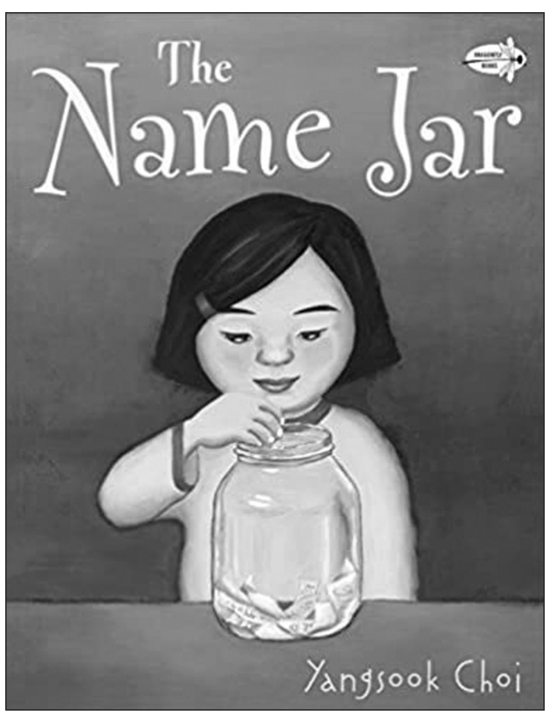
To place my middle school EFL students' meaning-making agency to the forefront with the use of CYAL written in English, I started an after-school book club called Stories Blossom in the middle school where I worked in the 2016-17 school year. In this book club, which was composed of fifteen eighth-grade and ninth-grade students, book club members could use both Korean and English at their disposal without worrying about producing standard English expressions. Every Monday after school, we gathered at the school's English library for reading and discussions of the literary texts that we collectively chose. The members individually read the chosen book at their homes before coming to the book club session. They came to the book club mainly for discussions and for subsequent written responses.

I facilitated the book club members' discussions and the members

facilitated peer-to-peer meaning-making at the same time. Traversing between the English and Korean languages and incorporating their semiotic knowledge and cultural repertoires, the book club members engaged with analyzing visual and verbal components and social imagination without being anxious about speaking like native English speakers. After each discussion, we had a subsequent writing session, during which the participants reorganized their thoughts and wrote their final opinions on what they discussed in the language of their choosing, such as English, Korean, or a mix of Korean and English. It is important to note here that the book club members preferred to converse in Korean, probably because they were more comfortable with their home language to produce complex thoughts. For written responses, they tried to write in English as much as possible but occasionally used Korean to express complicated ideas.

The Potential of Multicultural Picturebooks Was Realized in the Book Club

Considering that EFL emergent bilinguals can have social imagination through multicultural picturebooks when they are engaged with active meaning-making and translanguaging, I brought multicultural picturebooks written in English to the weekly after-school book club discussions. I introduced multicultural picturebooks regarding Asian immigrants living in the United States, such as Yangsook Choi's *The Name Jar* (2003) and Allen Say's *Tea with Milk* (2009), in order for the book club members to see images of characters who looked like them.



During the discussion, I served as a facilitator for the students to delve deeper into the meanings of the text or the co-created meanings between peers. I helped students expand their understanding of visual and verbal components, encouraging them to fully use their semiotic resources to interpret the meanings of visual texts. Using a mix of Korean and English to model translanguaging, my questions included how the visual images could be analyzed and how this analysis could be paired with the verbal contents of picturebooks. After listening to the students' responses, I responded in both Korean and English, "Yes, it could be interpreted as A or B" to show that each student's interpretations were valid.

The EFL emergent bilingual book club members' meaning-making through literary texts bloomed with peer interactions. They added their thoughts to their peers' comments and generated new co-created meanings. By associating their cultural and historic knowledge, they discussed with one another to understand the marginalized immigrant

protagonists' lives. After each discussion, which was lively and filled with their own perspectives, the book club members engaged in individual subsequent writing regarding what we discussed during the session. While writing their responses, they again mixed their own cultural, linguistic, and historic resources with the co-created meanings from the discussion.

They also imagined what choices they would make had they been in the immigrant protagonists' shoes. In order to understand the marginalized Asian immigrant characters, who were described as newly arrived immigrants in the selected picturebooks, the book club members tapped into past experiences, such as their previous readings of other literary texts or viewing certain episodes from TV shows, to understand the protagonists' struggles as members of a racial and linguistic minority. As a culminating activity, we discussed what a multicultural society should look like and delved into what diversity ment to them. Their opinions were diverse in that some of them fully supported cultural assimilation, while the others opposed assimilation and argued that society should uphold immigrants' cultural and racial backgrounds.

Implications for Using Multicultural Picturebooks in EFL Contexts

Without the narrow focus on English acquisition and achieving the level of native-like standard English, using both home language(s) and English to discuss CYAL can help EFL emergent bilingual students have agency in building their own meanings. In this way, they can use their whole linguistic, cultural, historic, and semiotic repertoires. Moreover, the Stories Blossom book club became a safe space for EFL emergent bilinguals to try English use on their own terms without being penalized for mistakes or producing nonstandard English expressions.

Reading and discussing literature, particularly multicultural picturebooks, with teacher facilitation and peer interactions, can help EFL emergent bilingual students gain insights into other ways of life beyond their immediate society. In this way, they can also vicariously experience diverse aspects of culture and beings, build intercultural connections, and express their own perspectives and visions about the world (Reisberg). For EFL emergent bilinguals, particularly those who have never felt the pressure of being othered due to racial and cultural backgrounds, reading and discussing multicultural picturebooks can expand their world. Integrating multicultural picturebooks into EFL contexts can reap benefits in the long run because EFL emergent bilinguals may ultimately develop insights into other cultures, other ways of being, and different perspectives.

Finally, some may assert that English learning cannot take place without explicitly teaching English language; however, without necessarily being obsessed with English grammar or mastering native-like English proficiency, EFL emergent bilinguals can actively read, write, listen, and speak using their rich personal and social repertoires. EFL emergent bilinguals have the agency to mix and expand these repertoires within blurred boundaries between reading and discussing English literature and learning English, while learning about our interconnected humanity through literature.

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Eun Young Yeom worked as a certified middle school and high school English teacher in South Korea for twelve years. She is now pursuing a doctoral degree at the University of Georgia, majoring in language and literacy education. Her research revolves around ESL/EFL emergent bilingual youths' English learning, Korean transnational youths' experiences across national borders, and children's and young adult literature regarding Asians and Asian Americans.

Virtual Travel Experiences:
What Do Iranian Children Learn through Reading Travel Literature?

by SOMAYEH SADAT HASHEMI and NARGES BABAEI

Communication plays an important role in people's lives. Although advanced communication media are at the service of mankind, travel and journeys are still recognized as effective and attractive means of communication between different communities. Journeys are especially important for children in establishing communication and raising their level of social knowledge about the world around them. Traveling for children, in addition to being fascinating, can satisfy their curiosity about the world around them, helping them gain new experiences and answering their questions about the way of life of people in other lands.

Children's literature includes travel literature. Anyone who reads about journeys can easily, without considering the cost of travel, road problems, and the difficulties and risks associated with travel, achieve all the experiences and knowledge that the author of the journey had on a particular trip.

The most important aspect of travel literature is the preservation and recording of culture, history, geography, and events at the time of the journey. The reader cannot easily obtain all this information in any other type of writing, and children can gain moral, educational, religious, cultural, and historical knowledge through this kind of reading.

Children's travel behavior varies from that of adults in several ways. They have less choice about where they go, and often they are not allowed to travel unescorted by an older person. The benefits of travel are endless—cultural experiences, savory flavors, breathtaking landscapes, new adventures, and tightened family bonds, just to name a few. Here are a few reasons why raising a kid who loves to travel will benefit their development:

- Travel opens a child's mind.
- It teaches new responsibilities.
- It strengthens families.
- It boosts school grades.
- Children practice tolerance and acceptance.
- Travel promotes socialization.
- Children learn self-reliance and how to combat boredom. (Mackett)

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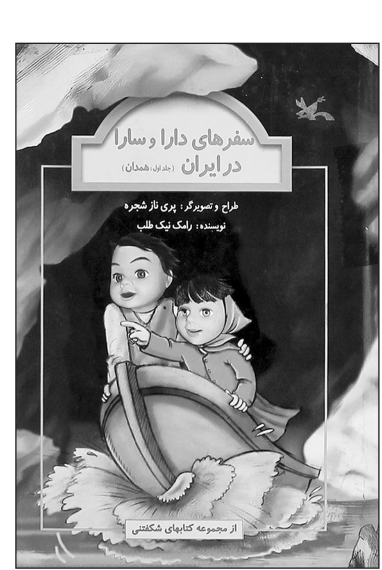
Unfortunately, given the current state of the world, travel increases people's chances of getting and spreading COVID-19. As a result of the pandemic and recommendations regarding its control (Centers for Disease Control and Prevention), there is less travel occurring. However, parents can use literature about journeys to boost children's imagination and increase their knowledge. This can also encourage children to read more. Due to the current state of the world as a result of the pandemic and the recommendations regarding its control (Centers for Disease Control and Prevention), there is less travel occurring. Parents can use can use children's literature about journeys to boost children's imagination and increase their knowledge. This could also encourage children to read more.

The first piece of travel children's literature in Iran was *Jamshid and Mahshid Tourism* (1953) by Abbas Yamini Sharif. However, it was not until the 2000s that travel children's literature grew in quantity and quality (Mohammadi).

Travel literature can be a type of interdisciplinary literature that combines literature, history, geography, and sociology. It encompasses outdoor literature, guidebooks, nature writing, and travel memoirs. These books come in different styles, literary or journalistic, humorous or serious, and so on. They are often associated with tourism and include guidebooks. Some fictional travel stories are related to travel literature.

Although it may be desirable in some contexts to distinguish fictional from nonfictional works, such distinctions have proved notoriously difficult to make in practice, as in the famous instance of the travel writings of Marco Polo or John Mandeville. Overall, though, journeys in children's travel literature can be divided into two categories: real journeys and imaginary journeys. In a real journey, the trip is done in reality and the author expresses his or her observations about and memories of the trip. In a fictional journey, the author does not travel but expresses his or her ideas and opinions in the form of a journey (Aghayari).



In this section, descriptive and analytical information related to thirty-eight children's travel books published in Iran is reviewed. These books were either written in the Persian language or have been translated into Persian. Works that were originally authored in Persian represent the higher level of these resources, with 78.94 percent. Serious texts accounted for 92.1 percent of the texts, the largest category, with humorous texts representing only 7.89 percent. Real journeys, with 60.52 percent, are more common. Unreal journeys, with 39.47 percent, are less common. Additionally, 78.94 percent of the books included descriptions of the type of vehicle used during the trip and the trip route. Out of the thirty-eight books that were studied, eight features emerged. Namely, in all books, the geographical feature of the region is mentioned, and in most books social, historical, and visual features appear. Artistic and architectural features are mentioned in 68.42 percent, economic features are

explored in 42.1 percent, and religious features appear in 39.47 percent. Political characteristics are the least commonly mentioned feature, at 10.52 percent.

Travel is very attractive for children, and helps them to develop their social personality and satisfies their sense of curiosity regarding recognizing the environment around them and becoming acquainted with the customs of various lands and their people. Travel children's literature provides children with access to virtual traveling and interdisciplinary, multifaceted learning experiences.

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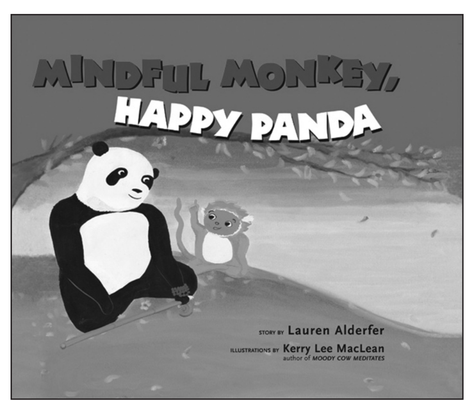
Peaceful Piggy's Paratext:
Meditation for Children and Cross-Cultural Translation

by NATASHA HELLER

Translation is no simple process, even when what is being translated is straightforward or unambiguous. Nor does translation stop with the words themselves. In this brief article, I wish to explore how the translation of English-language picturebooks in Taiwan incorporates the use of paratexts, focusing on a trio of books that teach children basic meditation. The term "paratext" was coined by French literary theorist Gerard Genette to refer to the "author's name, a title, a preface, illustrations," and other "accompanying productions" that "present" a text. It is paratext that "enables a text to become a book and to be offered as such to its readers, and more generally, to the public" (Genette 1-2). In the case of children's books, if authors, editors, or publishers want to communicate something beyond the story, they do so through paratexts, such as prefaces, introductions, notes, postfaces, and cover blurbs.



Taiwanese picturebooks of all sorts—both written in Chinese and translated from other languages—usually include paratextual elements such as introductions, recommendations (*tuijian* 推薦; often appearing as prefaces), and postfaces. These may be as simple as biographies of the author, illustrator, and translator; they may also include more complex guides and notes for parents. For example, in the American edition of *Millie's Marvellous Hat* (2009), by Satoshi Kitamura, there is no paratextual material beyond the title page to serve as a threshold for the story. However, the Taiwanese translation (*Mili de xin maozi* 米莉的新帽; 2018), includes brief biographies of Kitamura and the translator. The translator also contributes an afterword—"What Kind of Hat Do You Want to Wear?"—in which she talks about how she uses the book in reading circles, getting both parents and children to describe hats through words and drawings, as well as how she connects the story to her own life. As published in the United States, *Library Lion* (by Michelle Knudsen, with illustrations by Kevin Hawkes; 2006) contains just the story. A Taiwanese translation (*Tushuguan shizi* 圖書館獅子; 2017) is packaged with a separate multipage pamphlet, slightly smaller than the book itself. This pamphlet

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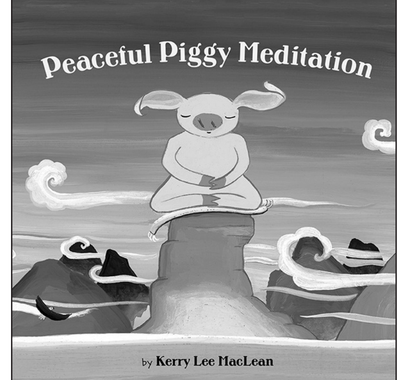
includes an essay on the merits of libraries for children, two craft activities, and a list of all the story hours at public libraries in Taiwan, which takes up most of the pages[1].

This kind of paratextual profusion is a recognizable feature of children's books in Taiwan, but their use has also been criticized as unnecessary and demeaning to parents. In this view, paratexts center the editorial process, rather than the intent of authors or the individual experience of readers, and in so doing can reinforce existing power structures, while also stunting the enjoyment of books. Others point out, however, that nothing obligates parents to read the guides, and that parents have a choice whether to engage with them. As Hu Yuli 胡玉立 puts it, reader's guides (*daodu* 導讀) and other paratexts should be seen as akin to the seasoning packets that come with instant noodles—always included, but optional based on the preferences of whoever is eating the soup.



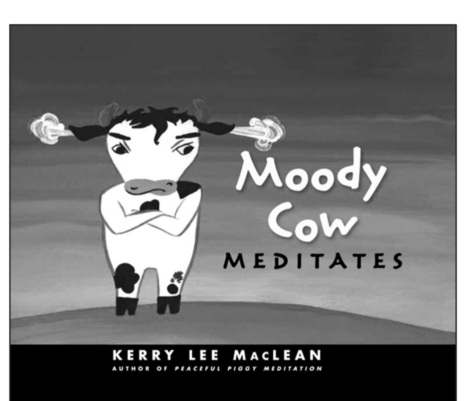
When books move from one place to another, though, paratexts can serve as bridges in cultural translation, or as tools that make the books suitable for new family settings. This is the case for the *Peaceful Piggy* series by Kerry Lee MacLean. The author is associated with Shambala, a spiritual organization based in Tibetan Buddhism and two of the three books considered here are from Wisdom, a Buddhist publisher. Each book in the series features an animal, and in the title of each book, the animals have an emotion or mental state attributed to them: the pig is peaceful, the cow is moody, the monkey is mindful, and the panda is happy. All of these are positive emotions, with the exception of the moody cow. Naming and managing emotions are as much part of the content of these books as is mindfulness. In English these books include instructions to follow the main narrative. In *Peaceful Piggy Meditation* (2004), a page at the end gives basic directions about sitting posture, how to breathe, and thoughts during meditation. MacLean suggests using a gong to start and end meditation, and proposes that meditation last ten minutes. The facing page suggests a "Mind-in-Jar Experiment" to precede meditation: by mixing sand and water and then letting the jar settle, children learn what meditation is supposed to do to stray thoughts.

When we turn to these books in the Chinese translation, for a Taiwanese audience, we find that they are framed differently. As with the American originals, these three books are published by a major Buddhist press, namely Dharma Drum Culture (Fagu wenhua 法鼓文化). There are important differences in how terms are translated, starting with the titles: "meditation" becomes "to study Chan cultivation" (*xue chan xiu* 學禪修) for the first book. The moody cow becomes "furious" (*baotiao* 暴跳), and the mindful monkey becomes "greedy" (*tanxin* 貪心). The panda is still happy, however.

But translating these books for a Taiwanese audience also meant adding

paratexts: at the end of each Chinese version, there is a reader's guide to offer parents more context and guidance about the contents of the book. For these books, the guides are written by Xu Suxia 徐素霞, a painter and children's art educator. As is typical with these reader's guides, the authors have an area of expertise related to children's literature or children's development. A function of these guides is to legitimate the contents of the book through an outside authority.

In the guide at the end of *Heping xiaozhu xue chanxiu* 和平小豬學禪修, Xu discusses meditation, observing that if it is difficult for adults, it is even more difficult for children, given that they are very active. Making them meditate, if done the wrong way, would only scare them away. Therefore the process should be gradual, asking children to meditate for five or ten minutes only, as an ongoing, everyday practice. It also should be led by a parent or teacher who already has the habit of meditation (35).



Xu's guide for the translation of *Moody Cow Meditates* (2013) focuses on how parents might aid their children in anger management, describing the parent's role in leading a child from an angry moment to meditation. Here, Xu addresses parenting issues even more clearly than in the postface for the translation of Lauren Alderfer's *Peaceful Piggy Meditates*. Xu's comments following the translation of *Mindful Monkey, Happy Panda* (2013) focus on the distractions of modern life, again with parenting challenges in mind. She discusses the tendency for people to think they can multitask, and the impact of technology for individuals and families. The pull of technology combined with the extracurricular classes their parents schedule for them leaves children with very little quiet time in their days (33). As an antidote, Xu recommends teaching children how to sit in meditation, and commends books like MacLean's series as a way to ease children into the idea and practice of meditation. Yet the rush of modern life means that many parents do not take enough time even when reading to their children. They hurry through the story, immediately answering any questions the child might have. Parents should also be cautious about making reading a book like this one too much like studying. Most importantly, she concludes, parents should themselves be a model for their children.

Taken together, we see that Xu's postfaces reframe the stories within contemporary parenting challenges. Each emphasizes a different issue: guiding children in meditation, helping them resolve strong emotions, and teaching them to focus on one thing at a time. That so much attention is devoted to advising parents is a key difference in these translations. In the United States, a child may well learn meditation and mindfulness in a school setting or another setting outside the home. In the Taiwanese Buddhist translations, the family is emphasized as the locus for both

meditation and social development, and parents are part of the book's target audience. Through the addition of paratexts, the Taiwanese translations of the *Peaceful Piggy* series serve as interlocking components in a Buddhist approach to everyday life for both parents and children, of which meditation is only one part.

Author's Notes

The points of view summarized in this paragraph come from an online forum on the website "Picture Book Garden" (Huiben huayuan 繪本花園): https://www.ylib.com/kids/info2-LB.asp?DNO=66 (accessed 30 July 2020). I thank Minjie Chen of the Princeton University Library for pointing me toward online debates about reading guides for parents.

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Natasha Heller teaches in the Department of Religious Studies at the University of Virginia, with a research focus on Buddhism and Chinese religion. Her current project is a study of how Taiwanese Buddhist picturebooks innovate within religious tradition.

Bookbird:
A Flight through Time

by VALERIE COGHLAN and EVELYN B. FREEMAN

What is a *Bookbird*? "Is it a bird, is it a plane ...?" No! And it's not Superman either, but it *is* a super journal, all about children's books. Propelled into flight over sixty years ago by the inimitable Jella Lepman, *Bookbird*'s role initially was to spread information about IBBY's international projects bringing books and children together.

Now, ***Bookbird: A Flight through Time*** tells the story of IBBY's journal, from its beginning as a modest bulletin to a substantial quarterly journal, listed in top international databases.

Bookbird: A Flight through Time opens with Jella Lepman's story, followed by an account of *Bookbird*'s founding and early days in the 1950s and 1960s. The story continues through the voices of members of Bookbird, Inc.'s board past and present, and *Bookbird* editors recount how the journal developed during their tenure. Interviews with former and present executive directors of IBBY trace the intertwined development of the IBBY Secretariat in Basel with *Bookbird*, and the growth of the International Youth Library in Munich, the first home of *Bookbird*, is related in words and images.

Twenty-two articles by contributors from seven countries are arranged into five chronological sections introduced by a short overview, capturing the main events—and protagonists—of each period in pictures and words. A poem by a Hans Christian Andersen Award-winning author concludes each section, and the final section includes a photomontage of IBBY projects throughout the world, reminding readers of *Bookbird*'s original intent.

Bookbird: A Flight through Time is rich in visual imagery. It is an attractive, accessible and informative account of how a small bulletin has grown into an international journal.

But for now enjoy its exquisite cover revealed on the back of this issue.

Bookbird: A Flight Through Time will be available to purchase by mail order and at IBBY conferences and events. Details will shortly be announced, but for now enjoy its exquisite cover revealed on the back of this issue.

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Focus IBBY

by LIZ PAGE

2022 Hans Christian Andersen Awards

The nominations for the 2022 Hans Christian Andersen Awards have now been submitted by the national sections of IBBY. Thirty-three IBBY sections nominated sixty-two candidates: twenty-nine for writing and thirty-three for illustration. Each of these creators' complete works have made an important, lasting contribution to children's literature—they are all winners!

The 2022 Jury comprises ten experts in children's literature from across the world who are guided by Jury President Junko Yokota, a researcher, teacher, speaker, and writer in the field of children's literature, based in Evanston, Illinois, U.S.A. The members of the 2022 HCA Jury are Antoine Al Chartouni (Lebanon), Marilar Aleixandre (Spain), Evelyn Arzipe (Mexico/UK), Mariella Bertelli (Canada), Tina Bilban (Slovenia), Viviane Ezratty (France), Jiwone Lee (South Korea), Robin Morrow (Australia), Jaana Pesonen (Finland), and Cecilia Ana Repetti (Argentina). IBBY Executive Director Liz Page is an ex officio jury member and acts as jury secretary.

The jury will meet in January 2022 and the shortlist will be announced immediately. The winners will be announced at the 2022 Bologna Children's Book Fair and presented with their medals at the 38th IBBY Congress in Putrajaya, Malaysia.

These are the 2022 Hans Christian Andersen Award nominees:

Argentina: author: *María Cristina Ramos*; illustrator: *Gusti*
Australia: author: *Margaret Wild*; illustrator: *Tohby Riddle*
Austria: author: *Heinz Janisch*; illustrator: *Linda Wolfsgruber*
Belgium: author: *Thomas Lavachery*; illustrator: *Carll Cneut*
Brazil: author: *Marina Colasanti*; illustrator: *Nelson Cruz*
Canada: author: *Angèle Delaunois*; illustrator: *Sydney Smith*
China: author: *Jin Bo*; illustrator: *Xiong Liang*
Colombia and Venezuela: illustrator: *Ivar Da Coll*
Croatia: illustrator: *Dubravka Kolanović*
Cyprus: author: *Anna Kouppanou*; illustrator: *Dora Oronti*
Estonia: author: *Andrus Kivirähk*; illustrator: *Piret Raud*
France: author: *Marie-Aude Murail*; illustrator: *Gilles Bachelet*
Germany: author: *Andreas Steinhöfel*; illustrator: *Nikolaus Heidelbach*
Greece: author: *Maria Papayanni*; illustrator: *Iris Samartzi*
Hungary: author: *András Dániel*; illustrator: *László Herbszt*

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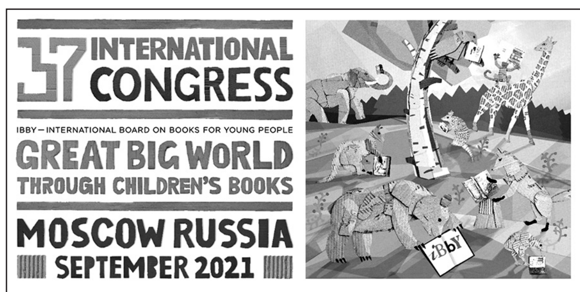
Iran: author: *Jamshid Khanian*; illustrator: *Pejman Rahimizadeh*
Italy: author: *Roberto Piumini*; illustrator: *Beatrice Alemagna*
Japan: author: *Joko Iwase*; illustrator: *Ryoji Arai*
Republic of Korea: author: *Yi Hyeon*; illustrator: *Suzy Lee*
Latvia: illustrator: *Aleksejs Naumovs*
Lebanon: author: *Fatima Sharafeddine*; illustrator: *Sinan Hallak*
Lithuania: illustrator: *Kestutis Kasparavičius*
Netherlands: author: *Tonke Dragt*; illustrator: *Sylvia Weve*
Poland: author: *Marcin Szczygielski*; illustrator: *Iwona Chmielewska*
Russia: author: *Sergey Makhotin*; illustrator: *Julja Gukova*
Slovenia: author: *Peter Svetina*; illustrator: *Damijan Stepančič*
Spain: author: *Jordi Sierra i Fabra*; illustrator: *Elena Odriozola*
Sweden: author: *Annika Thor*; illustrator: *Anna Bengtsson*
Switzerland: author: *Franz Hohler*; illustrator: *Catherine Louis*
Turkey: author: *Behiç Ak*; illustrator: *Mustafa Delioğlu*
Ukraine: author: *Halyna Malyk*; illustrator: *Kost Lavro*
United Kingdom: author: *Marcus Sedgwick*; illustrator: *David McKee*
U.S.A.: author: *Linda Sue Park*; illustrator: *Kadir Nelson*

IBBY 37th World Congress in Moscow

IBBY Russia is working to host an IBBY Congress in the most difficult of circumstances. The 37th Congress should have taken place in 2020, but as the world locked down in response to the COVID-19 pandemic, the Congress was postponed to September 2021—something that has not happened before in IBBY, but there was no other solution.

Read more and keep up with the latest news on the Congress website: www.ibbycongress2020.org.



Silent Books Travel East

The 2019 Silent Books Collection made its way to Korea in February 2020. However, due to the COVID-19 pandemic, there were many unexpected situations and challenges, including the cancellation of the exhibition. However, with the kind consideration of IBBY, it was possible for the collection to meet with the Korean public, though in a simple and quiet manner.

To share the beautiful collection with a wider audience, exhibitions were sequentially held at two local institutions, the Suncheon Picture Book Library and the Gunpo Culture & Arts Center.

Exhibition at the Suncheon Picture Book Library

Exhibition at the Gunpo Culture & Arts Center

KBBY's online seminar

Hyeyoung Kwon, Secretary General, KBBY

This was a precious opportunity for the Korean people, inspiring many researchers, publishers, and writers in Korea. Though amidst difficult circumstances, efforts were also made to foster exchange and dialogue between publishers, writers, educators, and researchers, including through a Zoom online seminar organized in collaboration between KBBY, Gunpo City, and the Korean Society of Children's Literature & Education.

Hyeyoung Kwon
Secretary General, KBBY

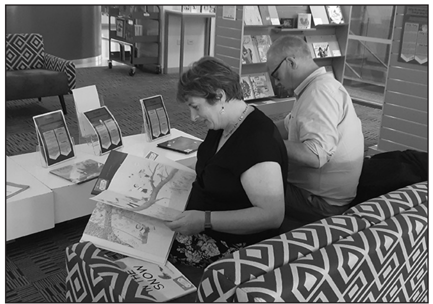
The IBBY Silent Book Exhibition at St. Mary's College and the University of Waikato

The IBBY Silent Book Exhibition was on show for a week at St. Mary's College in Auckland and then for four weeks at the University of Waikato Library in Hamilton in October and November 2020.

The exhibition was officially opened at the University of Waikato by Dr. Libby Limbrick and Frances Plumpton of IBBY New Zealand on November 3, 2020.

The exhibition attracted a range of visitors, including publishers, teachers, lecturers, university students, and children from early childhood to secondary. Some stopped briefly; others stayed for hours; some returned multiple times.

Another feature of our exhibition was our team of booksitters. Friends, colleagues, and



family all pitched in to sit with the books and engage with the visitors. A community was built along the way.

One thing we noticed as we engaged with the books and spent time with them and with visitors to the exhibition was that not having words allowed us to slow down and spend time noticing details in the illustrations. We also learned how much language is generated when collaborating to make a story from the pictures—quite an irony for a supposedly "silent" picturebook. From our experiences, we now understand even more clearly how powerful these books will be for generating stories and language from children and adults arriving in Lampedusa with multiple languages.

Thank you to IBBY New Zealand and the Faculty of Education at the University of Waikato for supporting this exhibition. Thanks also to Worlds of Words Center at the University of Arizona, who generously allowed us to use their signage for the exhibition. Lastly, many thanks to IBBY for creating and supporting this wonderful collection of books as they journey around the world.

Nicola Daly
University of Waikato, Hamilton; IBBY New Zealand

IBBY Australia welcomed visitors to the **IBBY Silent Books Collection 2019 Exhibition** at the State Library of Queensland between January and March 2021.

There are now four collections of Silent Books, each of which has been displayed at the Bologna Children's Book Fair and at the IBBY Congresses in New Zealand and Greece. The 2019 collection includes sixty-seven titles.

Wordless books are an extraordinarily powerful visual form of storytelling. They invite readers to imagine and to extrapolate from the images their own interpretations, which can be nuanced and developed as the reader reexamines the works in subsequent readings.

We thank State Library of Queensland for their support. "*IBBY Australia has coordinated and provided financial support for the tour of this exhibition to Australia in liaison with the IBBY Secretariat in Basel, Switzerland, and with Nicola Daly, Co-director, Waikato Picturebook Research Unit, University of Waikato, Hamilton, New Zealand.*"

A video was made for the virtual launch of the exhibition and can be viewed on YouTube: http://bit.ly/SBAustralia.

IBBY Australia warmly thanks the two artists who spoke on our virtual launch video: Jeannie Baker about her three wordless books, and Armin Greder about his book *The Mediterranean*, which is included in the 2019 collection. Following the inaugural exhibition at the State Library of Queensland, the collection was next displayed at the multilingual bookshop Lost in Books in Fairfield, Sydney, from March 17 to April 24, 2021.

Robyn Sheahan-Bright
President IBBY Australia

Liz Page was born in Britain and moved with her family to Heidelberg, Germany, in 1983. After nearly two years they left Germany and settled in Basel, Switzerland. Through her interest in children and books, Liz helped to establish the Intercultural Children's Library in Basel—JUKIBU, which opened in 1990. She was a member of the managing board with responsibility for the day-to-day running of the library for the first years and was elected President of the Intercultural Children's Libraries Association of Switzerland, now called INTERBIBLIO. She joined IBBY as Assistant to the Executive Director in 1997 and in 2009 was appointed Executive Director.

A trip to the lake is the perfect bonding opportunity for Margot's sons, Jadran (age sixteen) and Josh (age twelve), and Murad's daughter, Yasmin (age twelve). As all five are adjusting to their new living arrangement together, everything turns upside down when Jadran finds a young, injured crane. Jadran insists on taking the crane home, nursing it back to health, and teaching it to fly. Josh, who is charged with being his brother's "guardian angel," will help. However, when Jadran accidentally knocks him off the fire escape, it is Josh who takes flight! Josh's injuries and Margot's decision to move Jadran permanently to an institution are catalysts for the brothers' quest to reunite their crane with its family. Aerts's story explores the range of emotions that accompany change, betrayal, divorce, difficult decisions, and an unbreakable sibling bond.

Bettie Parsons Barger

The Blue Wings
Jef Aerts
Illustrated by Martijn van der Linden
Translated by Laura Watkinson
Amsterdam, Netherlands: Levine Querido, 2020. 213 pp.
ISBN: 978-1-64614-008-4
(Realistic fiction; ages 9-12)

Books on Books

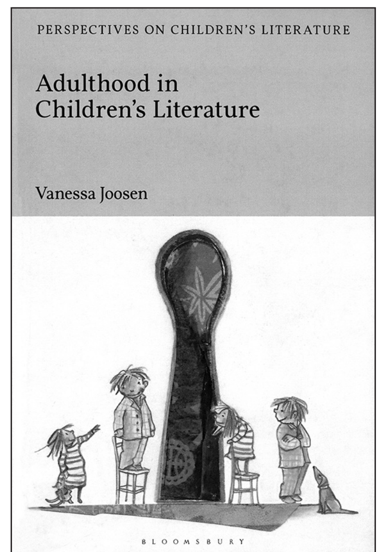
edited by JUTTA REUSCH—INTERNATIONAL YOUTH LIBRARY

ADULTHOOD IN CHILDREN'S LITERATURE.

By Vanessa Joosen. Series: Bloomsbury Perspectives on children's literature. Bloomsbury Academic, 2018, 243 pages.

ISBN: 978-1-350-04978-9

While scholars of children's literature focus mostly on aspects linked to the children's universe, Vanessa Joosen, in her work *Adulthood in Children's Literature*, invites readers to look at an object of study that is little observed: the understanding of adulthood and how it is constructed and performed by adult characters in children's books.



The cover image sets the scene. As the author explains in her introduction, the cover is taken from Marita De Sterck's and An Candaele's picture book *Koekeloeren* (2008), and shows the children watching their parents through a huge keyhole. As such, it presents the topic of the study and invites readers to explore the representation of adulthood as a stage of life in children's literature.

Divided into six chapters, the book offers valuable contributions by analyzing well-known novels and picturebooks by Dutch, Flemish, and English writers and illustrators. The corpus encompasses children's books for children up to twelve years old, published between the 1970s and today, excluding those books intended for young adults, in which adulthood appears as a more frequent subject. Through a verb-iconic appreciation of the books, taking into account the social and historical context, Joosen examines how the idea of adulthood "is represented by adult characters... or expressed in meta-reflections" (p.19). To this end, Joosen draws on theories from childhood studies, children's literature studies, and, above all, Age Studies. Based on the assumption that "age and life course are socially constructed [factors]" (p.21), the historical and cultural context and other social factors—such as gender, sexuality, and economic class—must be taken into account. Her approach highlights the importance of interdisciplinary perspectives within children's literary studies as well as age studies.

In her first chapter, based on Neil Postman's *The Disappearance of Childhood* (1982), Joosen analyzes several literary works to reflect on the definition and relationship between "adulthood" and "childhood" in children's books. In the second chapter, she focuses on the study of adult characters who assume roles as protagonists by showing how their presence is important for the perception of the heterogeneity of adulthood. This overcomes closed and polarized visions about what it means to be a child versus what it means to be an adult. In this section, the author also emphasizes that the presence of these adult characters is important to raise awareness of intergenerational socialization and solidarity. The third chapter analyzes the representations of the body of the adult in children's literature. This is regardless of their role as parents, uncles, grandparents, teachers, and so on, focusing, mostly, on the representation of body hair as a marker of adulthood. Proposed by Elisabeth Young-Bruehl, the concept of "infantilism" as a form of discrimination against children is thoroughly examined by Joosen in the fourth chapter. Here she also reveals adult characters that are considered hostile, intimidating, or

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frightening to child readers. Such negative characters are contrasted with the sympathetic adult writer (the author's alter ego) in the next chapter. Finally, the sixth chapter focuses on the last stage of adult life, old age, emphasizing the intergenerational relationship of old characters and children. While there are many adults represented as "old mentor" or "old storyteller,"other narratives, reinforce stereotypes and prejudices by portraying the aging process as decline.

Besides paving the way for new interdisciplinary research in children's literature studies and highlighting the potential for intergenerational dialogue that children's books can promote, *Adulthood in Children's Literature* legitimizes the topic of adulthood as a possible object of study among researchers in these fields, shedding light on what previously seemed to be, as the author herself states, a "blind space" (14).

Jéssica Amanda de Souza Silva
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FANTASY FICTIONS FROM THE BENGAL RENAISSANCE. Abanindranath Tagore: The Make-Believe Prince; Gaganendranath Tagore: Toddy-Cat the Bold.

Translated and annotated by Sanjay Sircar. Oxford University Press New Delhi, 2018, 339 pages.
ISBN: 978-0-19-948675-5

Sanjay Sircar's *Fantasy Fictions from the Bengal Renaissance* is many things at once. Overtly, it presents English translations of two Bengali "fantasy fictions" or *Kunstmärchen* from the late nineteenth and first half of the twentieth centuries, by two authors of the famous Tagore family of Calcutta. One is *Kṣīrer putul*, "The Make-Believe Prince," (1893) by Rabindranath Tagore's nephew, the painter and writer Abanindranath Tagore, and the other *Bhõḍaṛ bāhādur*, "Toddy-Cat the Bold," (1923) by the latter's brother, cartoonist Gaganendranath Tagore. Both these texts—"The Make-Believe Prince" more so than "Toddy-Cat the Bold"—are modern classics of Bengali literature and have seen many editions, reprints, and translations. Sanjay Sircar convincingly shows that the texts stand in need of being translated anew, and proves his point by furnishing reliable, creative, and immensely enjoyable English versions of them.

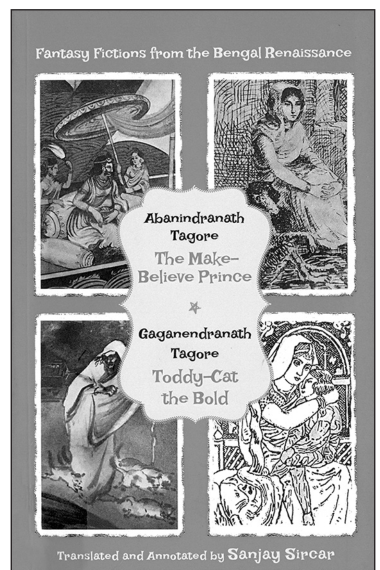
Sircar has embedded the texts in what I would call extensive interpretative essays rather than mere introductions, exceeding the texts themselves greatly in length. He also provides a general introduction of their historical context, the so-called Bengal Renaissance, the period of heated activities in various spheres of culture in and around Calcutta during the high time of British colonialism in the nineteenth and first half of the twentieth centuries.

Furthermore, Sircar's book contains an abundance of annotations, references, bibliographical lists, and other resources, making this book a mine of information about the texts in question, their genesis, publication record, the history of the various literary genres (regional and international) they draw on, and the interaction between high and popular/folk culture at the time. Taken together, interpretative essays and annotations amount to more than two hundred pages of a book of 339. The book goes under the name of the two Tagores's texts, "translated and annotated by Sanjay Sircar," but its title is a misnomer for what is actually an extensive study of the texts and their historical context.

Kṣīrer putul, "The Make-Believe Prince," tells the story of a king with two queens, the younger one greatly favored and the elder truly loving but utterly neglected. The favorite queen is spoiled and shuns the precious gifts the king brings her from a long voyage, whereas the monkey the elder queen had asked for turns out to be her well-wisher and helper. The trickster animal declares that the queen is bearing the king a prince, thus allowing her to win back the king's favor, and forbids the king to see the (nonexistent) boy for the first ten years of his life until after his wedding. When the time comes, the monkey has a "puppet of kheer" (*kṣīr*,

or thickened milk; the literal title of the book) dressed up as the prince and arranges that the puppet is eaten by hungry goddess Shashthi, bestower and protector of children. Catching her in the act of stealing, he then blackmails her to replace the puppet with by a real boy from her private kingdom of children, which solves the successor-less king's plight and ends the elder queen's sorrow.

In the essay unravelling this narrative, Sircar identifies it as belonging to Aarne-Thompson's tale type AT 459, spread over India, Persia, and Palestine, and explores in great detail its motifs and narrative features. In particular, Sircar goes to great lengths in teasing out the cultural, religious, ritualistic, material, and culinary templates the text uses and manipulates. The integration of numerous *chaṛās*, nursery rhymes, as Sircar shows, adds to the density of folk references in what has become a crossover juvenile text, equally read by adults.



The second text, *Bhōdaṛ bāhādur,* or "Toddy-Cat the Bold," is a dream story in some ways reminiscent of Carroll's *Alice in Wonderland*. The I-narrator is summoned by pompous leader Toddy-Cat and his army to join a campaign to free the leader's son and punish a two-faced *rākṣasa*, or demon. Travelling on a moving railway platform, set in motion by the lord's lavishly remunerated mechanics, they visit the Old Apothecary and other destinations, until they reach the Top-Knotted Old Mother; after learning from her that the lord's son is well, the I-narrator wakes up.

A mock epic on one level, this playful text combines a large multitude of intertextual and cross-genre links. Sircar, who calls Gaganendranath Tagore's work epigonal in relation to Carroll's, explores these links in detail and submits "Toddy-Cat" to a thorough comparison with *Alice in Wonderland*. He shows how these texts nevertheless differ considerably, most prominently perhaps in the dominant satirical orientation of "Toddy-Cat," its different psychology (not growing out of, but returning to childhood), and the strict lack of interiority found in fairy tales. I appreciated very much the analysis of dream frames, and the interpretation of loose-ended stories within "Toddy Cat" as a device granting the fictional world a past and a history, or resonances beyond what is actually being told.

Sircar's book has an expert and broad-minded outlook, some all-too-minute operations notwithstanding. These latter may, however, warrant some remarks Sircar and many of his readers will certainly see as pedantic. Transliteration of Bengali into Roman script, in order to be exact, requires quite a bit of alteration and looks strange to unaccustomed readers. Complicated Bengali phonetics make it additionally hard to find any simple solution. This being so, however, Sircar's attempt to balance smooth readability with accuracy in representing Bengali words with eclectic diacritical marks is unfortunately incoherent and less than satisfactory. Sircar quotes the transliteration commonly used by librarians (the farthest removed from Bengali phonetics) to delegitimize formal transliteration, but does not mention more feasible compromises between literal and phonetic transcription that are also around.

But it would not be fair to end the review of such a good book by nagging at transliteration deficiencies. Sircar's volume self-consciously redeems the putative "low" and folk literature by the high attention he grants it, and justly so, given the extremely rich texture of the narratives. I dare say everybody, even the most expert readers, will learn a lot from this study. Sircar's book is a result of the long quest of a Bengali folk and *Kunstmärchen* aficionado, as

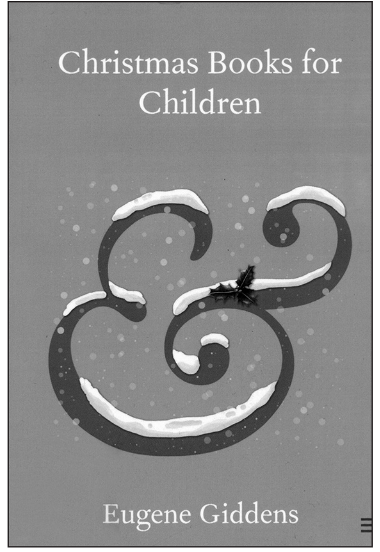
is also apparent from a few appearances the author makes in his text. These do not detract from, but add to the book's attractiveness, lending it a passionate flavor.

Hans Harder
HoD, Modern South Asian Languages and Literatures, South Asia Institute, Heidelberg University

CHRISTMAS BOOKS FOR CHILDREN.

By Eugene Giddens. Series: Cambridge Elements in Publishing and Book Culture. Cambridge University Press, 2019, 114 pages.
ISBN: 978-1-108-74138-5

In *Christmas Books for Children*, Eugene Giddens tells the publication history of the Christmas book for children in the English-speaking world, primarily in England and the United States. In a time frame from 1750 to 1910 and an outlook on the present, the following topics are examined in four sections: "The Emergence and Growth of the Christmas Book Market, 1750-1850," "The Moral Christmas, 1850-1910," "The Festive Christmas, 1850-1910," and "Christmas Books for Children in the Twenty-First Century."



This historical journey back in time simultaneously provides insights into the cultural history of Christmas, as its representation in children's books in turn had a great influence on Christmas customs. Giddens describes this interaction by means of manifold examples and summarizes it in his conclusion: "Children's books are not only the products of Christmas, they are equally the producers of it" (99). For instance, the two most popular works of the Christmas book market, the poem "A Visit from St. Nicholas" by Henry Livingston (or Clement Clarke Moore) and the story "A Christmas Carol" by Charles Dickens, have shaped the image of the family Christmas even beyond the English-speaking world.

A central consideration of the study is the great influence of the Christmas book market, with its advertising for the widest possible range of buyers, on the development of the children's book market as a whole. In the pre-Christmas period, mainly in the publication months of October and November, one third of all children's books in the English-speaking world were and continue to be sold during the year. Books have long been marketed by publishers and booksellers as morally and didactically valuable Christmas and New Year's gifts for children, even when they carried stories less suitable for the younger audience. However, the great sales successes of books suitable for children, such as the picturebooks by Kate Greenaway, also encouraged this marketing strategy.

From a feast for adults, to which the poorer folk were invited for merry drinking with beer and elderberry wine, and in which pre-Christian and Christian customs overlapped syncretistically, Christmas evolved into a domestic, intimate, and therefore child-centered family celebration. Using numerous examples, the author traces the evolution of Christmas story motifs such as the Christmas tree, the Christ Child, Santa Claus, and stockings by the fireplace. The expanding commercial success of Santa Claus is interpreted as the secularization and commercialization of Christmas traditions, which is reflected in the illustrations and stories of the Christmas book.

For a long time, however, religious, moral, and didactic content was dominant in Christmas books; they were intended to teach normative behavior, especially from a parental point of view. This kind of moralization was promoted by Puritan movements in the United States and by the topos of the charity of moral education in England, which aimed to instill in children the ideal that giving was more blessed than receiving. The earliest English-language

Christmas children's book is *A Christmas Offering, Humbly Presented by the Charity Children of Christ Church* (London, 1788), the proceeds of which went to the poor. The omnipresent motif of dying at Christmas was also intended to convey a moral message that children, too, should always be mindful of death. In the second half of the nineteenth century, the secular holiday stories developed with descriptions of children's leisure activities during the school vacations. They were at the center of the book market for the children of the wealthy bourgeoisie.

The chapter "Festive Christmas" demonstrates how heterogeneous the Christmas market was for the book trade as a whole. Books with mixed content, often not suitable for children, were designed as Christmas-gift books with attractive book covers in gilded red or green cloth and with numerous color lithographs. This made it possible to address a larger, adult and child audience of buyers. However, the early nineteenth century also saw the development of a type of book that was affordable even for children as a gift for siblings due to a small format and low production costs.

The author attests that the Christmas children's literature of the twenty-first century, for all its repetition and nostalgia in its depiction of Christmas itself, is rich in thematic variety. There are new narratives of diversity, such as celebrations of other religious communities like Kwanzaa and Hanukkah, the portrayal of Santa Claus by people of color, the portrayal of refugee fates that translate the nineteenth-century postulate of charity into the present, or teen love stories in the Christmas context.

Eugene Giddens concludes that "Christmas remains the most important season for the sale of new children's books—whether they are directly concerned with the holiday or not"(99). Historically grounded and rich in sources, this book is a very vivid and entertaining read, meeting a wide range of interests for both researchers and the interested general public.

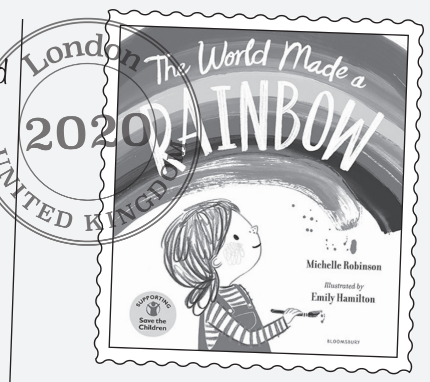
Jutta Reusch
International Youth Library
Translated by Nikola von Merveldt

This delightful little book was written during the first United Kingdom COVID lockdown to help children understand more about the implications of the pandemic. Rather than being a depressing story concerning a virus, it focuses on friendship, happiness, and hope for the future. Loving family support is evident in both pictures and text, showing that sad times won't last forever. Robinson's rhyming prose, which is easily read aloud, begins with:

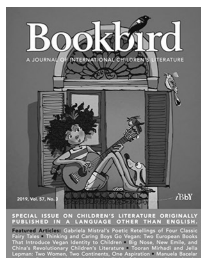
Let's paint a big rainbow to put on display.
When people pass by it and see it, they'll say...

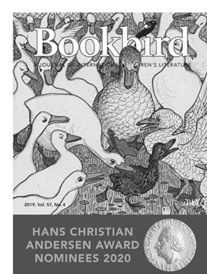
It then follows a little girl who is missing her friends and visually shows how she manages to communicate with other children who are also feeling lonely. The text is enhanced by Hamilton's colorful illustrations and guides readers through interaction with several multiethnic and disabled characters as they each create a rainbow for the world to see.

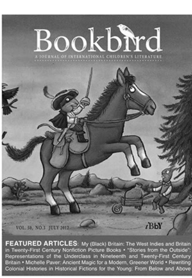
Penni Cotton

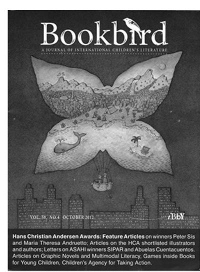


The World Made a Rainbow
Michelle Robinson
Illustrated by Emily Hamilton
London, United Kingdom: Bloomsbury Children's Books, 2020. 32 pp.
ISBN: 978-1-52662-980-7
(Picturebook; ages 3+)









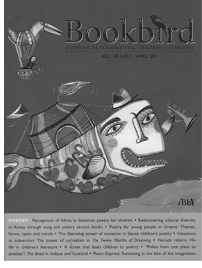
IBBY's Journal *Bookbird*
Search for Editors

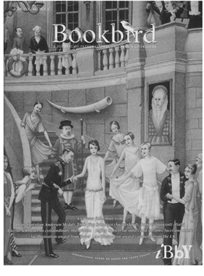
Bookbird, Inc., the management board of IBBY's journal, *Bookbird: A Journal of International Children's Literature*, seeks an editor or editorial team to take over from the current editors, whose term of office finishes with the publication of the October 2022 issue. *Bookbird* is a refereed journal published quarterly by IBBY (The International Board on Books for Young People), and is printed and distributed by JHUP (Johns Hopkins University Press). *Bookbird* is indexed on SCOPUS, Children's Book Review Index, Library Literature, LISA, MLA International Bibliography, and Web of Science.

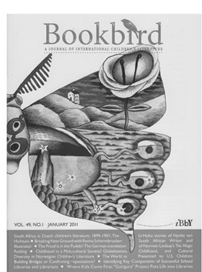
The International Board on Books for Young People (IBBY) is a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together.

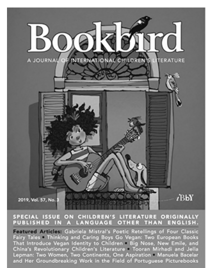
The *Bookbird* editor(s) must have the following qualifications:

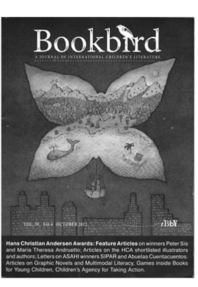
- An appropriate level of experience in editing a journal or books to publication level.
- A thorough understanding of the publishing process and experience in working with copyeditors, designers, and printers. Previous experience in this area will be a definite advantage.
- Evidence of a clearly defined interest in and knowledge of children's literature in an international context.
- An excellent command of the English language and a general ability to work with other languages and writers whose first language is not English. Proficiency in a language other than English will be an advantage.
- A degree in an appropriate discipline, e.g., literature, languages, children's literature, childhood studies, publishing, or librarianship.
- An empathic ability to work with and encourage authors from a wide range of cultures and backgrounds.
- Excellent information technology skills, in particular related to editing and publishing.
- An ability to work within and keep to deadlines.
- Commitment to the ideals of IBBY and an understanding of and empathy with the principles guiding the publication of Bookbird.
- Have appropriate office/secretarial support.
- A willingness to work closely with the board of Bookbird, Inc., the IBBY Executive Committee, and the IBBY Secretariat.
- Be available to travel to designated meetings of Bookbird, Inc. and the IBBY Executive Committee.











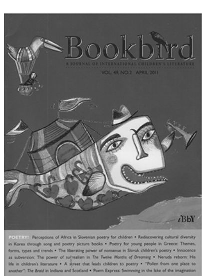
Editorial duties include:

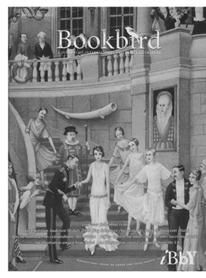
· Planning the content of each issue of *Bookbird*. This includes preparing the biennial Hans Christian Andersen Award issue and the biennial pre-IBBY congress issue featuring the congress country/region.
· Sourcing and commissioning suitable articles.
· Liaising with the *Bookbird* review panel and overseeing the refereeing process for each article.
· Working with authors to improve their texts.
· Working with the organizations and individuals that produce additional content for the journal, such as reviews, "Focus IBBY," and more.
· Editing content and overseeing the copyediting and proofreading of articles and dealing with illustrations and permissions.
· Working with the designer.
· Liaising with JHUP about the management of each issue prior to going to print.
· Ensuring that each issue appears on time.
· Working closely with and informing the board of Bookbird, Inc. on editorial-related matters.
· Promoting the overarching aims of IBBY through *Bookbird*.

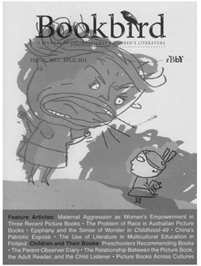
The editor(s) are required to attend and report at Bookbird, Inc. and IBBY Executive Committee meetings twice yearly in various venues internationally. These are held in March or April at the Bologna Book Fair and in another location later in the year, usually during September. There is a modest budget available to cover expenses for attendance at these meetings.

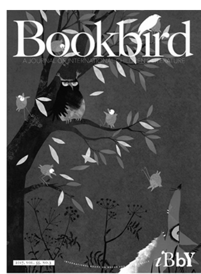
The application deadline is October 1, 2021. Application review will begin on October 18, 2021 and the position will be open until filled.

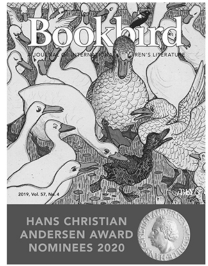
It is expected that the incoming editor(s) will be in place by early 2022 to prepare their first issue for 2023 (January). The contract to edit *Bookbird* extends for four years subject to an initial period of approval.











This is an excellent opportunity for an ambitious and creative person or persons with a strong interest in international children's literature to acquire invaluable experience. It is not a full-time job, and a small honorarium is paid. There is a separate budget for design, copyediting, and translation of articles when necessary. The editor/editors must provide their own administrative backup by way of office facilities, IT, and secretarial help if necessary. The editor(s) may be based in any country.

Applicants are expected to be familiar with *Bookbird* and with the aims of IBBY. They are advised to look at the "Bookbird" section on the IBBY website: www.ibby.org/bookbird. This will provide more information about the nature and content of each issue, including the special issues.

Interviews for the post are likely to be conducted by Zoom with a follow-up interview in person.

Expressions of interest should include:

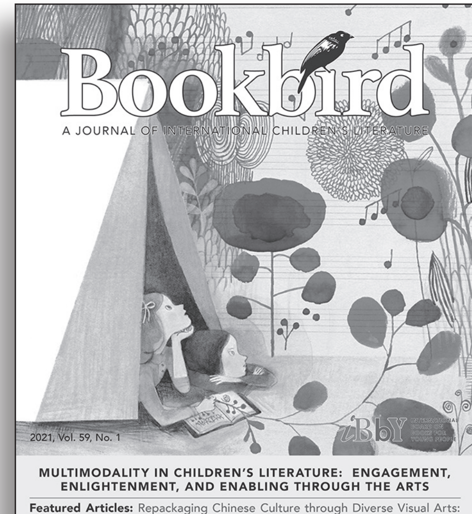
· A detailed CV (résumé) that responds to the criteria listed above.
· A statement about the applicant's vision for *Bookbird*.
· A brief outline of how the applicant would manage the processes involved in producing the journal, prior to sending it to JHUP for printing.
· The names, e-mail addresses, and telephone numbers of two referees. References will only be required prior to a possible decision to offer the position. Names of referees will be treated in the strictest confidence and their data will not be retained.

Team applications should include the items listed above in relation to each team member.

Further details can be supplied to interested candidates on request.

Applications should be sent by e-mail to:

Valerie Coghlan, President of Bookbird, Inc.: bookbirdpresident@gmail.com.
Ellis Vance, Treasurer of Bookbird, Inc.: vev40@comcast.net.
Evelyn Freeman, Secretary of Bookbird, Inc.: freeman.5@osu.edu.



Bookbird
Its feather colorful,
Its flying beautiful,
A unique swan in the world of birds,
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Bookbird journal,
Carries the spirit of IBBY International.

Mingzhou Zhang
President of IBBY (2018-2022)

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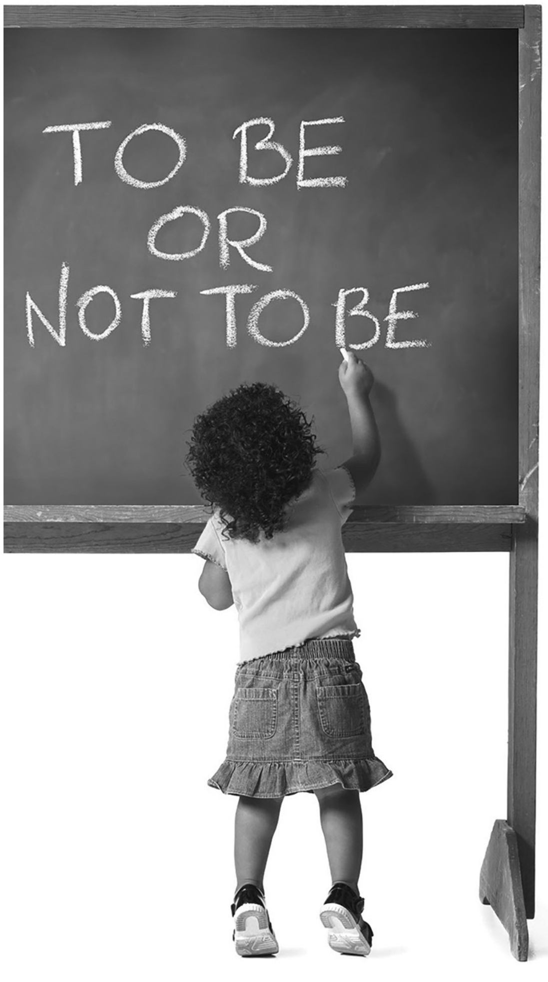

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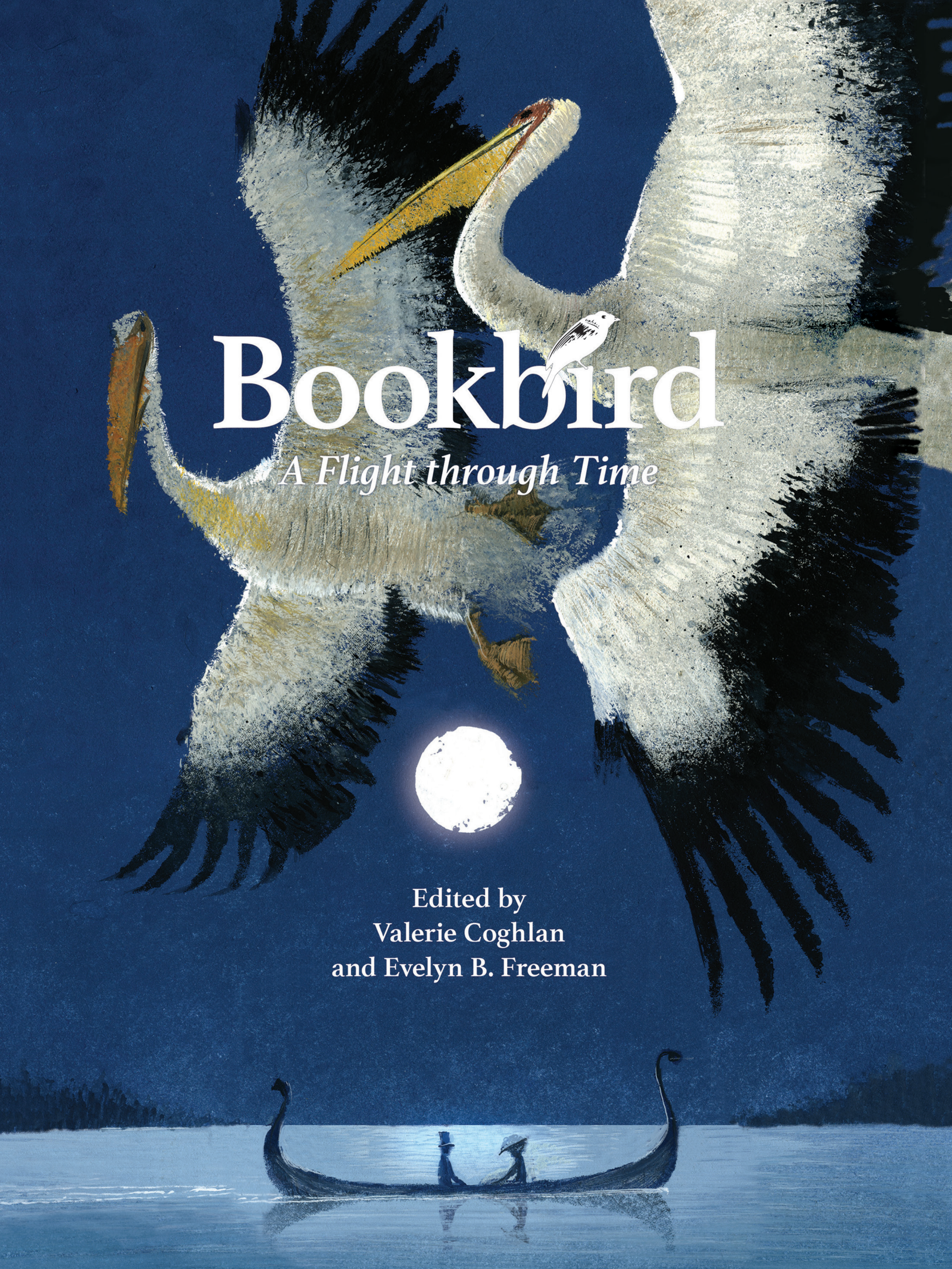
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