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Editorial

Dear Bookbird Readers,

When I was in my early teens I ran a publication together with my sister and some other kids. We called it *Det Sämsta* (literally "the worst"), a reference to *Det Bästa* ("the best"), the Swedish imprint of *Reader's Digest*. My sister contributed ghost stories, a boy next door came up with tall tales and crazy jokes. We also had a section where the boarder students and resident teachers at Kjesäter Folk High School (Sweden), where we lived, would advertise things to sell or buy. The printing was done on a Xerox-machine, and we sold 30-40 copies of it to the students at 1.50 kronor per copy. *Det Sämsta* was issued "erratically" as it said on the cover, but usually we would manage to do three to four issues per year. My role in all of this was to be the editor, a task I took very seriously. In my editorial I regularly complained about the cost of printing, and introduced and reviewed the rest of the contents of the journal.

Almost forty years later and many publications later (both as writer and editor) I am experiencing the same kind of thrill with my first *Bookbird* that I had when writing, drawing and assembling that first issue of *Det Sämsta*. On one level that first juvenile publication also points to concerns that are essential to *Bookbird*: how do we make children into readers and writers, creators and critics? Admittedly, instead of a children's publication created in a very specific and localized school setting, *Bookbird* flies all over the world, and its flock of contributors and readers nest in every country. And rather than deciding things because I am the oldest of the gang as with *Det Sämsta*, I am managing an international network of professionals (writers, academics, publishers, administrators etc). But the excitement is the same. How will the different texts and illustrations work together? What will be the effect of the journal as a whole? How will it be received?

Bookbird is a unique publication in its blend of different text types, ranging from weighty academic essays to brief, inspiring "postcards". It is also a journal with a long history. To get to know all aspects of Bookbird you need support and advice from people who have been involved with the journal for a long time and care for it. Previous editor, Roxanne Harde have tirelessly answered my many emails and helped me in more ways than I can account for. I am deeply indebted to her, as well as to her long time designer, Bill Benson. The President of Bookbird Inc, Valerie Coghlan, has also assisted

me throughout the whole transition process and given me invaluable advice on things to do with the publication. Liz Page and Luzmaria Stauffenegger at the International Office have backed me up too on many occasions, and given me feedback whenever needed. Finally, the Bookbird board has provided necessary input on a number of occasions as well, not least in connection with the IBBY Congress in Mexico City 2014. On that occasion I also benefitted from meeting the Bookbird correspondents as well as the IBBY executive committee, and numerous individual members. I am looking forward to fruitful collaboration with you all over the next couple of years!

As for this first issue I am happy to introduce Mats Hedman, the new graphic designer, and Jasmin Salih, the new copyeditor. Zoe Jaques is my co-editor for the themed articles of this issue. I refer to her introduction to "Machines, Monsters, and Animals: Posthuman Children's Literature."

Björn Sundmark

Björn Sundmark is Professor of English Literature in the Faculty of Education, Malmö University, Sweden. He has published numerous articles on children's literature, and is the author of the study *Alice in the Oral-Literary Continuum* (1999) and co-editor of *The Nation in Children's Literature* (r outledge 2013). He is editor of *Bookbird–Journal of International Children's Literature*.

Introduction

Special Issue on "Machines, Monsters and Animals: Posthumanism and Children's Literature"

Zoe Jaques

Some 2100 years ago an ancient pleasure barge sank off the coast of Antikythera, Greece. The wreck, discovered in 1900, held a fascinating piece of technology, now known as the Antikythera mechanism. The calculator was at least a thousand years ahead of its time, or at least ahead of any competing machine that has survived, with scores of intricate gears able to indicate the position of the planets, the phases of the moon, and even the schedule of the Olympic games.[1] The men who produced and worked this mechanism were already, in an important sense, posthuman. They were able to navigate beyond the safety of the shore, and to plan for the future, through a non-biological, technological enhancement of their own human limitations. They experienced the wonders of the intersection of man and computational machine for the first time (as far as we know).

Of course, the sinking of the Antikythera vessel and the loss of such advanced engineering until at least the Medieval period points to a particular counter-narrative about the dangers of exceeding human limitations. Recalling the hubris of Prometheus, the Antikythera sailors ultimately floundered despite their advanced computer. Herein lies the crux of posthumanism – when does the 'post' human go too far, whether on moral, technological, or biological grounds? Occurrences of posthumanism can be frightening as much as they can be liberating and, as N. Katherine Hayles puts it, such 'terror is relatively easy to understand' (283). 'Post' implies a space after and beyond – and any species should be concerned to ensure that such an event

1. See, Freeth et al. 'decoding the ancient greek astronomical calculator known as the Antikythera Mechanism'. Nature 444 Supplement 7119 (30 November 2006): 587–91 and Connor, S. 'Ancient device was used to predict olympic dates'. The independent (London). (31 July 2008)

does not occur as one of the most basic tenets of evolution. Hardly more genial is the *Oxford English Dictionary*'s definition of 'post-human' as 'Designating or relating to art, music, etc., in which humanity or human concerns are regarded as peripheral or absent; abstract, impersonal, mechanistic, dispassionate'. It seems entirely appropriate that the first recorded use of the term in this guise comes from Jack Kerouac in 1944 (*OED*, 'post-human', *adj.* and *n.* A.2). Although it would be years before Kerouac would go *On the Road* (1957), posthumanism might be said to revel in the kinds of anti-authoritarianism and alternative lifestyles of the Beat generation, although in a slightly less bohemian and more downbeat guise.

If post-WW2, post-Holocaust and post-A-bomb society might be taken to be increasingly ill-at-ease with its status as 'humane', at the same time the nature of childhood has slipped indelibly towards the posthuman. The growth of TV and computer ownership places machine-mediated fantasy before the eyes of children as a part of daily life. It might be said today that fantastical encounters with screen-based narrative and visual arts are a *dominant* mode for childhood engagements with the world. Children carry computers in their bags and pockets that were inconceivable just 10 years ago. Machine-generated fantasy, whether through games, websites, eBooks, or song, is now the everyday experience of contemporary childhood. The UK regulator OfCom reports that in 2013 60% of 13 year olds owned a smartphone and 38% of 5-7 year olds regularly used a tablet computer.[2] The effects of these posthuman upbringings are little understood. Surprisingly, they generate considerably less cultural anxiety than that exhibited about Mike TV's television in Roald Dahl's *Charlie and the Chocolate Factory* (1964) of half a century ago, at least if one measures anxiety by the number of tablet computers now distributed in schools. But what underscores these encounters is the accessibility of narrative, and the huge variety of narratives, whether through an Internet created for adult audiences, digital games, or other electronic media. The posthumanification of story – from TV to tablets – is probably the greatest change to face modern childhood. As such, the contact zones between humans and the non-human have become especially significant to children's literature. *The Guardian* newspaper notes for instance that 'Robots are turning up more and more in YA fiction' as authors and readers seek to come to terms with the fact that 'meaningful distinctions between human and android are fading' (Heath).

Such lost distinctions might seem at odds with literature written explicitly for children or young adults, genres aimed at least in part at helping children fit in with the world around them as 'humans'. As Robyn McCallum has it: '[c]hildren's and adolescent fiction is, on the whole, dominated by humanist conceptions of the individual, the self, and the child' (257). The term 'post-humanism', according to the *OED*, in fact, emerges 'in reaction to the basic tenets of humanism' (*OED*, n.1), and the *OED* makes 'posthumanism', without the hyphen, related to 'The idea that humanity can be transformed, transcended, or eliminated either by technological advances or evolutionary process' (*OED*,

2. See http://stakeholders.ofcom.org.uk/market-data-research/media-literacy-pubs/

n.2). Although the *OED* seems somewhat confused about the exact term, reactions or transformations – and in some cases eliminations – are key to posthuman thinking. Posthuman theorists tend to cast the idea of making humanity more peripheral in a positive light, where posthumanism 'evokes the exhilarating prospect of getting out of the some of the old boxes and opening up new ways of thinking about what being human means' (Hayles, 285), or even, as Donna Haraway has pointed out with respect to science fiction, that there are no other options, because the boundary between fantastic fiction and "[...] social reality is an optical illusion" ("Manifesto for Cyborgs", 66). Here the idea of teaching children to become 'human' is challenged by historical technological shifts on one hand, and by discomfort about how anthropocentrism has a negative effect upon the wider world on the other.

Such discomfort has a much longer history than the *OED*'s specific uses of the variably defined terms 'posthuman', 'post-humanism', and 'posthumanism' in the mid-to-late twentieth century might imply. (The term 'posthumanism' is deliberately chosen in this issue not to privilege one form over the other, but with a view of permitting a multiplicity of potential meanings.) Posthumanism requires neither the robots nor machines of recent history, but philosophers, writers, and thinkers who are willing to question what it means to be human and how humans should relate to the wider world. As such, posthumanism has important overlaps with animal studies and ecocriticism—fields that have engaged with much older primary texts. Posthumanism offers the possibility to consider the fantastical expansion of identity beyond merely human limitations, a key component of fantasy for children as long ago as *Gulliver's Travels* (1726) or *The Water-Babies* (1863), and of course continuing up to the present day. Importantly, an awareness of the posthuman gives the voices of alterity space to speak out against normative, dominant modes of being. Potentially, and perhaps against his intentions, the fantasies of evolutionary hybridity of Charles Kingsley therefore might harbor many more possibilities for questioning humanism than the more 'serious' novels of Austen or Dickens for adults.

In accordance with my case that it is not just in recent or techno-focused fiction that we might find philosophically complex responses to questions concerning the boundaries and ontological centrality of the human, the opening essay of this issue, by Roxanne Harde, considers the work of the late nineteenth-century/early-twentieth-century American author Elizabeth Stuart Phelps. Pets hold an especially complex place in human-animal studies; for many philosophers, from Montaigne to Derrida, the behaviors or 'insistent gaze' (Derrida, 372) of one's pet offers a unique and specifically familiar challenge to anthropocentrism. Harde, in her consideration of Phelps's tales of children and dogs, demonstrates how the essentially sentimental tales *Loveliness: A Story* (1899), *Trixy* (1904) and "Tammyshanty" (1908) mark important interventions in animal-rights discourse, and reflect Phelps's active campaigning against the practice of vivisection. Drawing in particular upon Donna Haraway's ideas of 'significant otherness', as outlined in her *Companion Species Manifesto* (2003), Harde argues that Phelps predicts many of the concerns of posthumanism,

promoting a consideration of human-animal 'kinship' through her mediations on the relationships between children and dogs. In her fiction, as in Haraway's *Manifesto*, Phelps indicates that there is much that might be achieved through 'taking dog-human relationships seriously' and considering 'dog writing' – rather like posthumanism – 'a branch of feminist theory, or the other way around' (*Companion Species Manifesto* 3).

Maintaining an interest in the animal, but bringing us right up-to-date, Holly Batty's article focuses on perhaps the most prolific childhood fiction of recent years. Her essay on J. K. Rowling's *Harry Potter* books (1997-2007) highlights the series' perpetual interest in non-human others – from house-elves to werewolves and from mermaids to owls – and argues in particular that the story's hero is subject to posthuman transformations that speak to a fluid and animalized ontology. Problematic parallels between the social hierarchies at work in the wizarding world and those of real (or, perhaps, 'muggle') existence are undercut by Batty's case that in Harry's mutable body we find a mediator of animal concerns that might prompt a reconsideration of a demarcated and specifically human subjectivity. She focuses in particular upon acts of swimming and slithering – animalized transformations that lead Harry to bodily and psychological reevaluations of what 'being' might mean. Such 'recontextualized' and posthuman embodiment of the animal, Batty argues, subverts liberal-humanist notions of identity and presents instead a fluid response to the intersections of the human and animal.

In an essay that bridges the interest in human-animal kinship explored by Harde and Batty, and the 'enhanced' humans under scrutiny in the later essays of this volume, Aliona Yarova and Lydia Kokkola consider the posthuman embodiment of the human-animal-cyborg of Peter Dickenson's 1988 novel *Eva*. The character of Eva – a hybrid of girl, chimp and machine – might be said to represent one of the most directed examples in children's literature of the cybernetic organism, as defined by Donna Haraway more than ten years later in her appropriately titled *Primate Visions* (1989):

> A cyborg exists when two kinds of boundaries are simultaneously problematic: 1) that between animals (or other organisms) and humans, and 2) that between self-controlled, self-governing machines (automatons) and organisms, especially humans (models of autonomy). The cyborg is the figure born of the interface of automaton and autonomy. (139)

For Hararway, such a being invites '*pleasure* in the confusion of boundaries' through a commitment to 'partiality, irony, intimacy, and perversity' ('Manifesto for Cyborgs' 66-67). But while the first two essays suggest that their respective literary texts largely gratify posthuman relationships and embodiments, Yarova and Kokkola contend that in *Eva* readers encounter a rather more problematic, dualized and 'failed' cyborg who offers comment on humanist overreaching and attempts to become 'empowered' by the exploitation or harnessing of non-human others. Drawing upon and extending Judith Halberstam's arguments in *The Queer Art of Failure* (2011), Yarova and Kokkola read Eva's journey in the novel, and childhood more generally, in terms of how if might offer the potential for 'creative

failure' as an alternative, and useful, mode of being.

The final two articles in this volume share an interest in recent, American, young adult series fiction and in particular the relationship between the development of posthuman narrative and gendered agency. In keeping with Elaine L. Graham's case in *Representations of the Post/Human* (2002) that 'hybrid creatures are arguably "monstrous" not so much in the horror they evoke but in their exposure of the redundancy and instability of the ontological hygiene of the humanist subject' (12), Patricia Kennon reads Kristin Cashore's *Graceling* series (2008-2012) in terms of its representation of the 'monstrous' female other. The trilogy, Kennon argues, depicts the violent, enabled and empowered female body as stuck in continual oscillation between binaries of normal and abnormal. She situates this reading in the context of the young adult as herself a borderland figure – neither quite adult nor child – and contends that Cashore's series offers a mechanism for rethinking normative and corrupted gendered systems that stigmatize female monstrosity. Kennon's case sits interestingly alongside that of Petros Panaou, who offers the final article in the volume, and who reads Scott Westerfield's *Uglies* series (2005-2007) in terms of its interest in a technologically enhanced 'monstrous' beauty. Panaou explores how the series mimics and interrogates questions of evolutionary development; what emerges is a conflict between the 'transhuman' scientist continually focused upon shaping a posthuman condition, and a 'post-posthuman' female subject who is able to retain an empathetic human(e)ity whilst developing an enhanced and directed posthuman agency. The series, Panaou suggests, asks readers to question tensions inherent not just in imagining a posthuman future but in thinking about inherent dichotomies of human-nonhuman that dominate the world.

One of the challenges and joys of the study of children's literature is its dismissal of easy temporal or geographical boundaries in favor of the higher conceptual power of child-meets-book, often in the spaces of fantasy. Posthumanism, however, has different modes in different periods, with philosophical and scientific advancements in species 'identification', dissection, evolution, and machinery and computing variously shifting concepts of identity. This special issue reflects a range of children's books from the turn of the century to the present, and from the old world and the new, to accommodate some of this multiplicity. In approaching posthuman thought through a variety of lens and via a broad range of literary texts, the essays included here address the multifarious modes in which the discourse pushes boundaries of humanity and, indeed, the boundaries of childhood.

Zoe jaque S is a Lecturer in Children's Literature in the Faculty of Education, University of Cambridge, and a Fellow of Homerton College. Her first book, a publishing history of Lewis Carroll's Alice books (with Eugene g iddens, Ashgate, 2013), was supported by fellowships from the University of Texas at Austin and Harvard University. Her second book, *Children's Literature and the Posthuman* (2015), appears in r outledge's 'Children's Literature and Culture' series."

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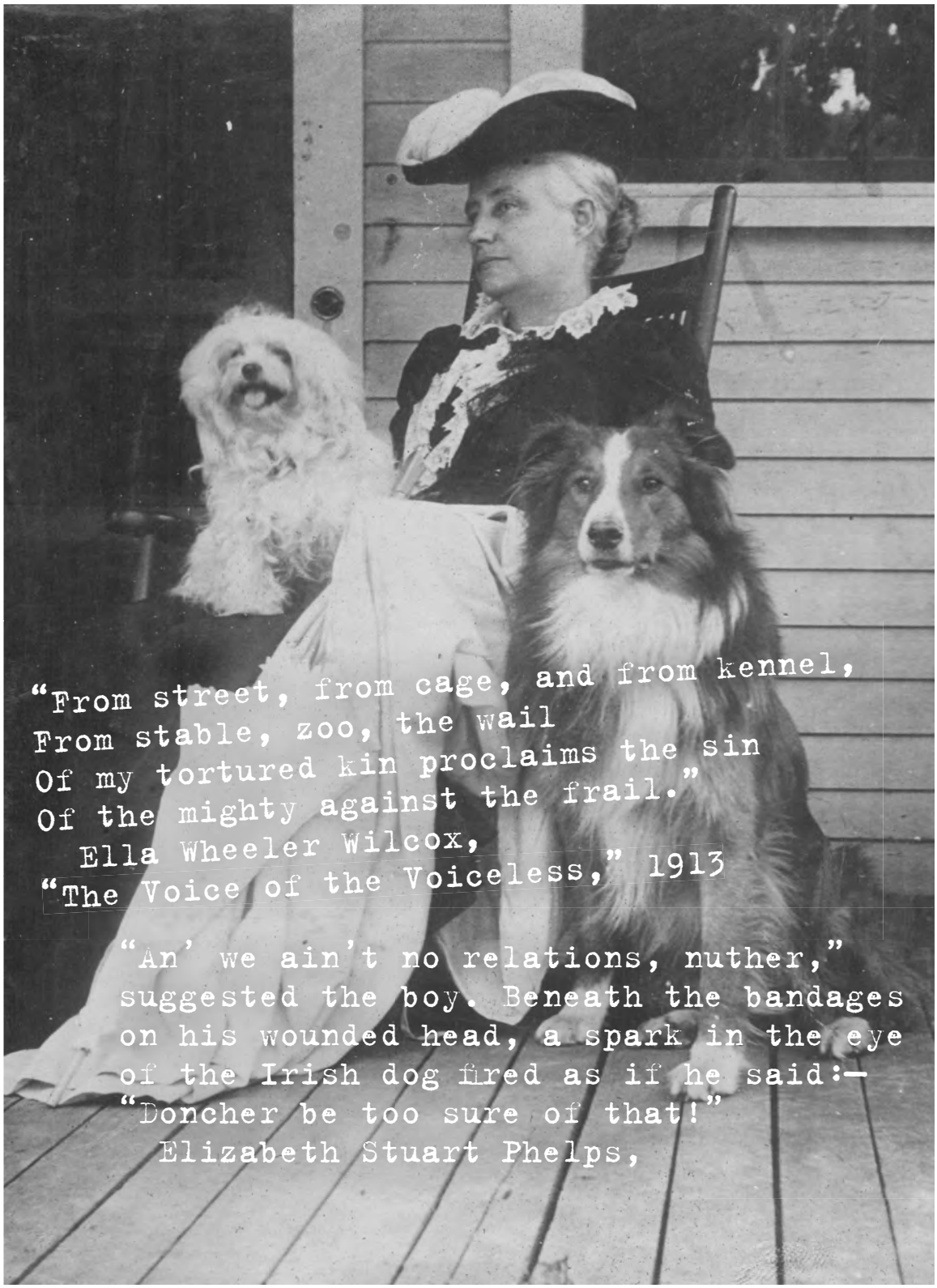
BOOKBIRD POSTCARDS

Pat Mora & Libby Martinez
Bravo, Chico Canta! Bravo!
Illustrated by Amelia Lau Carling
Toronto: Groundwood, 2014
Unp.
ISBN: 9781665093438
(Picturebook; ages 3+)

Award winning author Pat Mora teamed up with her daughter Libby Martinez and illustrator Amelia Lau Carling to produce this lovely picture book that will delight all ages of readers. Based on a bilingual joke from Mexican American folklore, this is the story of Chico Canta, the youngest in a family of twelve mice, who live with their parents and community in a theatre. The mice pride themselves on their multilingualism, speaking English, Spanish, Italian, Moth, Cricket, and Firefly. Young Chico learns to speak Dog and saves their play and the day when a cat interrupts their new production. Mora and Martinez tell the story with charm and ease; Carling's illustrations are bright and appealing, with just enough detail to captivate young audiences. The story makes bilingualism equally appealing, offering the message of language education with subtlety and humor. This is a truly wonderful new picturebook.

Roxanne Harde



ELIZABETH STUART PHELPS 1910

"Doncher be too sure of that!": Children, Dogs, and Elizabeth Stuart Phelps's Early Posthumanism

Roxanne Harde

This essay traces posthuman thought in stories about dogs and children by nineteenth-century American author Elizabeth Stuart Phelps. Drawing from the writings of Phelps and her anti-vivisectionist contemporaries and from recent posthuman philosophy, I analyze the ways in which Phelps' focus on medical experimentation became a way for her to theorize the place of the nonhuman animal in fiction for children.

Over a long and illustrious career, American writer ElizabethStuart Phelps (1844-1911) worked to reshape the way children and adults understood gender, economics, religion, and technology. Toward the end of her life, Phelps turned her attention to animal rights and engaged in the anti-vivisection campaign then being waged in Massachusetts. In the latter part of the nineteenth-century, vivisection (the practice of demonstration and experimentation on live, anaesthetized animals) became a subject of controversy in Western culture as medical schools and scientific institutions fought to continue the practice while animal rights activists, including the young ASPCA, worked to have it strictly regulated. The nineteenth-century vivisection debate was "a distinctive shaping moment in the history of animal welfare and the changing relations between humans and animals," and Phelps engaged with the debate through both activism and fiction for children and adults (Hamilton 1.xiv). Though both religious and sentimental, her discourse on animals and their role in scientific enterprise brings the same critical attention to questions of species that

she previously had to issues of child saving, women's rights, and labor reform.

In a move that prefigures the posthuman thought of Donna Haraway, Phelps reconsiders the place of humanism from both the feminist and Christian standpoint, refutes claims to inherent human rights over nature, and recognizes the limitations and fallibility of human intelligence. Her writing answers the question Haraway would pose a century later: "how might an ethics and politics committed to the flourishing of significant otherness be learned from taking dog-human relationships seriously?" (3). In particular, Phelps writes for and about children to describe alternate ways of being in relation to nonhuman animals; she does so in the way of Haraway, by making kinship claims about animal-human relationships. Like Haraway, and like her mentor, Harriet Beecher Stowe, who referred to them as "nothing but organized love," Phelps loves dogs best (194). They are the animals she focuses on, a separate but equally valuable species sharing the animal nature of humans and living an equally rich emotional life. This essay examines some of Phelps's anti-vivisection writings for children in the light of contemporary posthumanist theory. In particular, I consider the ways in which Phelps adumbrates posthuman thought like Haraway's considerations of dogs in *The Companion Species Manifesto* and how the work of this early children's writer and activist remains relevant today.

In her 1902 Address to the Massachusetts State Legislature, published as "Vivisection Denounced" in the *Boston Transcript,* Phelps positions the academic community as a clan that should be aligned with Christian compassion. She notes that if the interests of a clan of scientific researchers are of importance, then families of animals and those families who include animals must also be taken into account, and they far outnumber the narrow group of experimenters. In *The Companion Species Manifesto*, a text focused on dogs, Haraway makes an argument similar to Phelps's view of human-animal clans: "Kinship is not about unconditional love, but about the "permanent search for knowledge of the intimate other . . . whether the other is animal or human" (*Companion* 35-36). Both Haraway and Phelps take dog-human relationships seriously enough that they write them as central metaphors and metonyms to instruct humans on how to be in this world. For Phelps, as for Haraway, dog-human relationships offer "a story of co-habitation, co-evolution, and embodied cross-species sociality [that] might more fruitfully inform livable politics and ontologies in current life worlds" (*Companion* 4). Ultimately, Haraway's manifesto, like Phelps's anti-vivisection writing and Ella Wheeler Wilcox's poem quoted above, makes a "kinship claim," a claim that seems fully as urgent today in light of continued animal experimentation (6). Although there might seem to be a vast disjunction between Phelps's sentimental narratives or emotional addresses and Haraway's posthuman theorizing, both women work towards similar ends out of similar motivations. Phelps drew on contemporary cultural conventions to reform the ways in which her society saw, understood, and treated animals; in this, at least, she prefigures Haraway and other animal rights activists today.

How, then, is Phelps more like Haraway than her own peers? For one thing, nineteenth-century anti-vivisection activism was a movement often powered by wom-

en's sentimental identification with the suffering animal and uniquely joined to the movements for women's rights. This is a rhetorical strategy that Phelps does not employ even though she worked long and hard for women's rights, and her refusal to rely on that sentimental connection demonstrates her progressive thought. In a study of the animal experimentation controversy in America from 1880 to 1914, Susan Lederer notes "there was a consistent tension in the American debate between anti-vivisectionists, who attempted to identify themselves completely with animals undergoing experimentation, and medical researchers, who attempted to distance themselves from subjective judgments of animal distress" (245). Because men dominated modern medicine, women had little autonomy over their own bodies. Diane Beers notes the ease with which women working for rights for both themselves and animals often identified with the non-human other: "images of the vivisected animal strapped to a table bore an uncanny and frightening resemblance to the gynecologically vivisected woman. As women agitated for greater rights, this analogy of shared oppression linking themselves and animals provided a powerful motivation for their critique of the dark side of a decidedly patriarchal profession" (124). However, Coral Lansbury argues, "the cause of animals was not helped when they were seen as surrogates for women or workers. . . . If we look at animals and see only the reflection of ourselves, we deny them the reality of their own existence" (x, 188). Clearly Lansbury is dissatisfied with how animals were often understood in Victorian culture as surrogates for or reflections of oppressed humans, but there were other views, including those egalitarian understandings of human and nonhuman animals as kin. Hamilton devotes the first volume of *Animal Welfare and Anti-Vivisection* to the writing of journalist Frances Power Cobbe (1822-1904). Phelps's near contemporary, Cobbe also worked against vivisection after a long career in activism for women's political and social freedoms. As Hamilton argues, and this is also true of Phelps, "Cobbe saw this work as an embodiment of the very political claims for which she had so long and eloquently argued" (xliii). Rather than aligning human and nonhuman animals, Phelps and Cobbe bring them into relationship to underscore the value of animal life. Haraway points out that her manifesto is a tale of "biopower and biosociality," that understanding companion species can shape an ethical and compassionate worldview, such as the one defined by Phelps (*Companion* 5).

Instead of substituting dogs for disadvantaged and oppressed humans or anthropomorphizing them, as does Marshall Saunders with her eponymous hero in *Beautiful Joe* (1893), Phelps delineates them as a distinct and therefore important species: she often refers to them as a noble race and brings them into relationships with humans to show both their similarities and differences, often to the detriment of humans. For example, in a later novel for adults, *Walled In* (1907), a spaniel is the only admirable or even likable character Phelps offers in this story of an unhappy marriage. In the novel *Trixy* (1904), Trixy's person Dan, a poor disabled orphan, looks at his benefactress and his poodle "with more of the absolute canine [in his eyes] than looked from Trixy's" (63). Trixy was "better educated than her master," the narrator notes,

"and [she] experienced the disadvantage of the more alert intelligence leashed into a subject condition" (72-73). The novel is aimed primarily at young women and features dual narratives of Trixy and Dan, and Caro the spaniel and his person, a young woman being courted by a vivisectionist. Phelps describes Dan as offering a devotion to his dog that is fixed enough to be seen as canine, while Trixy offers a fickleness that Phelps characterizes as quite human. In forming her bestiary of agency, Phelps offers new ways to think about each species under consideration.

In *Trixy*, the closest colleague of the antagonist vivisectionist is a villain named Bernard; the closest friend of the vivisectionist is a St. Bernard. As Bernard is about to begin an experiment on Trixy, "there was some difficulty about adjusting the bit in Trixy's mouth (she was so small), and Bernard himself took hold and completed the task; this he did with skill and ease, and without sign of emotion" (184); when he is charged with receiving stolen goods (dogs), Bernard testifies that he sees so many subjects, he does not recognize Trixy, although she recognizes him. The St. Bernard always recognizes the human Bernard, and duly growls at him, just as he always knows his owner and understands the man's compromised condition. With Trixy and Dan, and the two Bernards, Phelps subverts hierarchies and boundaries between human and canine. In "The Cyborg Manifesto," Haraway argues for "pleasure in the confusion of boundaries and responsibility in their construction" (150). Phelps does both as she confuses boundaries with serious and playful intent and constructs distinctions between individuals in each species that rest in their general worth. When Trixy and Caro are rescued from the laboratory and reunited with their people, Phelps describes the way that the unhurt Trixy draws attention to Caro, "the mutilated victim of physiology" (208). The narrator laments that she cannot properly interpret the dogs' conversation, but demonstrates how Trixy teaches the humans that they need to pay closer attention to the still-suffering spaniel.

Dogs are "a species in obligatory, constitutive, historical, protean relationship with human beings," notes Haraway: "The relationship is not especially nice; it is full of waste, cruelty, indifference, ignorance, and loss, as well as of joy, invention, labor, intelligence, and play" (*Companion* 11-12). Instead of discussing dogs and medical experimentation, she looks to their place in consumerism, offering the story of border collies bred to fulfill a market demand then discarded when people cannot cope with such an energetic dog and asking, "In how many ways do we inherit in the flesh the turbulent history of modern capitalism? How to live ethically in these mortal, finite flows that are about heterogeneous relationship?" (*Companion* 24). Cobbe and Phelps situate their points about heterogeneous relationships and the oppression of dogs, whether scientific or economic, in the vivisection debate. And if Phelps and Cobbe are motivated by their quest to prevent cruelty to animals, they both come to wider conclusions about the lessons in ethics humans can learn from their companion species. Both writers figure nonhuman animals as unique species, valuable in their own right. As one case in point, Cobbe's essay "Dogs Whom I Have Met" argues that dogs are as individuated as humans and describes the differences in personal-

ity among several breeds (qtd. in Hamilton 83). Haraway emphasizes the specificity of dogs, from dog to dog and breed to breed (39). Because she writes fiction, Phelps can and does go further; as Haraway notes, "Stories are much bigger than ideologies. In that is our hope" (*Companion* 17). In her anti-vivisection writing—two novels, several short stories, and her many other works that include animals as major and minor characters—Phelps looks to the specificity of dogs by creating canine characters of different breeds in every text. A famous photograph of her taken the year before she died shows her sitting with a spaniel in her lap and a collie at her side; her fiction features dogs of both those breeds but also terriers of all sizes, a poodle, and others. In telling her dog stories, Phelps prefigures posthumanism as she works to remove humanity from the pedestal on which humanism had placed it and return it to its place as one of many animal species. Her dog stories offer up several points that prefigure posthumanism and human-animal studies: chief among them are her contentions that humans are not the most important beings in the world, that human knowledge, creativity, and intelligence are ultimately limited.

Though she often writes the sentimental, when Phelps details pain, she goes past the role of the sentimental writer. Moreover, as James Turner notes, though we may now deride "the sentimentality and anthropomorphism of Victorian animal lovers . . . we cannot afford to let our amusement turn to condescension. We are their children" (140). Phelps's work offers a complexity as it negotiates competing impulses toward the posthuman recognition of separate but equal species and the cultural power of human emotions, especially sympathy. Understandably, Phelps describes the horrific details of vivisection in her fiction for adults, but she omits them in her writing for children. Lederer and Hamilton both point out that nineteenth-century anti-vivisectionists were obsessed with the issue of pain. Cobbe is never as graphic as when she details the suffering of vivisected animals. In *Vivisection in America*, she discusses how it is taught and practiced, seemingly unchecked in the United States, including descriptions regarding experiments that look like nothing so much as gratuitous torture: heating dogs, reversing sections of their intestines, dropping them onto iron rods, and so forth; most died of shock or infection. Phelps tends to make pain tacit in her fiction for children, but when she writes nonfiction to move an audience, she does not hesitate to detail animal pain in ways that make it immediate to human experience. In "Spirits in Prison," Phelps, incensed that Bishop Lawrence of Boston went to Washington to petition against the anti-vivisection bill, draws a little dramatic sketch in which he visits an amphitheater in a famous university where he sees and ignores a vivisected dog:

> bound upon a slab, gagged and strained and racked, lies a little, lost pet dog. . . . flayed beyond recognition, mutilated past hope, tortured with demonic ingenuity [who] turns his glazed eyes toward the newcomer from whom, with the instinctive trust of his noble race, the dying dog still feebly expects protection and relief. (696)

Writing the dying dog "with the pathetic trustfulness of his generous race," Phelps may play on the sympathies of her read-

ers, but she also makes clear that the dog's emotive abilities make him equal, if not superior, to the Bishop (696). She uses animal suffering as the impetus for all her readers to take action against the practice, but she also uses pain as a trope to connect species. As she queries in her 1901 address to the Massachusetts House of Representatives, "Gentlemen, do you call this the 'sentimental argument'?" (1). Arguing that she is "proud and glad to stand by the word—a word, by the way, too often and too lightly used, and one which has sometimes missed its essential meaning in this discussion as well as elsewhere," Phelps asks,

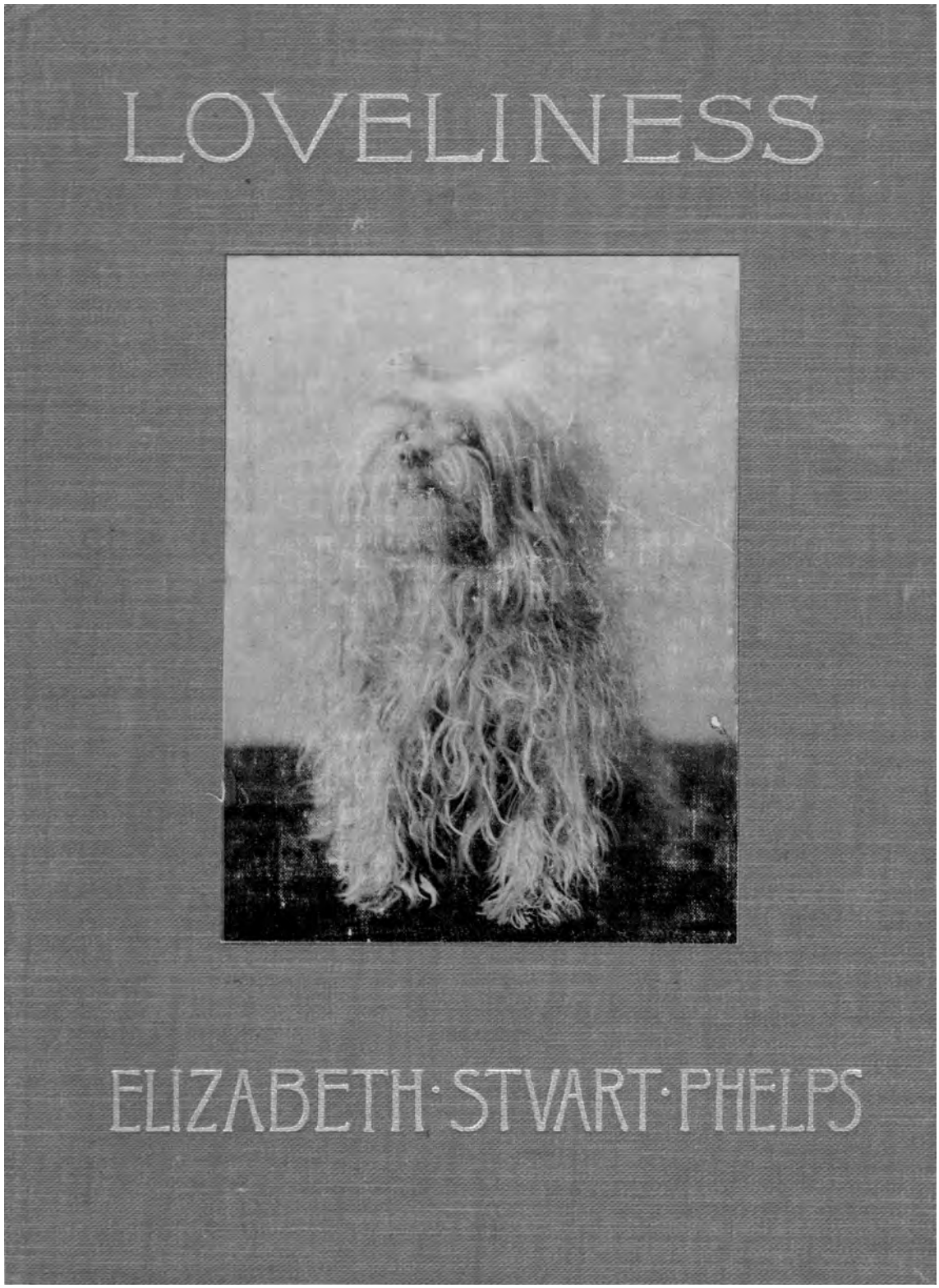
> What is sentiment? It is that power by which this old world stirs and thrills and keeps its gray soul alive. Let us not confuse ourselves. Humanity is not sentimentality. . . . Love of home is a sentiment. Honor is a sentiment. So is friendship. . . . Your affection for your wife, your child, is a sentiment. Religion is a sentiment. Republicanism is a sentiment. Patriotism is a sentiment. (1)

In short, Phelps argues that all of creation feels, human and nonhuman animals alike, and thus aligns sentiment with compassion and morality, with the best of impulses held by every living being. Overall, Phelps's definition of sentiment bolsters her claims for the connections between dogs and humans, and what can be learned from them. Throughout her work for children and adults, she argues that when people behave like dogs, they behave very well indeed.

Phelps's 1903 Address to Chancery—fittingly, the court of equity—includes provocative descriptions of several experiments and the length of time during which anaesthetized dogs were tortured. It seems no coincidence that both *Trixy* and "Loveliness" culminate in courtroom scenes as Phelps maps the political and legal battles needed to eliminate the practice. Phelps begins the address by likening anti-vivisectionists to those who had worked to alleviate human suffering, among them John Howard's penal reforms and Lord Shaftesbury's work to regulate control and treatment of the insane. She asks her audience, as they pass medical schools and laboratories, to consider "what dumb thing with nerves as keen as mine is suffering there?" (4). In aligning the suffering of the voiceless animal with the human, and in arguing that animals exhibit superior moral choices through the sentimental, Phelps casts vivisectionists and their supporters into the position of moral indefensibility described by Peter Singer. Phelps, like today's animal activists, fought for the welfare of animals because she saw them as part of a community to which humans belong. With her revision of sentiment, she makes animal rights the same moral issue that Singer does when he asks,

> will we rise to the challenge and prove our capacity for genuine altruism by ending our ruthless exploitation of the species in our power, not because we are forced to do so by rebels or terrorists, but because we recognize that our position is morally indefensible? (6).

Phelps follows similar strategies in her fiction, where her vivisectionists take indefensible positions: morally, through gratuitous experimentation and excessively painful



THE COVER OF LOVELINESS (1899)

and prolonged procedures; and legally, usually by falsely claiming ownership of the animal in question.

If Phelps confuses the boundaries between species with Miriam's preference for dog over man in *Trixy*, she goes further in "Loveliness" (1899), the story of a Yorkshire Terrier stolen from his family—a professor of psychology, his wife, and their fragile little girl—sold to a medical school, and rescued at the last minute. The story opens with an extended description of Loveliness, his necktie and jacket, his alert and brilliant dark eyes, his aristocratic nose: "He was sitting in the broad window sill, with his head tipped a little, thoughtfully . . . dreamily watching the street, looking for any one of a few friends of his" (216). Further, Loveliness's "brain was in his heart. In saying this one does not question the quality of the brain any more than one does in saying a similar thing of a woman" (216). In claiming that, Phelps contends that consciousness is not exclusively restricted to the brain, that it is the function of an organism rather than one organ, and studying the brain alone does not allow understanding of consciousness; it is an effect that arises through the cooperation of brain and body. Phelps treats the reader to just how Loveliness thinks through his body, following his instinct to bury things under the carpets: "Thus Loveliness recognized the laws of heredity" (218). His canine habit leads him to cover Adah with the carpet when her dress catches fire, thereby saving her life and making him the family hero.

In their first scene together, the narrator pauses over the mutuality of the relationship between dog and child: "Loveliness sighed one of the long sighs of perfect content recognized by lovers of dogs as one of the happiest sounds in this sad world, and laid his cheek to hers quietly" (217). Humans and dogs engage in "ways of living that are accountable both to their disparate inherited histories and to their barely possible but absolutely necessary joint futures," and this, writes Haraway, "is what *significant otherness* signifies" (*Companion* 7). Little Adah often declares that she "cannot live wivout her Loveliness"; when the dog is stolen she mourns and begins to die (221). The professor finds an anti-vivisection pamphlet the terrier, again following his instinct, had hidden under the carpet; with the child near death and his wife in distress, he finds the dog at his own university and saves him at the eleventh hour. Deeply connected to the end, Adah and Loveliness recuperate together, and the story ends with the neighborhood celebrating their reunion. Haraway cautions that to "regard a dog as a furry child, even metaphorically, demeans dogs and children—and sets up children to be bitten and dogs to be killed," and Phelps in no way equates dog with child in this or any of her narratives (*Companion* 37). Instead, she depicts them in Haraway's condition of significant otherness, each looking out for the other, prefiguring Haraway's mandate of reciprocity and rights: "If I have a dog, my dog has a human" (*Companion* 54). This story/picturebook clearly values the dog-ness of Loveliness and what it taught and meant to his humans. After Loveliness is rescued from the laboratory, Adah's parents plan a party, to "take her mind off the dog for a little [and] avoid anything resembling a fixed idea" (229). However, her doctor remarks that "Love is always a fixed idea," and the little girl agrees to a celebration but decides it must be a "Loveliness party" that will include all the friends and relations he was

waiting for at the story's beginning (229).

Phelps makes her most direct kinship claims between humans and dogs in the short story "Tammyshanty" (1908). The last of her anti-vivisection fiction, the story was written three years before her death, and she includes a footnote claiming that the story is based on history. Her claim seems supported by the story's setting in Chicago with its huge community of newsboys who feature in the story: it is one of the few narratives she set outside of New England. The story features a redheaded orphaned street urchin named Peter Roosevelt Tammany, nicknamed Jacket, who tries to teach himself to swim and is rescued by a "pauper dog" (7). An Irish terrier, the dog

> was a mongrel, and of a considerable size; his tail was stubbed to a humorous shortness, but his ears were uncut; the shock of hair above his eyes was larger and thicker than usual, and gave to the slow imagination of the lad the impression of a tam-o'-shanter cap. The dog's eyes were fine and sad. (9)

The narrator concludes, "He was not a handsome dog, but the beauty of a merciful nature was in him" (7). In so doing, she both describes this Irish terrier in the way that an expert in the breed, F. M. Jowett, would years later, as a friend and protector of the poor and favorite of the wealthy, and she gestures toward Haraway's mandate that we "need knowledge of the job of a kind of dog, the whole dog, the specificity of dogs" (*Companion* 39). Always careful with the specificity of the dog, Phelps chooses her breed with care: an Irish terrier has the right build and disposition to be the hero of this particular story. Moreover, she clearly knew her breeds, both large and small, given the photograph of her at the head of this article with a Rough Collie at her side and a Maltese in her lap.

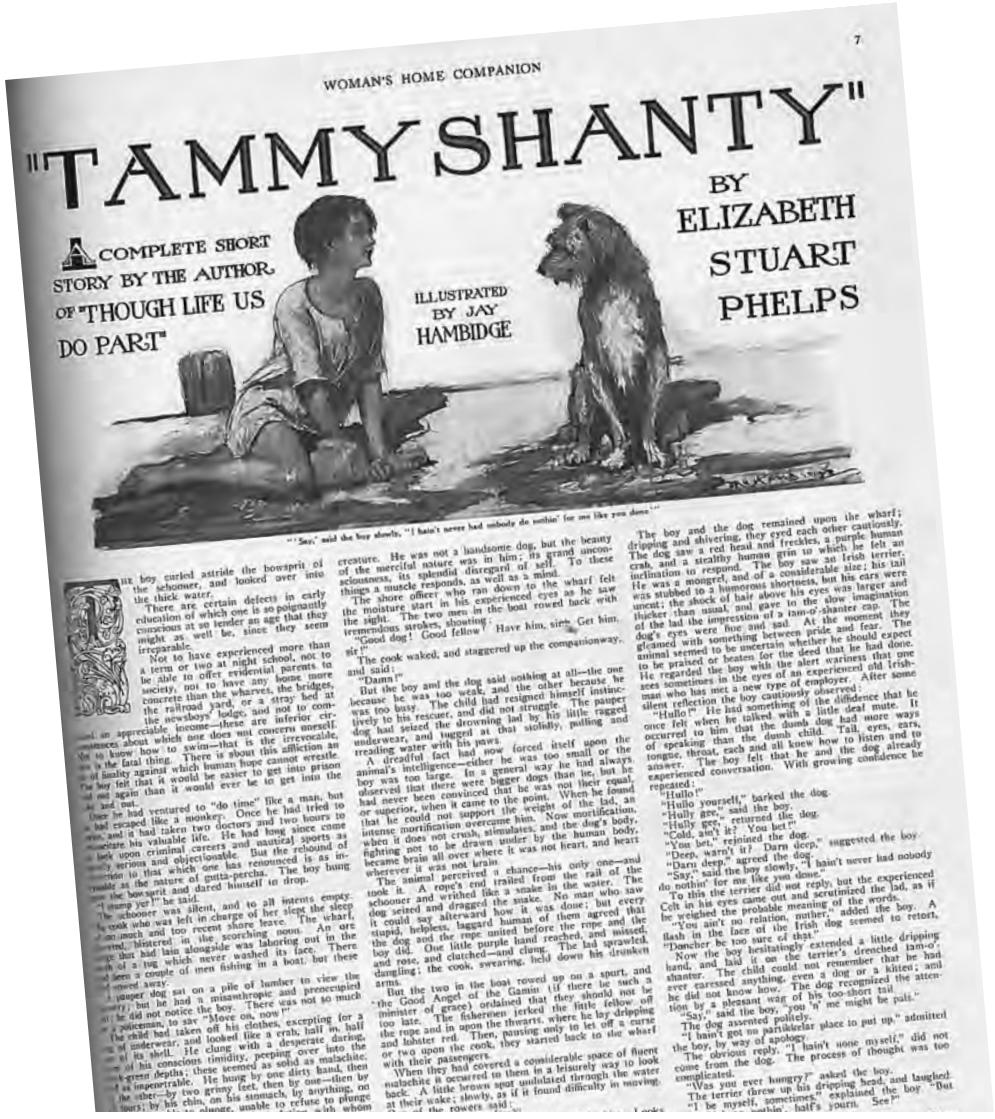
Recovering from the rescue, dog and boy have their first conversation, an exchange of accented colloquialisms and barks, ending with a kinship claim made by the dog:

> "Cold, ain't it? You bet!"
> "You bet," rejoined the dog.
> "Deep, warn't it? Darn deep," suggested the boy.
> "Darned deep," agreed the dog.
> "Say," said the boy slowly, "I hain't never had nobody do nothin' for me like you done. . . . You ain't no relation, nuther," added the boy.
> A flash in the face of the Irish dog seemed to retort, "Doncher be too sure of that." Now the boy hesitatingly extended a little dripping hand, and laid it on the terrier's drenched tam-o'-shanter. . . .
> The dog recognized the attention by a pleasant wag of his tail.
> "Say," said the boy, "you 'n' me might be pals." The dog assented politely. ("Tammyshanty" 7)

The dog explicitly claims kinship, and the narrative makes clear in the manner of Haraway that humans are better when dogs are part of their families, when species connect and cohabit. Phelps emphasizes the role of sentiment in asking, "have we thought it quite worth while to count the love of a boy for a dog?", and then declares both become better for it, "the desolate

child, knowing neither the name nor the fact of love, he who had no human tie, and knew no human tenderness, received with almost incredible emotion the allegiance of the dog" (8). In the face of this devotion the boy turns with diligence to his work as newsboy, taking lodgings for the first time because he "felt that Tam o' Shanter needed a home and shelter" (8). The narrative brings together the boy and dog as kin—"Jacket the gamin and Tam o' Shanter the terrier came together in one strong dramatic moment and united like rain drops. . . . What had life been to either without the other?"—sharing all resources, with the dog waiting at their tenement while the child earns their living (8).

The story includes both an animal rights activist and a vivisectionist, the first a "deluded philanthropist" who funds the purchase of the dog's license, and the second a man who "did not strike the gamin as being a gentleman. . . . His eyes were cold, like Bessemer steel" (8). The purchase of the license makes Jacket and Tammyshanty proud tax-paying citizens: "When Jacket returned from the city hall he lifted his red head proudly. He had become a property holder; Tammyshanty was a tax payer; both were citizens" (9). It also makes the boy confident enough to refuse to sell the dog to the vivisectionist and then to track him down when the dog disappears: The Newsboys' Association aids in the search for the dog as the days go by, and the police show some interest, as does the philan-



WOMAN'S HOME COMPANION

"TAMMYSHANTY"

A COMPLETE SHORT STORY BY THE AUTHOR OF "THOUGH LIFE US DO PART"

ILLUSTRATED BY JAY HAMBIDGE

BY ELIZABETH STUART PHELPS

"'Say,' said the boy slowly, 'I hain't never had nobody do nothin' for me like you done.'"

thropist, especially when the child leads them to the house of the man with steely eyes, who has been identified by one of the reporters on Jacket's "Pepper" as a vivisectionist, "one of these private experimenters" (8). Authorities and press are powerless to help, until a riot of newsboys storm the vivisectionist's house. When the experimenter finally emerges with every dog that is still mobile, the mob settles back into a crowd of concerned citizens who take the dogs into caring homes, and the philanthropist takes Jacket and Tammyshanty home where dog and boy receive medical attention. The story ends with one of their conversations, again making a kinship claim:

> "Warm here, ain't it? You bet."
> "You bet," agreed the dog.
> "Hard, warn't it?" sobbed the boy.
> "Pretty hard," blinked the dog.
> "All over, ain't it?" asked the boy.
> "All over ," smiled the dog.
> "Say your prayer, amen," said the boy.
> "Amen," replied the dog.
> "An' we ain't no relations, nuther," suggested the boy. Beneath the bandages on his wounded head a spark in the eye of the Irish dog fired as if he said:—"Doncher be too sure of that!" (9)

Together, connected as kin, these species, boy and dog, call into account those who vivisect and those who support the practice, which is Phelps's aim. However, they do so with a discourse of significant otherness; boy and dog are kept as distinct others, in a loving and nurturing relationship, one that crosses the boundary between the human and nonhuman animal and offers an ethics of mutual respect and care.

This transgressed boundary between child and dog adumbrates the sort of political work that Haraway argues is needed to counter those "deepened dualisms of mind and body, animal and machine, idealism and materialism in the social practices, symbolic formula-tions, and physical artifacts associated with 'high technology' and scientific culture" ("Cyborg" 154). In Haraway's terms, and in Phelps's, dogs bring together human and non-human, organic and technological, state and subject, nature and culture, among others, in relationships that offer a hermeneutics of care (4). The rejected Steele is wrong when he cries to Miriam: "you set the animal above the human race," for she sets them as a somewhat separate but equally important species. He is correct, however, when he accuses her of setting "that creature above me," for this is another case in which Phelps creates a dog far more appealing than one of her human characters (218-19). Setting the dog as separate other who is equal (and occasionally superior) to the human eventually proved a powerful strategy in animal rights activism.

Cobbe concludes *Vivisection in America*, a work very likely read by Phelps, by noting that she looks "forward with hope and confidence to . . . the hour wherein the intelligence of America awakens to the true nature of Vivisection" (qtd. in Hamilton 364). Phelps awoke but, in Haraway's terms, her "movements for animal rights are not irrational denials of human uniqueness; they are a clear-sighted recognition of connection" ("Cyborg" 152). Phelps's activism and that of her peers, however, did not work: bill after bill failed through and after Phelps's lifetime. Turner notes that while antivivisection was crushed by science, scientists "had not defeated the new sensibility but

reinforced it" (121). Finally, in 1945, federal and state governments began to step in and legislate the practice (Beers 167). Still, as Phelps knew and Kathleen Kete points out, the story of the "faithful and loving family dog begging for his life in the laboratory of the vivisectionist" was the most powerful tool of the early animal rights activists (27). Or, as Haraway suggests, "dogs might be better guides through the thickets of technobiopolitics" (*Companion* 9-10). In 1965, a dog story very like the ones Phelps told, the story of Pepper, a stolen Dalmatian who was sold to a lab and traced by her owners only to be found dead, powered the passing of the 1966 federal Laboratory Animal Welfare Act (Beers 167). The bill was first stonewalled and then supported by President Lyndon Johnson and had only the moderate goal "not to empty the laboratory cages but rather to ease pain and ensure the comfort of animals sacrificed to science. Dominant humans could experiment on animals, but to do so ethically, they needed to make meaningful concession for nonhuman well-being" (Beers 168). Haraway argues that today,

> through our ideologically loaded narratives of their lives, animals 'hail' us to account for the regimes in which they and we must live. We 'hail' them into our constructs of nature and culture, with major consequences of life and death, health and illness, longevity and extinction (17).

Through Miriam's connection with her Caro, through Dan's with Trixy, through Adah's with Loveliness, and through Jacket's with Tammyshanty, Phelps calls her young audience to account for the role dogs are forced to play in science. Haraway argues that "Companion species rest on contingent foundations," and Phelps delineates a full interdependence between the human and nonhuman members of these relationships, one that gestures towards a new respect for all nonhuman animals (*Companion* 9). In so doing, she holds her readers, and us, accountable for the consequences of vivisection and insists on human responsibility to improve the conditions of all species. Haraway looks to discourse about dogs as a place where we "will find arguments and stories that matter to the world we might yet live in" (*Companion* 3). With her anti-vivisection stories, Phelps posited exactly those arguments and looks toward that world founded on an ethics of care.

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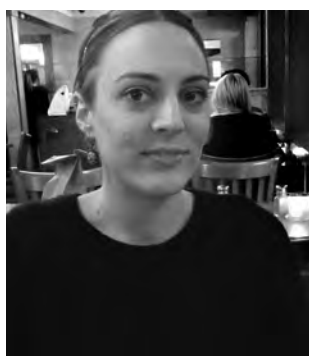
REMUS LUPIN, THE WEREWOLF

Harry Potter and the (Post)human Animal Body

Holly Batty

J.K. Rowling's Harry Potter series posits a posthumanist paradigm through Harry's numerous encounters with creatures like werewolves and merpeople that defy species boundaries and especially through Harry's own experiences with animal embodiment. When Harry's body and subjectivity undergo animal metamorphoses, his ontological identity becomes increasingly unstable. Rowling's novels urge the reader to reconsider the social ordering between human and nonhuman animals within the series and the real world.

Through the fantastical world of J.K. Rowling's Harry Potter series, millions of readers have been introduced to a myriad of animals, both human and nonhuman, both magical and non-magical. From wizards and merpeople to centaurs and house-elves, Rowling's texts reveal an extremely complex social structure that is not so different from the problematic, hegemonic power structures of our muggle (human) world. Like the world of wizards, we arbitrarily decide which creatures are worthy of our care and which are worthy of exploitation. The social injustices that these hybrid creatures endure and how this mistreatment parallels real-world animal exploitation have been highlighted.[1] However, little has been said of Harry's bodily transformations into nonhuman animal forms or what these metamorphoses imply about Harry's identity (I will hereafter refer to the nonhuman animal simply as the animal). I would like to here consider the ways



1. In his 2009 essay, "Monsters, Creatures, and Pets at Hogwarts: Animal Stewardship in the World of Harry Potter," Peter Dendle aptly articulates the mistreatment of magical creatures among the wizarding world of Harry Potter and how this treatment mirrors our own paradoxical attitudes about animals, "riddled with ambiguity and hypocrisy" (166).

in which Harry's own body becomes synonymous with the animal. Harry is exposed to a world that uses and abuses animal bodies on an even grander scale than our muggle world, all while he attempts to formulate his human subjectivity. Yet when Harry's body defies the stability of human form, he cannot help but internalize a breakdown of the barrier that separates human and animal. Thus, I suggest that Harry's body and mind become posthuman.

The first example of this destabilization occurs at the moment when Voldemort curses Harry as a baby. In doing so, the Dark Lord unintentionally propels part of his soul into Harry. As the boy grows older, his identity is always in question; he does not understand the nature of his menacing dream visions. Additionally, Harry continuously finds himself in situations that render his body an unstable medium. From drinking polyjuice potion (which allows him to look like different people) to using portkeys, floo powder, and the acts of disapparition and apparition, (which all cause his body to disappear and reappear in new locations,) Harry's body and mind undergo a variety of changes. The text draws our attention to the instability of an embodied ontological state. The mutable nature of material existence becomes especially clear when Harry takes on animal form. Such metamorphoses destabilize Harry's ontological identity, making it increasingly difficult to locate the locus of difference between human and animal. We see this intersection between human and animal occur at two key points in the text. Firstly, in *The Goblet of Fire* (2000), Harry experiences swimming with gills and webbed appendages in the Black Lake during the Triwizard Tournament. Secondly, Harry has a deeply rooted connection to snakes, especially as depicted in *The Order of the Phoenix* (2003), during Harry's out-of-body experience as a snake attacking Arthur Weasley. Harry's bodily transformations give him an insight into animal subjectivity, even allowing him to speak an animal language. I would argue that these first-hand experiences with animal embodiment and subjectivity bring Harry, and perhaps even the reader, a posthumanist perspective.

As there are several different definitions' for the term posthumanism, it is useful to explicate my particular meaning here. Donna Haraway, in her "A Manifesto for Cyborgs," states that, "Biology and evolutionary theory over the last two centuries have simultaneously produced modern organisms as objects of knowledge and reduced the line between humans and animals to a faint trace re-etched in ideological struggle" (193). Posthumanism in Haraway's sense involves a reconsideration of the human/animal binary. The body, which N. Katherine Hayles refers to as "the original prosthesis" (3), houses systems of information.[2] Therefore, it becomes arbitrary to privilege one form of embodiment over another. But the way in which I mean to use the term posthumanism does not suggest that the medium, or the body, ought to be disregarded; rather, an emphasis on embodiment is essential to my understanding of posthumanism. As Cary Wolfe points out in *What is Posthumanism?*, "posthumanism in my sense isn't posthuman at all—in the sense of be-

2. In *How We Became Posthuman,* N. Katherine Hayles explains that posthumanism involves the disembodiment of information, a notion that seems to cause her some anxiety, yet she too hints at the potential for a level playing field between all bodies: "embodiment in a biological substrate is seen as an accident of history rather than an inevitability of life" (2).

ing 'after' our embodiment has been transcended—but is only posthuman*ist*, in the sense that it opposes the fantasies of disembodiment and autonomy, inherited from humanism itself" (xv). Like Wolfe, I want to bring attention to embodiment and the instability of this ontological state. Wolfe points out that, despite the good intentions of humanism, its perpetuation of the "humanity/animality dichotomy" makes it an imperfect paradigm upon which to argue for the ethical treatment of animals (xv); therefore, the posthumanist paradigm that readers are exposed to in Rowling's series invites us to reconsider the divisions between species.

It has been suggested that the Harry Potter series upholds humanist notions of subjectivity. In her 2011 article "'Your soul is whole, and completely your own, Harry': the Heroic Self in J. K. Rowling's Harry Potter Series," Lena Steveker states that "Although Rowling's novels might, at first glance, be seen as putting forward contemporary ideas of relational and pluralistic identity ... it turns out that they very much privilege the concept of unitary, autonomous and separate masculine Selfhood" (79). Steveker suggests that the presence of Voldemort's soul within Harry's body is a constant source of anxiety for our hero, and it is not until Harry rids himself of the older wizard that Harry can reach his true, heroic potential. I concede that Harry's lack of a Cartesian, autonomous subjectivity causes him to suffer. His sense of his human self becomes destabilized in his new, uncertain environment, while his body goes through a myriad of metamorphoses and even becomes synonymous with the animal. These experiences are not always pleasant for Harry. However, the series forces us to acknowledge both humans and animals as embodied creatures that change and suffer, calling into question the validity of a hierarchical system that ranks these bodies.

The Wizarding World: Beings, Beasts, and Everything in Between

Rowling's *Fantastic Beasts and Where to Find Them* (2001), written under the pseudonym of the famous Magizoologist Newt Scamander, tells a brief history of how and why the wizarding world categorizes creatures. We are told in *The Sorcerer's Stone* (1997) that this bestiary is one of Harry's school textbooks (67). In Scamander's introduction, the fictional author explains that in order to define a "Beast" it was necessary to establish what a Beast is not—which is a "Being." There were several attempts to define Being throughout the history of the wizarding world. The first definition, established in the fourteenth century, was that, "any member of the magical community that walked on two legs" would be granted the status of Being (Scamander x). This definition quickly proved to be problematic, as trolls and other humanoids at council meetings would tear apart the chamber. The definition was changed to creatures "who could speak the human tongue" (xi), but this classification was still dubious, as creatures like trolls and "jarveys" can speak a little but cannot control their wild behavior. In 1811, the definition was changed to "any creature that has sufficient intelligence to understand the laws of the magical community and to bear part of the responsibility in shaping those laws" (xii). Beasts were classified as any creature that could not fit the definition of Being. Later, a third category was created, "Spirits," to include the "has-been" ghosts (xii). Furthermore, Sca-

mander notes that placing certain creatures has been extremely controversial in the wizarding world. Creatures that are part human and part animal, such as centaurs and merpeople, have switched between Being and Beast several times.

Donna Haraway tells us that "Monsters have always defined the limits of community in Western imaginations. The Centaurs and Amazons of ancient Greece established the limits of the centered polls of the Greek male human by their disruption of marriage and boundary pollutions of the warrior with animality and woman" (222). These hybrid monsters redefine the boundaries between species, divisions which are important for the same reason that they matter in our real world. Scamander explains that a Being is a "creature worthy of legal rights and a voice in the governance of the magical world" (x). Certain creatures, who do not receive the classification of Being, are treated as second-class citizens. Even certain Beings do not have the same rights as wizards, something that Harry learns in meeting Dobby the house-elf, Sirius Black the Animagus, and Remus Lupin the werewolf.

Dobby and all the other house-elves work as slaves for wizarding families, frequently suffering physical and verbal abuse. In *The Goblet of Fire*, Harry's best friend Hermione takes a great interest in the mistreatment of house-elves. She creates "the Society for the Promotion of Elfish Welfare" or "S.P.E.W" (*GF* 224). The organization's manifesto states, "*Stop the Outrageous Abuse of Our Fellow Magical Creatures and Campaign For a Change in Their Legal Status*" (*GF* 224). Because house-elves are not listed as Beasts in Scamander's book, we can assume that they are technically classified as Beings, yet their grizzly mistreatment mirrors that of animals in our muggle world. This parallel between the abuse of humans and animals recalls the intersectionality inherent in posthumanism; speciesism is employed to subjugate all bodies, both human and animal.

Speciesism is employed to subjugate all bodies, both human and animal.

Harry's godfather, Sirius Black, is an Animagus, able to transform at will into a dog. His subjectivity is seamless, simultaneously both human and animal. Though he retains his human identity, he displays dog behaviors and is even able to converse with animals while in his dog body. In his 2010 essay "Sirius Back: Man or Dog?" Eric Saidel suggests that when Sirius transforms into a dog called Padfoot, his mind changes along with his body. Saidel explores Sirius' ontological identity when he is in dog form, questioning why he performs dog-like behaviors, such as chasing his own tail: "This is a question about their [Sirius' and Padfoot's] identities, about what makes them who they are. It is also a question about the relationship between one's body and one's mind" (23). If Padfoot has a human mind, why, Saidel asks, does he chase his tail? Saidel suggests that Padfoot is neither dog nor human; rather, he is both. Saidel explains, "We do things that change our bodies, and as a result, we

change how we interact with the world. When we change our bodies in this way, we are at root changing who we are" (33). In other words, Sirius' identity and subjectivity are altered because of his bodily transformations. Taking a similar approach, I would suggest that, like Sirius, Harry's subjectivity is altered and made posthuman when his body becomes animal.

Werewolves like Lupin, Harry's professor and family friend, are casted out of society. Scamander tells us in *Fantastic Beasts*, "werewolves ... have been shunted between the Beast and Being division for many years" (xiii). In *The Prisoner of Azkaban* (1999), Lupin explains to Harry his gratitude towards Dumbledore for treating him with respect and equality: "He let me into Hogwarts as a boy, and he gave me a job when I have been shunned all my adult life, unable to find paid work because of what I am" (356). Unlike Animagi, werewolves are unable to control their animal transformation. As Elaine Graham states in *Representations of the Posthuman: Monsters, Aliens and Others in Popular Culture*, "this emergent array of hybrid creatures are arguably 'monstrous' not so much in the horror they evoke but in their exposure of the redundancy and instability of the ontological hygiene of the humanist subject" (12). The uncontrollable animality of werewolves is an unwelcome reminder that the human is and always has been an animal; hence, they are outcasts in the wizarding world.

Harry learns through his schoolbooks and interactions with his friends that speciesism is indeed as prevalent in the world of wizards as it had been in the muggle world. This magical society that Harry enters has an endlessly complex and confusing system for categorizing magical species, and Harry must learn this hierarchy as well as where he fits into this system. However, as his body and subjectivity persist in changing, it is rather difficult to pin down who he is precisely. Harry's own mutable body complicates any easy attempts at such ontological fixity.

The Boy Who *Swam*

In *The Goblet of Fire*, Harry faces his second task in the Triwizard Tournament. He must swim through the Back Lake and rescue his friend Ron, who is under a spell and tethered to the bottom of the lake. Dobby the house-elf presents Harry with "gillyweed," a magical herb which looks "like slimy, grayish-green rat tails" and, when ingested, "will make Harry Potter breath underwater" (*GF* 491). Harry ingests the weed moments before entering the lake:

> Then, quite suddenly, Harry felt as though an invisible pillow had been placed over his mouth and nose. He tried to draw breath, but it made his head spin ... and he suddenly felt a piercing pain on either side of his neck ... *He had gills.* Without pausing to think, he did the only thing that made sense—he flung himself forward into the water. (*GF* 494)

Just as Sirius chases his tale while in dog form, Harry too does what feels natural to him in his new, fishy body. Harry's metamorphosis into a humanoid fish redefines and recontextualizes the boundaries of his body. We are given a great deal of narration about the sensations that Harry experiences during this transformation and how he navigates in his new body. Saidel states that Rowling's sensory details in describing

"the natural feelings [Harry] has when submerged in the lake after he eats gillyweed are spot on" (31). Harry feels the water travel in and out of his gills and enjoys the oxygen that it brings to his brain. He watches his hands and feet become webbed. His vision changes, allowing him to see clearly in the murky water without having to blink. The water that he finds to be freezing before he ingests the gillyweed afterwards becomes "pleasantly cool" (*GF* 295). He is able to travel quickly and smoothly in his new body. Book four draws our attention to the physical, to Harry's bodily sensations, to the form and function of both versions of his body.

Gilles Deleuze and Félix Guattari's notion of "deterritorialization" and "reterritorialization," as defined in *Anti-Oedipus*, provide a useful framework for discussing Harry's experience as a fish. Deterritorialization involves the recontextualization of an existing framework that is destabilized and replaced with a new framework. The structure of Harry's body, as well as the humanist paradigm that he operates under in order to conceive of his body, are deterritorialized. His human body is no longer superior or inferior to the body of a fish; he is, rather, able to conceive of himself as another species, in this case fish. Both species breathe and have mobility in space but through different means. Through Harry's experience in the lake, his body and mind are deterritorialized, washing away the ideological framework that upholds the hierarchical structure for ranking these two species, namely humans as superior or inferior to fish. Harry is what Deleuze and Guattari call, in *A Thousand Plateaus*, "Becomings-animal" (242), as he begins to consider his own body in relation to the animal.

With this new, deterritorialized body, Harry is reterritorialized; he must face new forms of life, yet he must encounter them in their territory, one unfamiliar to him. This lake is said to house a giant squid, as well as a wide variety of animal life, from "grindylows" to merpeople. Although his meetings with these new creatures are not necessarily pleasant (he is attacked by a pack of grindylows), they are enlightening as he is able to find common ground between himself and these new creatures. Deleuze and Guattari explain that "Becomings-animal" is largely about the shared quality of animals as social creatures that depend upon others in some way or another: "It is therefore absurd to establish a hierarchy even of animal collectivities from the standpoint of a whimsical evolutionism according to which packs are lower on the scale and are superseded by State or familial societies" (241). It, thus, becomes unnecessary to think of one pack as superior to another, whether human or animal. Harry discovers that these highly social creatures, grindylows, have characteristics that he, too, shares. The grindylow that grabs him has "long fingers" (*GF* 497). Harry is exposed to the shape of the grindylow, which holds onto him with its hands that resemble Harry's own appendages. In order to free himself from the grindylow's grip, Harry sprays hot water on it from his wand, and "its fellows shook their fists at Harry" (*GF* 498). These creatures are not so anatomically different from Harry, especially in his new, fish-like body.

Harry's encounter with the merpeople proves to be even more enlightening than with the grindylows. He learns a great deal about the culture of the merpeople during his time in their territory, while simultaneously experiencing a newly reterritorialized

body. He finds a large rock with a painting of merpeople on it: "they were carrying spears and chasing what looked like a giant squid" (*GF* 497). Later, Harry finds "a crude sort of statue; a gigantic merperson hewn from a boulder" (*GF* 498). These beings share a creative impulse with humanity that Harry had yet been unaware of. They create cities with homes, much like human homes. He finds a "cluster of crude stone dwellings stained with algae" (*GF* 497) and "a mer-version of a village square" (*GF* 498). Harry also discovers that, like humans, these social creatures keep pets: "he even saw a pet grindylow tied to a stake outside one door" (*GF* 498). Pet keeping, especially in the wizarding world, is a reflection upon one's status within society. In her 2011 article "Nonhuman Animals, Inclusion, and Belonging in Harry Potter and the Philosopher's Stone," Dianne Hayles proposes that companion animals play an important role in "helping to establish many of the human characters' sense of self" (187). She explains that the relationship that the humans in this series have with nonhumans reveals to the reader as well as to the characters their identity within the social order of the wizarding world.[3] Harry learns that keeping pets is as common in the world of the merpeople as it is in the wizarding world. These creatures, who would be called Beasts by some of Harry's closest friends, have pets of their own.

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When Harry finally meets these merpeople, he realizes that their "faces ... bore no resemblance at all to the painting of the merpeople in the prefects' bathroom" (*GF* 497). With their "grayish skin and long, wild, dark green hair," their "yellow" eyes and "broken teeth," Harry learns about the heterogeneity among humans and merpeople—one that humanity would prefer to mask with idealized portrayals of beautiful, human-like merpeople (*GF* 497). Although he finds the countenances of these "spear-carrying merpeople" to be frightening, believing them to be "more than capable of murder" (*GF* 503), he still manages to acknowledge and appreciate the similarities and the differences between species. As Harry emerges from the water and reorients himself within his human body, he finds that he is not alone: "All around him, wild, green-haired heads were emerging out of the water with him, but they were smiling at him" (*GF* 503). Only moments before, while his body is returning to its usual shape, he sees them "swirling around with ease, watching him struggle through the water," and he wonders, "Did they perhaps eat humans?" (*GF* 502). But now, de-

3. Hayles explains that Hagrid has a level of "cultural capital" in his knowledge of the wizarding world; he buys an owl for Harry and explains to him that this is the pet that all of the children want to have (193). Ron's family, however, is unable to afford to buy him an owl, giving him instead, "an undesirable hand-me-down rat" which "helps to position Ron and his family within the social sphere of the magical word" (194). Similarly, Neville Longbottom is in possession of a toad named Trevor, revealing Neville's position as an outcast, as toads have gone out of fashion (195).

spite their broken, bared teeth, he is able to recognize their good intentions and their smiling faces. Harry can no longer breath or swim as a merperson can, but he does acknowledge the ways in which the embodiment of merpeople resembles human embodiment, as both creatures are capable of expressing joy through the manipulation of facial muscles, or smiling.

Harry also learns about the merpeople through experiencing their language. He hears their voices clearly while in their territory. They frequently sing, and one of the merpeople mocks and laughs at Harry; yet when Harry is back above water, no longer in the territory of merpeople, all he hears are the "screechy noises" he had previously understood to be the language of merpeople (*GF* 505). As Harry's body and mind are deterritorialized, he becomes able to understand a merperson speaking on his own terms in his own territory. Furthermore, Harry learns that Professor Dumbledore is much more open-minded than many within the wizarding world; he watches Dumbledore hold counsel with the Merchieftainess. Even above water, "Dumbledore could speak Mermish" (*GF* 505). And we also know from Harry's textbook, *Fantastic Beasts*, that merpeople have suffered discrimination in the wizarding world for a long time because of their inability to speak the human tongue. They were at one point denied the status of Being and later opted out of participating in the entire hierarchical system (Scamander xii-xiii). If Harry has done his assigned reading, we can assume he is aware of this history and understands the implications of Dumbledore's knowledge of the Mermish language. Through Harry's transformation into a fish-like creature and his visit into the space of the merpeople, he learns more about these beings than anything his textbooks have told him. Harry learns to adopt a posthumanist perspective, for "we, like animals, are embodied beings" (Wolfe 72). He begins to see the limitations of his human shape as he is unable to successfully breathe and swim underwater, yet merpeople are also limited in what their bodies can do above water. Harry is given a first-hand experience that allows him to, in effect, become a merperson, which would provide him with a counterargument to the idealized depiction of merpeople he sees in paintings. Harry learns to abandon the humanist ideology that asks him to rank different species on an arbitrarily defined scale.

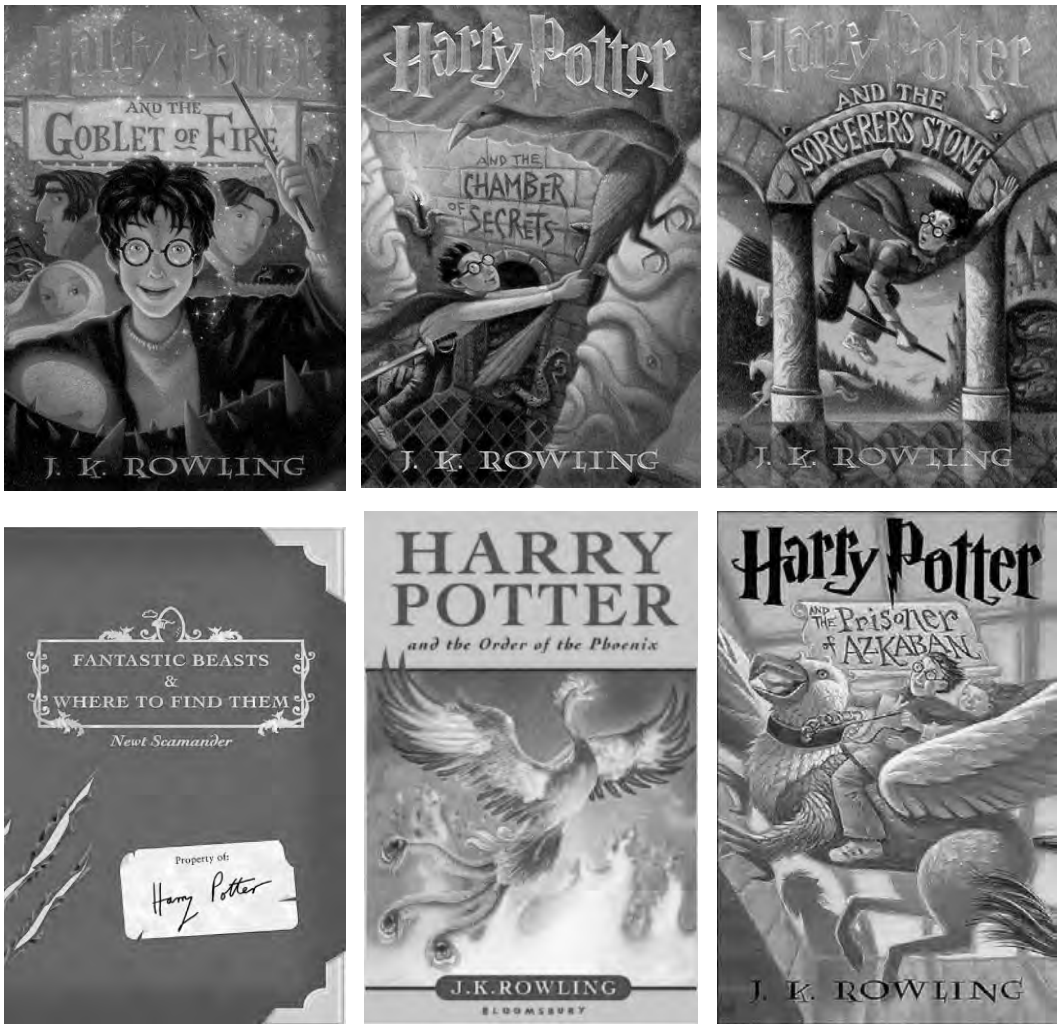
After the events at the lake, Harry does not continue to exhibit fish-like behaviors in the way that Sirius on occasion acts like a dog. Perhaps this is because Sirius spends a great deal more time in his dog form than Harry does in fish form. However, there is reason to suggest that Harry maintains sympathy for the misunderstood merpeople, despite the relatively short duration he spent in a reterritorizalized body among these creatures. When the tale is being retold to eager listeners, Ron brags to his audience, boasting that, "I could've taken those mer-idiots any time I wanted" (*GF* 510). Almost from the moment that Ron wakes from his watery slumber and critiques Harry's performance in the game, Harry notes, "It was all very well for Ron; *he'd* been asleep" (*GF* 503). Harry had been the one to face the unknown creatures, to see their civilization, and to hear their clear, wet voices. And he had been the one to breathe and swim as they do. Yet it is Ron who brags about facing the "mer-idiots." Harry, however, refrains from embellishing

his tale. He chooses not to say a single unkind word about the merpeople, refusing even to comment upon their unpleasant appearance. This may be due to Harry's admiration for Dumbledore, who himself has dedicated time to learning about merpeople language and culture. But it seems also plausible that Harry's reterritorialized body and mind have left him with a posthumanist paradigm and a feeling of respect for these sentient creatures.

The Boy Who Slithered

Harry's experience as a fish forces him to consider the embodiment of animals, yet the connection he has with snakes is much more deeply embedded, to the extent that he is not even conscious of the link between himself and the subjectivity of snakes. Although Harry eventually discovers the sinister origins of his ability to speak with snakes, the 10-year-old boy we meet in *The Sorcerer's Stone* does not understand this gift. Harry first communicates with a snake when he visits the zoo on his cousin Dudley's birthday. Dudley attempts to annoy and gain the attention of a large, docile boa constrictor but soon grows bored and distracted. Harry sympathizes with the snake, and through "a look," the boa constrictor communicates, "*I get that all the time*" (*SS* 27). When Harry accidentally makes the glass disappear, the snake slithers away and says to Harry, "Brazil, here I come ... Thanksss, amigo" (*SS* 28). What is more astonishing than Harry making the glass disappear is his failure to be shocked by his ability to communicate with a snake. Harry never acknowledges how abnormal this is. He is unaware of his ability to speak the snake language, Parseltongue, and cannot at this point distinguish between this language and human language. It isn't until he is told that he is speaking another language that he learns of his uncommon ability. Harry's subjectivity is deterritorialized through the presence of his Parseltongue abilities, as he exists in a liminal ontological state. However, he seems to have no awareness that he is an intermediary between species. His understanding of snake subjectivity is so innate that he believes everyone else has this ability too. Harry does not need to simply accept that humans and snakes are equally worthy of moral consideration; for him it has always been true, which solidifies his posthumanist position.

In *The Chamber of Secrets* (1999), Harry encounters "a long black snake" while dueling with Drako Malfoy. The snake heads for a boy named Justin, but Harry hisses in Parseltongue, "Leave him alone!" (*CS* 194). Later Ron asks him, "You're a Parselmouth. Why didn't you tell us?" (*CS* 195). Ron explains that he had been speaking, not English, but "Snake language" (*CS* 196). Harry responds, "I spoke a different language? But—I didn't realize—how can I speak another language without knowing I can speak it?" (*CS* 196). Harry also learns from Ron that being able to talk to snakes has a stigma, as this "was what Salazar Slytherin [a founder of Hogwarts school who became evil] was famous for" (*CS* 196). Harry learns that he has an uncommon connection with an animal and that this is a taboo in the wizarding world. Meanwhile, a giant snake called a Basilisk roams the castle in search of someone to eat. Harry hears the snake say, "*Come ... come to me ... Let me rip you ... Let me tear you ... Let me kill you*" (*CS* 120) and later, "*sooo hungry ... for so long*" (*CS* 137). However, Harry is still unaware that these words have not been spoken in English, and he



does not realize that the monster in the Chamber of Secrets is a snake. His inability to detect the killer's species is because of his ability to experience the world through both a human and nonhuman (snake) language. Lily and James Potter, as well as the Dursleys, teach young Harry a series of related signifiers to help him categorize and understand what he experiences through his senses. They help him to learn the English language. But Harry is never taught to speak Parseltongue. Rather, Voldemort inadvertently instills this sign system in Harry when he turns him into a Horcrux. Harry is magically given snake language before acquiring human language, which has lasting effects on his identity. Harry becomes a posthuman animal.

Jacques Lacan suggests that we enter into a lingual phase upon our arrival into the symbolic order, where we reach our subjectivities. However, because Harry cannot distinguish between these two languages, the presence of this snake language further

confuses his nascent subjectivity rather than brings him into a more stable sense of self. He understands Parseltongue while still in the pre-lingual phase of his life. To put it another way, Lacan would argue that, if Harry had never been given the ability to speak Parseltongue, he would have formed a more stable subjectivity when acquiring the English language. However, his ability to speak both a human and animal language suggests a posthuman subjectivity. Harry's identity has always been fluid. He holds a linguistic sign system, snake language, even before he reaches consciousness, causing his sense of self to become unstable. Harry exhibits something like what Julia Kristeva calls the "subject in process/on-trial," a reaction against the idea that human subjectivity can ever be fully realized (458). Kristeva's analysis of the instability of subjectivity provides a lens through which to consider Harry's fluid, posthuman identity as well as our own muggle subjectivities that are constantly in flux. Harry has two sign systems, both human and snake, and thus, displays a dual human/snake subjectivity. He demonstrates the imperfect, incompleteness of the human subject. Harry cannot fix upon a human subjectivity as he has a connection to snakes that for him exists before his human language, on an unconscious, instinctual level. Though this connection may not be pleasant for Harry, it subverts the physical and ideological binary that divides the human from the animal. Language has historically been the defining marker that separates humans from animals. The series' attention to a linguistic sign system that exists within the animal kingdom has important implications, but the ability of the protagonist to share in this sign system makes it impossible to ignore the question of animal subjectivity within Rowling's novels.

In *The Order of the Phoenix*, Harry experiences a connection with another snake, but he does not speak to this one—he *is* this one. One night, Harry has a mundane dream that turns into an out-of-body experience: "The dream changed ... His body felt smooth, powerful and flexible. He was gliding between shining metal bars, across dark, cold stone ... he was flat against the floor, sliding along on his belly ... it was dark, yet he could see objects around him shimmering in strange, vibrant colours" (*OP* 409). The snake/Harry sees Ron's father, Arthur Weasley, sleeping in a chair. "Harry put out his tongue ... he tasted the man's scent on the air" (*OP* 409). Then Harry sees his fangs dig deeply into Arthur's body. When Ron and the other boys at school wake Harry up, his scar sears with pain and he vomits. Once again, our attention is drawn to Harry's physical form and the sensations that he experiences, both as a snake and as a boy. Later, Harry thinks to himself that he "felt dirty, contaminated, as though he were carrying some deadly germ ... he had not merely seen the snake, he had *been* the snake" (*OP* 435). Granted, Harry has witnessed the foul doings of Voldemort in the past through his dream visions, but never before has he witnessed these acts in the first person, especially as an animal. Harry's ontological stability is dramatically called into question. He is so uncertain about who or what he is that he considers leaving behind the wizarding world entirely to return to his abusive aunt and uncle for fear that he will be used as an embodied, serpentine weapon. He does not know where his subjectivity begins and his body ends. Through essentially becoming

a snake, Harry is made into a posthuman subject who sees his own subjectivity as unstable and in flux. He experiences snake embodiment, much like his experience as a fish, as his body and mind are again deterritorialized and reterritorialized. He interacts with and interprets his environment using more than just five senses. Harry knows what it is like to taste smells. He has seen the vibrant colors that the snake interprets as visual stimuli. His identity is destabilized through his experience embodying a snake, in addition to his experience acquiring Parseltongue as a first language. Harry's physical and ideological transformation into a posthuman subject provides readers with an opportunity to consider the possibility that there are countless modes of embodiment. Each form is vulnerable to not only physical mutability and finitude but also "any semiotic system" "that is always on the scene before we are, as a precondition of our subjectivity" (Wolfe 89). The series places emphasis on the finitude of Harry's body as well as his inability to actualize an autonomous subjectivity through language. Harry has always had a posthumanist position because of his physical and semiotic finitude, much like all embodied creatures.

Conclusion

After both swimming and slithering in a recontextualized body, Harry indeed gains an unstable sense of his human identity. However, despite his discomfort, Harry is repeatedly confronted with situations that force him to reconsider the implications of animal embodiment. Though Harry may find it challenging to negotiate between the different parts of his own subjectivity, and though he indeed is less than comfortable with a body and subjectivity that refuse to adhere to the Cartesian standard of an autonomous man, the Harry Potter series still manages to subvert liberal-humanist notions of identity as Harry must face the possibility that neither he nor anyone else is entirely human.

Posthumanism asks us to reconsider what it means to be human. Instead of the fully realized, independent beings that the liberal-humanist subject would attest to, humans are viewed as embodied creatures with subjectivities that are perpetually fluid. Posthumanism views the human and the animal as equally susceptible to suffering and finitude as embodied creatures. All bodies are subject to change and termination. This paradigm and its presence within the pages of the Harry Potter series asks us to reevaluate the hierarchical framework that justifies the mistreatment of animals.

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PICTURE FROM THE COVER OF EVA BY PETER DICKINSON

Beyond Human: Escaping the Maze of Anthropocentrism in Peter Dickinson's *Eva*

Aliona Yarova and Lydia Kokkola

Images of human-animal-machine mergers—"cyborgs" in Donna Haraway's terminology—are ways of exploring the human/non-human dichotomy and embracing non-human features as empowering: the cyborg supposedly enables humans to achieve their full potential by going beyond anthropocentric boundaries. Alternatively, the cyborg may not result in the empowerment of humans; on the contrary, it may lead to the complete loss of humanity. This article examines the interior conflict of the cyborg-protagonist in Peter Dickinson's *Eva* (1988). Eva is subjected to life-saving experimental surgery during which her mind is transplanted into the body of a chimpanzee, and she speaks only by using a keyboard. Eva-the-cyborg explores the limits of human identity. Although she is expected to move beyond her human identity, perspective and body, *Eva* rejects these assumptions. Drawing on Judith Halberstam's notion of "queer failure", this article argues that Eva's failure to achieve a balance between her human and non-human selves is a creative act which defeats humankind's daring attempt to control the universe using scientific and technological achievements.

In the accompanying ideology, animals are always the observed ... They are the objects of our ever-extending knowledge. What we know about them is an index of our power and thus an index of what separates us from them. The more we know the further away they are. (Berger 257)

Human power originates from our knowledge of how to harness the non-human world and our ability to communicate through language. The former, as Laurie Shannon explains, rests on a human/non-human dichotomy: "Whether expressed out as a biblically-derived theology of the soul or as a Cartesian allocation of reason, humanity is normally distinguished from all other creatures in absolute terms" (139). The postmodern understanding of *a powerful human* maintains this dichotomy whilst differing from the human-centered images which prevailed during, for instance, the Renaissance and Enlightenment epochs. Contemporary ideas of human empowerment are based not on the distinction or juxtaposition of human and non-human but rather on the *extension* of human powers by harnessing the potential of the non-human other: animals, machines. Current experimental attempts to transplant cell tissues and transfer human memory to hard drives and cloud technology are illustrative examples of how humans can become more powerful when they are conjoined with biological or mechanical matter.

The philosophical and ethical questions raised by the formation of human-animal or human-machine hybrids can be explored imaginatively through literature where the resulting merger is *a cyborg*: a postmodern, powerful human whose abilities have been artificially extended. This creature is no longer a fantasy, but a day-to-day reality as Donna Haraway explains:

> Contemporary science fiction is full of cyborgs—creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted. Modern medicine is also full of cyborgs, of couplings between organism and machine.... By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. ("A Cyborg Manifesto" 150)

Noting how human powers can be extended by transporting biological tissues or

yoking the power of computers, Haraway discusses the implications of the cyborg in broader, more philosophical terms and proposes that transgressing the boundaries between human and non-human connects the two within an inseparable whole. As such, the cyborg rejects the human-other dichotomy and so "can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves" ("A Cyborg Manifesto" 181). The literary cyborg is one means by which we can consider the point at which our merger with the non-human results in the loss of humanity.

Peter Dickinson's *Eva* (1988) is an early example of a dystopian novel with an eco-critical theme which foregrounds Haraway's "maze of dualism". *Eva* is set in an apocalyptical world in which the continued existence of humankind and, indeed, the planet is threatened by human activity. Eva, a thirteen-year-old girl on the brink of puberty, is left in a coma after a severe car accident. She awakens to discover that she is "trapped in this strange hairy place" (34). In order to preserve her life, Eva's scientist parents agreed to experimental surgery. Eva's mind has been transplanted into the body of a chimp, Kelly. Since Kelly's vocal equipment is not sufficiently developed for speech, Eva has to communicate with humans through a computer keyboard. Eva thus extends her human powers—her life, no less—by becoming an animal-human-machine cyborg. However, because the keyboard is simply a means of compensating for the chimp's lack of voice, for the most part the novel focuses on the human-animal dualism with the machine element subservient to this aspect of Eva's cyborg selfhood. At first, Eva seems to be empowered by her new cyborgized self in the manner described by Haraway. Ultimately, however, Eva-as-cyborg cannot escape the "maze of dualisms"; her failure to do so, we argue, is an act of queer failure.

Judith Halberstam's *The Queer Art of Failure* is a celebration of how "failure" can point to other ways of thinking, and so, other ways of being. Her study of what happens when one chooses not to be a success (a cyborg who extends human powers) and rejects the binary thinking of the winner-loser dichotomy focuses on male-female and homosexual-heterosexual pairings. In our adaptation of Halberstam's ideas, we apply failure to human-animal and human-machine pairings to suggest that Eva's failure to become a successful cyborg provides an alternative way of being. For Halberstam, failure is not a queer pause on the way to success but rather a valid, alternative way of being that is particularly pertinent for thinking about child agency. She observes that children are doomed to failure in a world that identifies success in adult terms (27). Rather than seeking out examples where children subvert the adult-child binarism to emerge triumphant, albeit only for a carnivalesque moment, Halberstam draws attention to moments when child characters opt out of the binarism to adopt another way of being. Eva's failure to become either a monster or the powerful, posthuman cyborg her creators expect is an example of this kind of creative failure. Moreover, Eva's transformation took place at the point when she was transitioning between childhood and adulthood; the being Eva becomes exists outside this binarism as well.

The scientists who create Eva-the-cyborg ground their actions and under-

standing in the assumption that human reasoning, the human mind and scientific knowledge are naturally superior to the non-human world. They expect Eva to have full control over the chimp body she inhabits; her mother expects her to remain a girl, treating Eva's chimp body as an empty shell for her dominant human mind; and the environmentalists expect Eva to raise a new generation of intelligent primates. Eva refuses to fulfill each of the expected roles by failing to balance her human, animal and machine parts in accordance with pre-defined notions of success. Towards the end of the novel, she escapes the human world entirely and establishes a colony of chimpanzees who live in the wild. Eva does not become a chimp—she remains a cyborg. Her failure is a creative act which provocatively questions the power of a cyborgized human and the limited possibilities for escaping the "maze" of anthropocentrism. In the following, we shall examine how Eva fails to move beyond the human perspective, human identity, the human body and human language and conclude by considering the implications of this failure.

Beyond Human Perspective

The novel begins from a human perspective: Eva awakens after her surgery and looks around. Readers do not instantly recognize that the process of looking is physically realized through a chimp's eyes, and so they share Eva's shock when she becomes aware of her new body. At first, it is clearly Eva-the-girl who is trying to adapt to her chimp body whilst missing and mourning her human body. Gradually, the novel shifts towards a non-human perspective as Kelly-the-chimp's body and bodily instincts affect how Eva-the-cyborg perceives the human world so that she finds human reality odd, often repulsive:

> Eva hadn't guessed she would find it so weird. She had seen it before, often, but with human eyes. Then the trees had been the iron pillars that had once supported the roof of a large factory; the boulders had been beds for heavy machinery; the surrounding caves had been offices and storerooms. (87)

Readers, along with Eva, are simultaneously exposed to two landscapes—human and non-human—rather than a seamless combination of the two, which foreshadows the failure of the cyborg project. Normality is revised as Eva's cyborg perspective leaves her feeling uncomfortable in a once familiar space.

The hybridity of Eva's gaze is also evident in her physical perception of the world: being groomed by another chimp is described as "the most glorious sensation" (94), which suggests the physical senses of her chimp body surprise her in positive ways. Similarly, Eva's feelings illustrate her transformation: "She was happy with things as they were. Perhaps happy was the wrong word, but she felt she'd reached a balance she could live with" (126). Marc Bekoff suggests that "other animals are [not] happy or sad in the *same* way in which humans (or even other members of the same species) are happy or sad" (48). By admitting that "happy" is the wrong word, Eva illustrates her awareness that her perspective is split because "happiness" is a human term. Eva calls her new state "balanced," but at the same time, she notes how difficult coping with her hybridity is: "When you think, you think with a human mind. When you blink,

you blink with a chimpanzee's involuntary reaction" (Dickinson 27), and in another episode, "Only I get chimp urges I've got to go along with. I'm more chimp than you expected, aren't I?" (130). These excerpts suggest that the human and non-human perspectives remain separate—only one aspect can dominate at any given moment as the human self has not been extended by its coupling with the animal body, and nor has the chimpanzee's.

Eva's perception of other animals fundamentally changes, too, as demonstrated, for instance, when she sees a snake:

> The snake was pale green, with a dark stripe along its spine. Eva felt herself shudder at the sight of it. She almost jumped back into Grog's arms. She hadn't minded snakes when she'd been human—not on the shaper anyway. Now it was Kelly's impulse, barely controllable, to leap away and chatter her fright. (112)

Before Eva became a cyborg, she had no fear of snakes because she never encountered them in reality. She had control over her contact with animals through the "shaper," a device for generating a cyber-reality. When Eva enters the non-human reality of Kelly's body, she becomes closer to animals but loses her sense of superiority, which frightens her. Eva-as-girl only had contact with the natural world through machines (the shaper), and this blunted her ability to react. Kelly's response may seem to signal a loss of control, but in the real world, avoiding dangerous animals can preserve one's life. Not only does Kelly want to leap away, she also wants to warn the other chimps of the approaching danger. Her response is better for survival than the controlled response of Eva-the-girl.

Eva provides readers with an imaginary point of access to a view that is, in reality, inaccessible. The strangeness of the non-human gaze is not as disturbing as the consequent non-human judgment of the human world. Bruce Shaw discusses humans' fear of admitting animals' intellectual abilities and points out "the unsettling thought that our companion animals are observing us with human and, therefore, judgmental and enquiring minds" (129). Eva-the-cyborg gains the capacity to observe humans from the perspective of their victims: animals. Eva becomes, using Jacques Derrida's terms, "the seeing animal" as opposed to "the seen animal" (383); however, she is not only the observed, but also the observer. She is both subject and object yet not directly empowered by her access to both roles: the quality of her knowledge sets her outside the seen-seeing binarism Derrida proposes. For John Berger, animals "are the objects of our ever-extending knowledge. What we know about them is an index of our power and thus an index of what separates us from them. The more we know the further away they are" (257). Eva's capacity to embrace the knowledge she gains from Kelly's body, whilst retaining her human intellect, becomes an index of her separation from chimpanzees.

Eva admits that she "needed human company as well as chimp company" (Dickinson 126). However, Eva's human perspective makes her an outsider in the chimps' society: "She was aware at once that he [Sniff, the chimp] had realized she was different" (122). Eva becomes suspicious about Sniff who seems more intelligent than others. She acquires the unsettling

thought (suggested by Shaw) that somebody else observes *her* with a judgmental mind: "The wild thought struck her that Sniff was actually like her, another chimp with a human mind" (121). Eva is neither chimp nor human; her attempt to live two lives reveals the impossibility of becoming a successful posthuman cyborg whose powers extend beyond the human. She feels alienated: "Eva gazed at the people, full of a sense of not belonging. She was as different from all of them as if she'd come from another planet" (78). Instead of empowering her, Eva's cyborgized perspective leads to the uncertainty about, and gradual loss of, her human identity.

Beyond Human Identity

Haraway observes the tendency to assume that "one can be somebody only if someone else is something. To be animal is exactly not to be human and vice versa" (*When Species Meet* 206), an idea she rejects in her celebration of the cyborg. For Eva, the merger of human, animal and machine initially leads to an involuntary competition between her human and animal self, with the machine simply functioning as a tool for communicating her distress to those who expect her human self to dominate (she does not even take the machine into the chimp enclosure). Rather than extending beyond the capacities of either human or chimp, Eva-the-cyborg experiences her transition as one part sacrificing itself for the other. This is most overt in the human attempts to dominate the animal self, but it can also be seen in Eva's reticence about her human attributes within the chimp society.

Eva's confused sense of identity and ensuing distress is evident from the moment she wakens from the coma and ensuing surgery to see her new self in the mirror. She immediately considers herself a combination of an animal and a machine:

> For an instant all she seemed to see was nightmare. Mess. A giant spiderweb, broken and tangled on the pillows, with the furry black body of the spider dead in the middle of it. And then the mess made sense. She closed her right eye and watched the brown left eye in the mirror close as she did so. The web—it wasn't broken—was tubes and sensor wires connecting the machines around the bed to the pink-and-black thing in the center. She stared. Her mind wouldn't work. (Dickinson 17)

Animal imagery (the spider) precedes the machine images (tubes and wires), just as the mechanical keyboard is downplayed so as to highlight the animal self throughout the novel. The human image is absent. Eva merely regards herself as a pink-and-black *thing*—an expression which suggests that, from the very start of her new existence, Eva's human identity is lost.

Technology is an important part of Eva's existence: not only is Eva alive due to advanced technologies in medicine, she also communicates through a machine. Moreover, the machine is activated with her chimp fingers, thus connecting together an animal and a machine: "[T]he keyboard being still somehow the real Eva, but needing a chimp body to carry it around" (216). Haraway suggests that even unintentional responses by animals to human actions make them active participants of the process: "Insofar as I (and my machines) use

an animal, I am used by an animal (with its attached machine) .... Nothing is passive to the action of another" (*When Species Meet* 262-263). Haraway's speculation about the unintentional cooperation of animal and machine illuminates the relationship between the cyborgized parts of Eva. Eva can only function if all her parts are willing to cooperate, and this requires conscious effort. Eva admits, "I made myself want Kelly" (Dickinson 134). The word *made* reveals the forced nature of this adaptation. We learn from the experiences of the other two children whose minds are inserted into chimp bodies that, without this act of will, the cyborg dies. Moreover, the operation was made without Eva's knowledge or permission; effectively, she is a disempowered research animal.

Susan McHugh argues that "animal agency can never simply oppose human identity" and that "animal agents are never entirely separable from human forms of presences" (12). Similarly, Eva and Kelly are literally inseparable, and both are disempowered in the process. Ursula Heise discusses the issue of the android and the animal in their relation to human identity and suggests that "a consideration of human identity as altered by contemporary technologies is no longer complete without a concurrent account of its relation to animal modes of being" (504). The celebrated cyborg has capacities beyond that of the human alone, but Eva's human powers are negated. She survives, but by coupling her mind with a non-human body, she becomes less than she was before.

Eva's disempowered human self is reduced to a ghost: "Ghost. The ghost of a human arm still trying to work, to reach and touch at the mind's command" (Dickinson 34). Kelly is similarly reduced: "I became aware of a different ghost. It had no body, only a voice, the ghost of a cry, but so strong and near in her mind that every hair on her body stood out" (77). Eva-the-cyborg's mental state is defined by Millicent Lenz as an "initiation into the psychological 'place' of a hybrid human/animal consciousness" (174). Eva has two minds: human memories of an absent body and her body's memories of another mind. Eva feels she must suppress one or the other if she is to reach a balance:

> The thing is, you aren't a mind in a body, you're a mind and a body, and they're both you. As long as the ghost of that other body haunted her, she would never become a you, belonging all together, a whole person.... The only way to become whole was to pull the wall down, to let the other side back in, to let it invade in its turn, up into the human side, the neurons remembering their old paths, twining themselves in among the human network until both sides made a single pattern. (Dickinson 36-38)

This passage suggests that Eva tries to achieve symbiosis, but not that she would move beyond human powers if she were successful. The symbiosis is achieved by force: Kelly was forced to participate in the symbiotic relationship when Eva needed her body to survive. When Kelly's mind was emptied, her existence was no longer possible without Eva's mind. Conversely, if Kelly's mind had not been removed, Eva would have died. Kathryn Graham argues that Kelly's loss of self is the cost of Eva's mind inhabiting a new body (81). We sug-

gest Eva's loss of self is just as central; the loss of Eva's human identity problematizes the issue of her body ownership.

To become a whole being, Eva has to 'exorcize' her human ghost which, she admits, "haunted her" (Dickinson 36). Eva refuses to wear clothes because she is no longer human. She tells her mom, "I'm not going to try and look human.... I've got to be happy with this new me" (44), although she still understands that the primary purpose of the clothing is to hide her genitalia, particularly when they are enlarged during oestrus. These comments remind readers that, when the operation was performed, Eva's pre-pubertal mind was plunged into a sexually mature body. Her acceptance of her animal desires signals her departure from both her human identity and from the child-adult binarism.

The onset of sexual desire has traditionally been deemed a marker of the on-set of adulthood and, thus, a way of rethinking power and identity issues in YA fiction. Staying within eco-critical studies of animal power, Neel Ahuja suggests that species studies can also offer new tools for rethinking power and identity. He proposes that appropriating an animal guise, "the animal mask," is inherent in the processes of racial subjection (Ahuja 558). Eva is animalized but in a more straightforward way: the "mask" of Kelly is forced on Eva, resulting in a diminished human individuality and justifying her treatment as property which can be owned, researched, manipulated and even killed. This takes the transition from childhood into adolescence, and the rescripting of the power relations that this implies, a step further. Eva's loss of selfhood extends beyond the punishments meted on adolescents for encroaching on adult territory; she literally loses her rights to her body.

Beyond the Human Body

Eva's humanity is openly disregarded by those humans who exploit Eva-the-girl for scientific purposes and those who exploit Eva-the-cyborg for profit (in commercials and research). Because Kelly's body was owned by the research center, Eva is their property. Consequently, Eva's human self is disempowered by her animal body.

> "Do you know who I belong to?"
> The three heads jerked around. "You don't belong to anyone, darling," said Mom.... "There might therefore be an argument that Eva's body, at least, still belongs to the Pool." ... "The difficulty, Mrs. Adamson, is that Eva is now an extremely valuable piece of property." (Dickinson 69-70)

Eva's response is to consider herself "some kind of *thing* you didn't have to say Do-you-mind to" (50, emphasis added). Eva's uniqueness becomes the reason for her exploitation by her financial sponsors: "SMI is going to want to do at least one program about you. There are other things, like World Fruit having an option for you to appear in some of the Honeybear commercials" (41). Eva falsely expects to be asked permission to be filmed, but because her mind has been engineered into Kelly's body which is the property of the Reserve, Eva does not own herself. She is a slave. Eva's enslavement is a consequence of her machine and animal parts: as a cyborg, she is less—not more—powerful than she was as a child.

Eva struggles to accept that she and

Kelly are owned: "This belongs to a chimp called Kelly," she said. "You people stole it from her. You thought you'd killed her so that you could steal it, but some of her's still here. Some of her's me. She knows what you did, so I know. I know it's wrong" (143). This statement raises a fundamental issue in environmental studies and literary ecocriticism: whether the destruction of a non-human world (here, killing an animal) is justified if it is done in order to save the life of a human. Kelly's case is complicated not only in an ethical sense. Is killing Kelly's mind the same as killing Kelly's body? Was Kelly actually killed, if her body remained functional albeit within a cyborg? In her discussion of shared suffering, Haraway claims that "it is not killing that gets us into exterminism, but making beings killable" (*When Species Meet* 80). Kelly was made killable because she was an animal: "only human beings can be murdered", other creatures are merely killed (*When Species Meet* 78). Another complex issue is the real purpose of Kelly's murder. Eva understands that the experiment was performed "not to save my life. Just to know" (Dickinson 144). Kelly was sacrificed for the sake of scientific knowledge, not to save Eva.

Moreover, both Eva and Kelly were sacrificed equally for the research experiment. Eva's concern about the destiny of the other teens whose minds have been transplanted into chimp bodies reveals her awareness that the researchers have the right to euthanize hybrids like herself. When Stefan refuses to "cooperate" with his chimp body—that is, to make himself want his new body—he is returned to a coma. The next attempt also fails: "There had been the girl called Sasha and the chimp called Angel. Joan's team had let them wake with their whole mouth working, and they had screamed all the time they were awake. They had done this for nine days, and then they had died" (136). Dickinson presents dying for the sake of the research as murder. The researchers justify their actions by perceiving Eva's body and mind as separate, but the novel refuses such simplistic solutions.

Eva detaches herself from humans, starting with her mother, who disregards Eva's animal instincts. Researchers also bother Eva with their curiosity: Mr Ellan's question "But inside there you're really a young woman?" only irritates Eva, evoking the desire "to bite his ear off" (51, 52). Other instances demonstrate that Eva perceives people as enemies: "'Honestly, people will do *anything*'. People, people, people—even Mom talked as if they were enemy, and she was people too" (65-66). Eventually, Eva rejects the most important instrument of human power: language.

Beyond Human Language

A number of scholars question the assertion that human superiority comes from language. Timothy Clark suggests,

> [W]hat a human being actually is is malleable, a partial construct of its own communication technologies and social structures.... Provocatively, it is increasingly recognized that this is the status of many non-human species, so blurring not only the distinction of human and mechanical but of human and animal. (66)

A similar point is made by Graham Huggan and Helen Tiffin: "animals are never without language, even if we prove unable to translate their speech" (157). Berger also

points out that it is "man who lack[s] the capacity to speak with animals" (253). These assertions are confirmed by Catherine Elick who notes that "to ascribe language to animals is to grant them subject status" (466). Elick refers to ***human*** language as an empowering tool for ***non-human*** characters. This is true for Eva in the sense that, after her transformation, she can communicate with both humans and non-humans. Transgressing the limitations of human language, Dickinson creates a "bilingual" cyborg who has two languages at her disposal, enabling her to break "the radical silence of the non-human" (Simons 59).

However, Eva-the-cyborg is not an animal granted the power of human speech; she is a human empowered with an animal body language and a machine that enables her to maintain her human language. Kelly's body permits the human parts of Eva to understand the importance of wordless communication: "[C]himps didn't 'talk' with their voices.... Their language when they were resting peaceably was grimace and gesture and touch. Touch especially" (Dickinson 90). Non-human language for Eva appears to be complex and rich, only different from a human one: "A chimp's laugh is almost silent, a sucking of breath and a round toothless grin" (91). At first, Eva seems empowered by the ability to communicate between humans and non-humans, but neither side is genuinely interested in such reciprocity.

Eva is both a talking animal and a human talking from within an animal. Derrida discusses the concept of *animal* in relation to language to propose that the distinction between reaction and response is what separates humans from animals:

> *Animal* is a word that men have given themselves the right to give.... They have given themselves the word in order to corral a large number of living beings within a single concept: 'the Animal,' ... the animal is without language. Or more precisely unable to respond, to respond with a response that could be precisely and rigorously distinguished from a reaction, the animal is without the right and power to 'respond' and hence without many other things that would be the property of man. (400)

Importantly, Eva loses her ability to speak, but not to respond. Kelly is also enabled to "speak" through Eva's mind and a voicebox. The perception of Eva by others depends on whether she is considered a "talking animal" or an "animal talker", the two terms suggested by John Morgenstern in his discussion of the talking creatures in C. S. Lewis's works. Morgenstern argues that the two are the same, but the perception is different:

> [W]e could refer to the disgusting alien as an animal talker, both to distinguish it from the delightful talking animal and, at the same time, to insist on the lack of any logical reason for the distinction. What is being asserted here is a difference that is not really a difference in the animal that talks but, as Lewis points out, a difference in "the point of view" of the observer. (112)

This argument is provocative in our understanding of Eva, as she is indeed perceived differently by different audiences. For example, Eva is apparently considered noth-

ing more than a "delightful talking animal" by those who want to use her for commercials. However, Eva's mother regards her as a "disgusting animal talker": "Eva still had the same Mom she'd always known, but Mom had this new thing, this stranger, this changeling" (Dickinson 44). Later in the novel, Eva's father "wasn't thinking of Eva as his daughter anymore" (205). Eva's selfhood is entwined with her communication skills. Without the voice-box, human-Eva remains mute; without Kelly's fingers, the machine stops. Her human mind ceases to make sense to people around her. Therefore, Eva's mechanical speech is not a manifestation of her power, merely a reminder of her humanity.

Grog is the only person with whom Eva enjoys communicating because he accepts non-human language: "she could keep the talk going with just a grunt here and there.... Without thinking what she was doing, she started to groom her way up through the short gold hairs at the corner of his jaw. He accepted her touch without comment" (104). A turning point in Eva's communication happens when she realizes that she prefers this form of body language to words. The transition also signals a failure to become a human-cyborg success story. Drawing on Fredric Jameson, David Rudd states that humans are "trapped in the alienating prison-house of language, so can never capture the real animal" (247). Eva fails to move beyond the alienating prison-house of human language when she adopts the prison-house of *non-human* language. Had she chosen to adopt both languages, she would indeed have moved beyond the human self as her creators hoped; but by choosing the supposedly inferior non-human language as her preferred means of communication, she once again reveals the failure of the cyborg project.

Eva's failure appears willful: she is afraid that "having others like her would upset the balance she had achieved" because they might embrace the possibility of the powerful cyborg (Dickinson 131). In her discussion of failure, Halberstam identifies valuing the group over an individual as an alternative way of being which rejects individualist, capitalist culture by simply opting out: "Eva knew that a lone chimp is almost a kind of ghost, not quite real. It was the group that counted" (196). By failing to live up to the positive expectations of the cyborg, Eva is doomed to live outside human society without fully joining the non-human community.

Dana Philips suggests that "Scientific discoveries and technological achievements do not mark our final alienation from nature: they mark our ever-greater involvement in it" (31). Eva-the-cyborg is a scientific discovery designed to illustrate how technology can enable humans to gain ever greater control over the non-human world by transgressing the boundaries of humanity and incorporating the non-human. Eva refuses to follow this trajectory as she embraces her animal body: she "gnaw[s] the meat raw off the thin bones and didn't think about it with her human mind" (Dickinson 191). Eva's "ever-greater involvement" in a non-human world is the cost of her total alienation from humanity.

The Failed Cyborg

Although she moves beyond human perspective, identity, body and language, Eva-the-cyborg fails to escape Haraway's "maze of dualism." Instead of being empowered by extraordinary non-human qualities,

Eva loses her identity, the inviolability of her body and her ability to communicate. Dickinson's merger of animal, human and machine suggests that humankind's daring experiment to create a powerful cyborgized human is inevitably doomed to collapse. Eva's cyborg failure is the manifestation of "the defeat of humankind and all that cleverness, all those machines they'd used to control the universe" (216). Eva-as-cyborg "disturbs the universe," and not in the temporary manner identified by Roberta Trites: Eva's rebellion succeeds. By failing to become the cyborg success story the adult world endorses, Eva also refuses to become an adult. It may be tempting to read the novel as a success story, and certainly many readers have done so. For us, however, the imposition of a happy ending on Dickinson's skillfully ambiguous novel is both unwarranted by the text and signals an unwillingness to recognize the failure of the cyborg project.

Eva fails spectacularly well. She fails to become stronger than a human, to transcend the human perspective, to move beyond human identity, to humanize the body she inhabits, and to become bilingual in human language and animal language. She also fails to become an adult and dies before her parents. If we regard Eva's rebellion as a success story for her as an individual and for the chimp community, we trivialize the significance of Eva's failures. Eva-the-cyborg is not better than Eva-the-girl or Kelly-the-chimp; she exists outside such simple categories. As Halberstam notes, not all failures are pauses on the way to success; failure can also express another way of being.

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FROM THE COVER OF GRACELING BY KRISTIN CASHORE

"'Little Girls are Even More Perfect When They Bleed'": Monstrosity, Violence, and the Female Body in Kristin Cashore's Graceling Trilogy"

Patricia Kennon

This article examines concepts of humanity, monstrosity, and female agency in Kristin Cashore's recent Graceling trilogy of fantasy novels for young adults. In particular, the teenage protagonists of Graceling (2008), Fire (2009) and Bitterblue (2012) struggle to resist and to reconfigure their societies' conservative systems of prejudice, fear, desire, difference, and violence regarding "natural" and "unnatural" female bodily experience. Cashore's trilogy interrogates traditional concepts of normal and aberrant female embodiment and offers thought-provoking opportunities for personal and collective transformation.

The fantastic world of Kristin Cashore's young-adult Graceling trilogy is embedded in an interplay of fear, desire, and ambivalence around ideas of what it means to be human and what it is to be a monster. The teenage female protagonists of *Graceling* (2008), *Fire* (2009), and *Bitterblue* (2012) strive to navigate their societies' systems of prejudice and violence and to challenge hegemonic boundaries between the "human" and the "unnatural." Many critics of young-adult literature would agree that "adolescent fiction is pivotally preoccupied with the formation of subjectivity—that is, the development of notions of selfhood" (Bradford et al. 212). The hybrid nature of the young adult and its evolving position within the continuum of childhood and adulthood holds great promise

for personal and collective transformation. This fluidity affords exciting possibilities for resistance, expansion, and creative re-invention of how agency is conceptualized and negotiated. However, young adults are also vulnerable to the burdens and risks of inhabiting this borderland territory which resists being fully disciplined and classified. As Nuzum observes, "The adolescent is not quite child, not quite adult.... They are, in a sense, beings without status, without a rightful place in society—just like a monster" (210).

Monsters, norms, and female embodiment

Cashore's Graceling trilogy examines this nexus of identity, agency, and the teenage female body and interrogates the capacity of young-adult fantasy to interrogate and reformulate traditionally gendered systems of power, norms, violence, shame, and prejudice. One of the central themes of the Graceling novels is the problematizing of concepts of difference and monstrosity, especially around representations of female "aberration." These notions of normal and abnormal are deeply situated within bodily experiences. Much scholarship has been dedicated to studying the mediation of gender conventions within fantastic literature, especially the genre's potential for re-visioning traditional power relations and binary constructions of masculine/feminine, reason/emotion, civilization/ wilderness, order/chaos, etc. Through the journeys of her three young protagonists—whether Graced, monstrous, or human—and their struggles across the trilogy to understand themselves and their aberrant lineages and abilities, Cashore questions the regulatory lines which traditionally and reassuringly differentiate civilized humans from mutant creatures.

Elaine Graham argues that "monsters serve both to mark the fault-lines but also, subversively, to signal the fragility of such boundaries. They are truly 'monstrous'—as in things shown and displayed—in their simultaneous demonstration and destabilization of the demarcations by which cultures have separated nature from artifice, human from non-human, normal from pathological" (12). In Cashore's story world, Gracelings, such as Katsa (a child-assassin and the protagonist of the trilogy's first novel), possess differently-colored eyes and "a particular skill far surpassing the capability of a normal human being" (*Fire* 6). They are thus distrusted and stigmatized throughout the Seven Kingdoms. Similarly, in the neighboring kingdom of the Dells, monstrous brightly-colored beasts exist that are regarded both as threat and commodity. The rare "monsters of a human shape" who live there (11), such as Fire (the eponymous protagonist of the second novel) are considered to be even more unnatural yet enthralling. While the heroine of Cashore's third novel, Bitterblue, does not possess any superhuman talents such as a Grace, this young queen is a hybrid child of a normal human mother and a Graceling father, Leck, who tyrannized the kingdom with his power of mind control. Bitterblue thus struggles with her own troubling capacity for causing pain to others, the tainted inheritance of her Graceling father and the traumatic effects of his malevolence on herself and also her people.

While "normal" citizens generally regard Gracelings and monster-humans with mingled anxiety and curiosity, the perception of difference as pathologically threat-

ening and simultaneously fascinating is particularly intense around the representation and mediation of the young female body. Katsa, Fire, and Bitterblue are haunted by their capability for intentionally and accidentally damaging others and themselves. After discovering her skill at fighting when she accidentally kills a man who assumed he could sexually touch her, Katsa is forced to act as her uncle's enforcer. The unnatural ability of "a girl Graced with killing" (*Graceling* 7) to overcome older male warriors quickly becomes notorious. She is conscripted at an early age as the ultimate weapon that her uncle can use against his enemies. Katsa's deceptively young, apparently vulnerable and "innocent" body juxtaposes traditionally masculine and feminine qualities in a disconcerting but irresistible display of monstrous power which both unsettles and attracts all around her. For example, Katsa's unarmed practices of fighting against older, armed human warriors and other Gracelings are a popular "spectacle" for the royal court (9).

Many critics have explored how the trope of child as monster enacts the disturbing and uncanny threat of this youth's seemingly harmless and "safe" body. Sabine Büssing observes the "perverse" irony that "the child's traditional image as pure, innocent creature also means an advantage in those cases when it acts as a monstrous killer" (xvi). The additional level of dread and horror associated with the destructive force of a *female* child is explored in rich psychological detail in this trilogy. While Katsa's abilities are ostensibly legitimized in accordance with her uncle's royal will in order to use them against his enemies, her unnatural and unfeminine martial strength is still widely feared. At the start of the trilogy, Katsa has internalized this systemic apprehension about the inherent nature of Gracelings' wildness and propensity for destruction. She spends much of the first novel grappling with her desire to abandon self-control and to kill her uncle in retaliation for the brutal acts that he has forced her to commit in his name. She at first manages to achieve a level of control over this temptation towards violence by physically absenting herself from his presence and the court. Later, Katsa sustains a deeper challenge to the culture of fear regarding her Graced fighting abilities by adopting an educational role to help empower "the weakest and most vulnerable of people"

(*Graceling* 287). As part of her resistance work against the tyrannical authority of some male local rulers, she sets up ongoing sessions across the Seven Kingdoms to teach girls and women, including Bitterblue herself, how to physically defend themselves. Katsa gradually learns to synthesize her "wildness" with her heroic leadership role in the resistance movement, and by the end of the first novel, she reaches a transformative epiphany: her true Grace is not for killing but instead for survival and "for life" (183).

Female monsters, desire, and policing the female body

When we first meet Fire at the start of Cashore's second novel, she is similarly surrounded by ambivalence about her destructive and creative potential. The ambiguous nature of human monsters—in their unsettling juxtaposition of monstrous abilities and human form—challenges conventional regimes of the natural and the unnatural. The bestial qualities attributed to monsters along with the unnerving allure that they possess problematize Fire's claim to the dignity and rights extended to so-called normal people. In the territory of the Dells, monster bodies are hunted by humans for their desirability, and their corpses are harvested as commodities. Monster feathers are prized as hair decorations, and monster fur and shells are used for ornamenting clothes and jewelry. After all, as Fire angrily reflects, "Everyone wants a bit of something beautiful" (*Fire* 180). Yet the female monster in human shape encounters dangers that monster-beasts and the male human-monster do not. Fire's monster father, Cansreal, flaunted his flamboyant status and difference throughout his life. He used to revel in the beguilement he exerted and openly manipulate all around him for his own appetites.

On the other hand, as Fire bitterly notes, "he had been a man. Cansreal had not had her problems" (*Fire* 151). After manipulating Cansreal's emotions to contrive him into a fatal accident when she was a child, Fire has been conditioned from childhood, and especially puberty, to feel guilt and shame for her mesmeric impact on humans and even on other monsters. The spectacle of her monstrous difference never relents: even when bruised, beaten, or scarred, her body continues to exert its full, devastating sway on anyone perceiving it. The extreme desirability of her body also carries with it another set of problems: monsters are carnivorous and are uncontrollably attracted to the blood of other monsters, especially that of human-monsters. Thus, Fire must hide inside fortresses for the duration of each menstrual cycle, all the while bearing the guilt that her presence endangers everyone around her. Moreover, she is acutely aware that the privacy of her menstrual cycle is compromised as public knowledge since it is all too obvious that she cannot go outside during those times without an armed guard for deflecting the monsters' assaults.

In a relatively rare example of acknowledging what might be considered the "messy" or "taboo" reality of female bodies in literature for young people, Cashore traces Fire's intermingled feelings of vulnerability, embarrassment, and frustration with sensitivity and insight. Female production of menstrual fluids, as Julia Kristeva argues, has been widely regarded as a monstrous and abject threat to the patriarchal social order. It is "not lack of cleanliness or health that causes abjection but what disturbs

identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (4). Across the storyverses of fiction for adults and teenagers—whether in scenarios set in the contemporary, "real world" or in imagined, fantastic realms—the vast majority of narratives erase the existence of menstruation. As A. L. Evins states in "The Missing Period: Bodies and the Elision of Menstruation in Young Adult Literature,"

> The literary landscape is virtually devoid of representations of menstruation. Even young-adult literature, which targets an audience on the cusp of menarche, is strangely silent on the topic. ... [T]he elision of menstruation signals a persistent devaluation of the female experience. Bloodless literature mimics not a bloodless world, but a bloodless culture, a culture determined to deny a basic bodily reality. (47, 48)

Cashore is therefore to be commended for her direct recognition and frank treatment of this important but suppressed issue, especially in light of the shame conditioning and rape culture in which Fire lives. There is the never-ending threat of sexual violence whenever men's yearning response to her dazzling appearance and the associated resentment they feel against her influence might curdle into a brutal sense of entitlement and a lust for possession:

> For every peaceful man, there was a man who wanted to hurt her, even kill her, because she was a gorgeous thing he could not have.... Why did hatred so often make men think of rape? And there was the flaw in her monster power. As often as the power of her beauty made one man easy to control, it made another man uncontrollable and mad. A monster drew out all that was vile, especially a female monster, because of the desire, and the endless perverted channels for the expression of malice. (*Fire* 28, 123)

Fire's life is overshadowed by the possibility of men in proximity to her physical presence claiming that the force of her beauty has overwhelmed them and that they have been therefore "legitimately" compelled to attack and rape her. For example, Nash (her king, the brother of her eventual partner and, as such, a protective authority that she should be able to trust) declares himself overcome by uncontrollable desperation for possessing her. This presumed claim upon her body is based on what he and other characters consider their "natural" right to violate Fire against her will. Even Fire's own monster father is affected by the gravitational pull of her tantalizing body. Cansreal warns her that even he would not be able to withstand the enticement of her awesome beauty and he might therefore be ostensibly helpless in stopping himself from committing the unnatural acts of incest and rape.

Motherhood and maternal possibilities

As damaging as this unending anxiety is, Fire is devastated by an even more insidious injury to her concept of her own agency and her right to the integrity of her body. She voluntarily chooses to take a monthly system of contraception as a way of maintaining a level of independence during her romance with Archer. Nevertheless, she

torments herself with concerns over becoming a mother in a society where her human-monster progeny would be assailed by hatred, fear, and resentment. Agonizing over the unfairness of the cycle of prejudice that she and any future children she might have seem trapped within, she feels forced to take herbs which render her permanently infertile: "It made Fire so angry, the thought of such a medicine, a violence done to herself to stop her from creating anything like herself" (*Fire* 181).

Katsa and Bitterblue also share Fire's fear about becoming mothers to children that would be considered deviant or contaminated in some way due to their aberrant lineage. All three protagonists either start the various novels as orphans or become orphaned during the trilogy. A central aspect of their journeys involves their ambivalent relationships with maternal loss, paternal power, and their own capacity for and aversion to becoming parents of abnormal children. Katsa never knew her birth parents and strives to free herself from the patriarchal dominion of her uncle while eventually creating her own family community and becoming a mother-figure to Bitterblue. Both Fire and Bitterblue's mothers are murdered by their fathers, and they are raised and conditioned according to their fathers' objectives to become female incarnations of and counterparts to their male parents. Fire dreads passing on her monstrosity to the next generation, and Bitterblue becomes almost obsessively anxious about carrying on her father's corrupted and corrupting legacy. Meanwhile, Katsa berates herself for her resistance to institutionalized notions of what "normal" young women should desire: "a girl who didn't want the husbands [her king] Randa pushed on her, a girl who panicked at the thought of a baby at her breast, or clinging to her ankles. She wasn't natural" (*Graceling* 24).

The intensity of motherhood and the three protagonists' maternal potential are significant themes in Cashore's analysis of female agency and embodiment. Significantly, the only time that Leck's persuasive power fails occurs when he attempts to create a critical schism between his daughter, Bitterblue, and her mother, Ashen. Leck's particular predilection is to experiment on female victims, especially "Gracelings, and girls" (Bitterblue 435). He is especially fascinated by these young females' reproductive power (441). As part of his usual games in distorting people's minds and memories for his own amusement, he tries to convince Bitterblue and Ashen that they have physically hurt and tortured each other. For the first time, he is unsuccessful. Drawing upon the strength and conviction of the bond between mother and daughter, they are able to withstand him and to refuse the possibility that they are capable of this violent and invasive betrayal of each other. Bitterblue later tells Katsa that "his Grace lost some of its power over me...when he hurt my mother. And it lost some of its power over my mother when he threatened me" (*Graceling* 214). Even so, it is not until the third book in the series, *Bitterblue*, that Cashore's eponymous heroine fully comes to explore the complexities of this parent-child relationship and the potentially transformative power of the maternal. The culmination of the trilogy focuses on Bitterblue's efforts to combine her identities as queen, survivor-daughter, and symbolic mother in order to guide and heal her maimed kingdom after the psychic and

physical wounds left by Leck's reign.

Possibilities for healing and transformation

The final novel in the trilogy investigates the power of the repressed and the possibility of reconciling monstrous knowledge and the trauma arising from violent histories with the possibility for creating and sustaining compassion, acceptance, and social justice. When Leck is killed by Katsa at the end of *Graceling* and Bitterblue is crowned as the new monarch of Monsea, readers might assume that these symbolic acts would automatically result in a repairing of that damaged society. In contrast to this hopeful expectation, there has been little recovery or progress during the eight years between the closure of *Graceling* and the start of *Bitterblue*. The kingdom is still caught within a web of guilt, distorted memories, and secrets about the unspeakable acts that people were forced to commit under Leck's sadistic rule. The royal council persuaded Bitterblue to use her first decree as queen to erase all crimes committed by any citizen during the period of her father's regime. This was considered to be necessary by her advisors in order to conceive any chance for personal and collective recuperation and mutual forgiveness and growth. Bitterblue reluctantly agrees to this program of national forgetting since "the abusers were also [Leck's] victims" (*Bitterblue* 479).

However, this strategy to expunge unforgiveable transgressions and to pretend that corruptions of the last four decades never happened is doomed to failure. Various members of the court are driven to madness, self-mutilation, and even suicide because they are unable to live with their complicity regarding the persecution and violence that Leck forced them to commit. Bitterblue herself is plagued by uncertainty about her distorted memories and the truth of what actually happened: "What the awful thing is, I don't know. Father never shows me the things he does, and Mama never remembers enough to tell me" (3). She is further faced with unanswerable questions about the lingering effects of "the rape of her own mind" (19). Bitterblue's labors to expose the deliberately occluded past and to uncover both her own family story and her people's experiences are undermined by her country's desire to escape the pains of the past through forgetting. She also must resolve her own conflicted feelings about the ethical consequences of using her power to force the traumatic process of remembering. As Kim Wilson states, "Memory, in the framework of the collective, is a site of power and the production and mediation of it is a contentious and contested space.... Collective memory, then, and its most obvious transmitter, public history, becomes a highly valued and sometimes contested commodity of the nation state" (112). Bitterblue's need to expose the truth and to challenge the "comfort zone" of her people's memories thus creates deep tensions between herself and her court regarding what is "natural" and "best" for Monsea and its citizens.

As part of this trajectory towards accommodating and reconstructing the suffering of Monsea's monstrous past, Bitterblue orders the exposure of Leck's secret dungeon laboratory, where he forced others to conduct acts of torture, experimentation, and rape. She then orders the collection and articulation of the "mysterious bones" lying at the bottom of the river running through the

capital city (*Bitterblue* 390). This gives the people of the kingdom of Monsea the opportunity to reclaim not just the bodies of their loved ones who were thought to have been lost forever but also the right to articulate the suppressed stories of past atrocities. At the end of the novel, Bitterblue is planning to reconfigure her state structures in order to rehabilitate distorted ministries and to create a more trustworthy, accountable, and principled government. Her plans include the establishment of a "Ministry of Stories and Truth" (538), where everyone can record personal histories which had previously been proscribed and too dangerous to name or share.

Alongside these political and social transformations, Bitterblue undergoes her own metamorphosis. She gradually learns to negotiate her ambivalence about her unnatural heritage and abnormal childhood and to successfully integrate her identities as adolescent, daughter, queen, mother of her people, and hybrid product of a human mother and Graceling father. This interwoven personal and public transfiguration is symbolized through the sculpture created by Bellamew, a female Graceling artist who was tortured and raped by Bitterblue's father. The statue portrays Bitterblue as a heroic child protector, ready to defend her people, and "turning into a castle.... Perfect in form and absolutely fierce" (160). Bitterblue's potential for creating inclusive connections and for dissolving divisions between self and other and reactionary notions of difference as threat are further demonstrated by her vision of herself expanding across her capital city and gently encompassing all inhabitants, whether Graced or normal human, within the expansive female embrace of her body politic: "She could feel every person in the castle, every person in the city. She could hold every one of them in her arms; comfort every one. She was enormous, and electric with feeling, and wise" (513).

Conclusion

Through navigating the complex relationships between female agency, violence, self-conflict, and embodiment, all three protagonists of Cashore's trilogy explore the possibility of constructively integrating the traditional binaries of the human and the non-human. Ultimately, they succeed in synthesizing their monstrous and human natures to serve as role models for new opportunities of personal and collective transformation. Katsa succeeds in transmuting her disturbing aptitude for killing into an empowering drive towards the forces of generation and life, while Bitterblue decides that "She could reshape what it meant to be queen, and reshaping what it meant to be queen would reshape the kingdom" (428). Similarly, Fire comes to terms with her ambivalence over her monstrous nature and the deviancy of her paternal inheritance and declares her choice of creating a new, uncharted existence which reinvents the relationship between monster and human:

> I'm not Cansreal; at every step on this path I create myself. And maybe I'll always find my own power horrifying, and maybe I can't ever be what I'd most like to be. But I can stay here, and I can make myself into what I *should* be. (*Fire* 183)

Cashore's advocacy of the importance of autonomous choice during the project of

adolescent self-construction is committed to the exploration and reimagining of conservative norms, biases, and hierarchies. The trilogy is especially concerned with investigating and questioning concepts of what constitutes normal and aberrant female embodiment and power. As Bitterblue observes at the end of the third novel, the ongoing dilemma for everyone—regardless of their origin, heredity, or abilities—is to combine a capacity for monstrous experiences with the ability to act as an agent of inclusive transformation. Cashore's trilogy concludes with this provocative but optimistic challenge which invites us to reflect what might be possible when we "balance knowing with healing" (537).

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One Day with Piraye is a subtle picture book about a girl who tries to understand why a donkey, named Kapuska, is braying outside her window in the middle of the night. The story starts with a depiction of Piraye in her house looking out at the donkey loosely tied to a semi-transparent poplar tree which appears to be floating in deep space. The full moon highlights the donkey's saddle, which turns out to be an elegant piece of foreshadowing. The story demonstrates Piraye's abilities of pensive observation, empathy, and problem-solving in her communication with the donkey and her negotiation with a shepherd as she ultimately saves the donkey by taking out a hidden thorn that is stuck under its saddle. The story ends as it started, with a full moon, but this time shining on in peaceful silence.

Awarded as picture book of the year by IBBY Turkey, the book has a tranquil atmosphere created by wide plain surfaces and a reduced palette of turquoise, blue, beige set against the magenta saddle. Illustrator Üçbaşaran makes good use of the end papers and of minimized, lightly-drawn ornaments that harken back to miniature paintings in depicting the sun and the trees. The illustrations present an infinite space linked with indoor and outdoor space, supporting a lyrical mood. Amusingly, the writer embeds unusual vocabulary in naming the donkey after a dish made out of cabbage, Kapuska, into the story (it is also the donkey's favorite food). The book can be considered a fresh contemplation of cultural heritage.

Ilgım Veryeri Alaca

Arslan Sayman
Piraye'nin Bir Günü
(One Day with Piraye)
Illustrated by Deniz Üçbaşaran
Istanbul: Yapı Kredi Publications, 2013
36 pp. ISBN 978-975-08-2538-5
(Picture book, ages 4+)

Fatima Sharafeddine's picture book, The Amazing Travels of Ibn Battuta, tells the true story of the life and experiences of Ibn Battuta. The story begins with Ibn's birth in Tangier, Morocco, and then proceeds along with Ibn's travels to many marvelous places throughout the Middle East, Africa, Europe, and Asia. Ibn's narration describes his deep appreciation for other cultures and customs; in each place he visits he discovers something new and exciting. He records everything that he encounters in his many journals. When one of the journals goes missing, he re-writes what was lost as best he can from memory. During his travels Ibn faces trouble at sea and frigid temperatures. He sees things he has never seen before, such as a large gathering of about two thousand women praying at a mosque, and an asteroid. Ibn Battuta is passionate about learning and about gaining knowledge throughout the narrative. Eventually, Ibn becomes a judge; due to his vast knowledge of many cultures and traditions he is able to settle disputes and use wise judgment. The illustrations, which consist of maps and scenes from the narrative, are just as interesting and colourful as Ibn's many experiences. This picture book is a fantastic and informative addition to any child's collection.

Brittany Johnson

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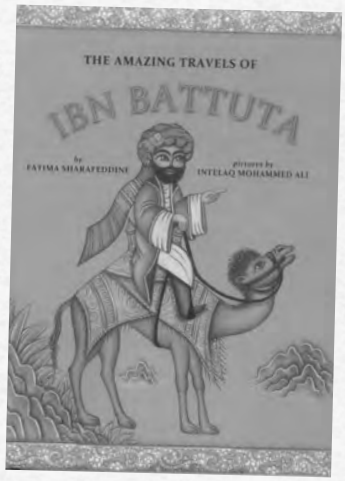

Fatima Sharafeddine
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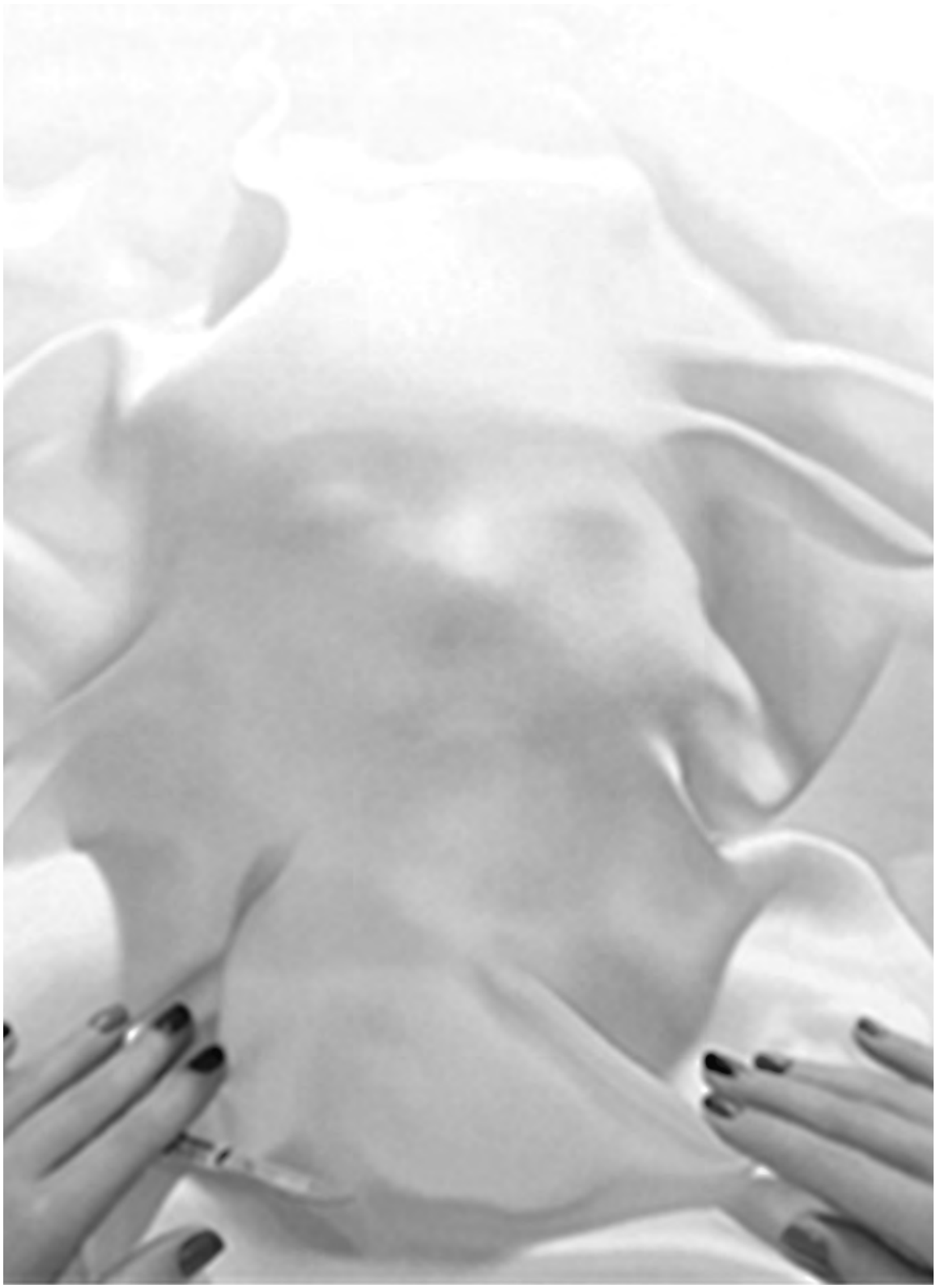
ISBN: 978-1-55498-480-0
(Picture book, 2+)

This wonderfully colorful picture book follows a gentlemanly dog named Mr. Tweed, who strolls about his neighborhood helping people find the things they have lost, from one lost kite to ten lost presents. In this community populated by anthropomorphized animals and people, children will find any number of quirky and delightful scenes as they search alongside Mr. Tweed to find and count the things that are missing. Jim Stoten's charming illustrations and text have the potential to help very young children learn their numbers. Reading the book with them could take some time, as Stoten's pattern for each number offers a page with a good deal of white space, minimal illustration, and the text, followed by a full-page illustration with large figures depicting Mr. Tweed beginning his next quest, followed by a two-page spread where the lost items are hidden in a detailed illustration along the lines of the Where's Waldo series. The single-page illustrations will take some discussion as Stoten includes figures like a random hippopotamus or a human-looking child with rabbit ears, and the double-page spreads deserve a child's careful attention.

Roxanne Harde

BOOKBIRD POSTCARDS

Jim Stoten
Mr. Tweed's Good Deeds
London: Flying Eye Books, 2014.
unp.
ISBN: 9781909263352
(Picture Book; all ages)



FROM THE COVER OF UGLIES BY SCOTT WESTERFIELD

"What have they done to you now, Tally?"

Post-Posthuman Heroine vs. Transhumanist Scientist in the Young Adult Science Fiction Series Uglies

Petros Panaou

This article explores issues of importance to contemporary and future youths, scientists, and societies, as they are expressed in the first three books of the Uglies series, by Scott Westerfeld. A critical approach to transhumanist thought informs an analysis of the conflict between Dr. Cable, a transhumanist scientist, and Tally, the adolescent protagonist. Both the story and this article deal with a question that is central in identity formation: "What does it mean to be human?" Tally's story is interpreted through a close reading that follows her posthuman transformations and traces tensions between young/old, human/inhuman, real/manufactured, knowingness/ignorance, and emotion/reason. Knowledge and science, as well as emotion and nature, play a central role in resolving the multiple issues that stem from questions about the human condition. A significant feature of Westerfeld's narrative is that, through "informed resistance," the protagonist manages to become a humane posthuman, keeping her superpowers while also regaining her identity and becoming able to feel and empathize again. In this sense, Tally Youngblood is a post-posthuman.

Scott Westerfeld's young adult series Uglies (2005-2007) features four books (*Uglies*, *Pretties*, *Specials*, and *Extras*), is being read by millions of readers around the world, and has spent more than fifty weeks on the *New York Times* bestseller list. It has been translated into twenty-seven languages ("Scott Westerfeld"). Uglies has also been selected and incorporated in primary and secondary school curricula for the purposes of the European project Science Fiction in Education ("SciFiEd"). Westerfeld's narrative features strong female characters who deal with issues of importance to contemporary and future youths, scientists, and societies. Elaine Ostry emphasizes adolescents' need to explore posthuman questions:

> The implications of the posthuman age baffle and frighten adults; how are they to be understood by young adults and children? If adolescence is the time when one considers what it means to be human, to be an individual, then there has never been a period of history when it has been more difficult to figure this out than now. Being introduced to and understanding the posthuman age is essential for young adults, as it is their future. (222)

As a science fiction narrative, the Uglies series projects current societal values and scientific breakthroughs into the future; in this manner, it encourages us to reflect on both present and future human and posthuman issues.

Cable vs. blood

Westerfeld's series imagines a world in which compulsory surgery at sixteen makes everyone pretty, based on an ideal standard of beauty, bestowing equal evolutionary advantages to all. While this practice is supposed to eradicate discrimination, we soon discover that this is a highly segregated world. Those younger than sixteen are called Uglies and can only enviously observe the New Pretties from a distance. New Pretties live in luxury and have no obligation other than playing and partying. Tally Youngblood is almost sixteen and cannot wait to become Pretty. But when her friend Shay runs away to a rebel settlement called The Smoke, Tally has an alarming encounter with the menacing Department of Special Circumstances; a department ran by the ruthless scientist Dr. Cable:

> "I'm Dr. Cable."
> "Tally Youngblood."
> Dr. Cable smiled. "Oh, I know who you are."
> The woman was a cruel pretty. Her nose was aquiline, her teeth sharp, her eyes a nonreflective gray. Her voice had the same slow, neutral cadence as a bedtime book. But it hardly made Tally sleepy. An edge was hidden in the voice, like a piece of metal slowly marking glass.
> "You have a problem, Tally."
> "I had kind of guessed that, uh..."
> It was strange, not knowing the woman's first name.
> "Dr. Cable will do."
> Tally blinked. She'd never called anyone by their last name in her life. (Westerfeld, "*Uglies*," ch. "Special Circumstances")

A comparison of the two characters' names sets up the contrast. The scientist is named Dr. Cable, the prefix and the absent first name implying a permanent uptightness and formality and the last name alluding to something in-human, something made entirely out of cold steel. The teenage heroine, on the other hand, has no title, has both a first and a last name, and her last name alludes to two important things that set her apart from the scientist: "young," being the opposite of adult; and "blood"/human, being the opposite of "cable"/inhuman. Dr. Cable's features, from her voice to her teeth, nose, and eyes, highlight her "inhumanness."

What follows in this same scene also defines the epicenter of the conflict between the heroine and her antagonist:

> "OK, Dr. Cable." She cleared her throat and managed to say more, in a dry voice. "My problem right now is that I don't know what's going on. So ... why don't you tell me?"
> "What do you think's going on, Tally?"
> Tally closed her eyes, taking a rest from the sharp angles of the woman's face. (Westerfeld, *Uglies*, ch. "Special Circumstances")

Their clash is all about knowing;, and knowing is power. A knowledge-seeking

game quickly unfolds, during which Tally tries to find out "what's going on," and Dr. Cable tries to find out what Tally knows about Shay's escape and The Smoke. Since the adult scientist knows more than Tally at this stage of the story, she is able to take advantage of the teenager's desire to become beautiful and her ignorance about the downsides of being transformed into a New Pretty. She threatens Tally that unless she becomes her spy and lead her to Shay and The Smoke, she will stay Ugly forever. As the story develops, whenever Tally wins against Dr. Cable, it is because she manages to tip the knowledge scale; it is because she has an important breakthrough or knows something that Dr. Cable does not.

As a consequence of the initial knowledge imbalance, Tally seems to lose most of the important battles in the first book of the series. When she finds Shay and The Smoke, she falls in love with David—a boy who was born and raised there, away from the city's artificial environment. She also discovers that Pretty surgery renders people conformist and obedient. Tally decides to stay ugly and not betray her friends to Dr. Cable, but her ignorance about tracking technology helps the Department of Special Circumstances to discover and destroy The Smoke. In an effort to redeem herself, at the end of the first book, she tricks Dr. Cable into believing that she still wants to become Pretty. The truth is that she wants to turn Pretty only so that David and his mother (the noble scientist in the story) can test on her a cure against Pretty surgery; in a way, she is donating her body to Science. Tally's decision to become Pretty is not inspired by the body-enhancing ideology that dominates both her world and many contemporary societies. Her decision has to do with emotion (guilt about The Smoke's obliteration) and knowledge (discovering a cure to "prettiness").

Dr. Cable the transhumanist

When asked about his inspiration to write a story about a futuristic society where everyone is obliged to turn "Pretty" on their sixteenth birthday, Scott Westerfeld replies: "We are definitely heading toward a world in which lots of people will get to decide how they look. That will change what we think of as beautiful, and what beauty means to us" (Westerfeld). As we progress through all four of the books in the series, this concept gradually grows into a considerably wider one; namely, how we envision an ideal human being, and what humanness means to us. Uglies, Pretties, Specials and Extras are different ways of being human; in fact, each constitutes a different human species.

In the same interview, Westerfeld also asserts: "All through human history we have ornamented ourselves with clothes, jewelry, tattoos, brands, scars, suntans, makeup, etc. Modern plastic surgery is no more or less crazy than sticking a bone through your cheek. What's different now is an explosion of new technology, which always makes things interesting (Westerfeld). Michael M. Crow makes a similar argument, but takes it to the next level; it is not just about changing the way we look, but about changing the way we are. In his preface to the book *Building Better Humans? Refocusing the Debate on Transhumanism*, he postulates that humans have always been highly adaptive and evolving creatures, driven to adapt and survive on a planet of powerful natural dynamics and forces. The difference about our current state is that we have now reached the point in human history where

we are a species directing and guiding our own physical, social, cultural, and planetary evolution (16). Crow explains that, as a highly adaptive species, we have gone through three distinct evolutionary phases: "Natural Evolution," during which we used primitive tools to adapt to our environment; "Adaptive Evolution," during which we moved to intensive development and use of tools to enhance our well-being; and "Self-directed Evolution," during which we have achieved the capacity to shape our very organisms through self-enhancement (13-14). Crow concludes:

> It is very difficult even to characterize the scale of the impact of science on human society during the past seven decades. As we negotiate the transition from an adaptive to a self-directed evolutionary species, we are engaged in scientific activities and technological advances that can alter who we are, how we act, how we adapt, and thus how we continue to evolve. (16)

This is why, he argues, we now need to ask three important questions: what are we doing, why are we doing it, and is this the outcome we want?

These are the same questions that Tally's story, and other posthuman narratives, encourage us to consider. Tally and her society question what the generations before them did:

> "What do you think?" she asked [David].
> "Well, you know all about how the Rusties lived, right?" he said. "War and crime and all that?"
> "Of course. They were crazy. They almost destroyed the world."
> "And that convinced people to pull the cities back from the wild, to leave nature alone," David recited. "And now everybody is happy, because everyone looks the same: They're all pretty. No more Rusties, no more war. Right?"
> (Westerfeld, *Uglies*, ch. "Pretty Minds")

We are the "Rusties;" we are Tally and David's stupid ancestors: "You almost couldn't believe people lived like this, burning trees to clear land, burning oil for heat and power, setting the atmosphere on fire with their weapons" (Westerfeld, Uglies, ch. "The Rusty Ruins"). But most importantly, Tally and her friends also question what their current society is doing:

> [David] smiled grimly. "Maybe it's not so complicated. Maybe the reason war and all that other stuff went away is that there are no more controversies, no disagreements, no people demanding change. Just masses of smiling pretties, and a few people left to run things."
> Tally remembered crossing the river to New Pretty Town, watching them have their endless fun [...] "Becoming pretty doesn't just change the way you look," she said.
> "No," David said. "It changes the way you think."
> (Westerfeld, "*Uglies*," ch. "Pretty Minds")

Transhumanists, on the other hand, do not ask many questions as they seem to have definitive answers about our posthuman future. And While I will shortly argue that Dr. Cable is a transhumanist, let me first

summarize the premises of transhumanist thought. As early as 1927, the evolutionary theorist Julian Huxley defined Transhumanism as "the belief that the human species can and should transcend itself 'by realizing new possibilities' of and for human nature" (qtd. in Hauskeller 3). A growing number of natural scientists and philosophers currently share this belief. The journalist and writer Joel Garreau describes Transhumanism as a movement devoted to "the enhancement of human intellectual, physical, and emotional capabilities, the elimination of disease and unnecessary suffering, and the dramatic extension of life span" (Garreau qtd. in Wolfe xiii). Garreau continues, "What this network has in common is a belief in the engineered evolution of 'post-humans,' defined as beings 'whose basic capacities so radically exceed those of present humans as to no longer be unambiguously human by our current standards.'" According to this line of thinking, "transhuman" are those who are in the process of becoming "posthuman" (Garreau qtd. in Wolfe xiii).

Michael Hauskeller explains that, "Transhumanists want to do something against the 'terrible fact of death,' and they advocate social, mental, and physical improvement not only of individuals but of the whole species, which, they claim, will also make us happier and less prone to suffering" (Hauskeller 3). And while he does find value in dreaming of a better future, he disagrees with transhumanists' radical and unchecked optimism:

> The problem with the transhumanist dream is that its realization requires a radical transformation of the human condition, and radical transformations, and even all attempts at radical transformation, are typically fraught with dangers and uncertainties. [...] Yet by dwelling on the glorious future that allegedly awaits us, transhumanists make the risks of such an enterprise appear negligible, or at least acceptable. (Hauskeller 10)

Dr. Cable is a transhumanist; she believes in the self-evolution of humans into something more than human. In fact, not only does she believe in it, she also puts it into practice by creating an entire army of posthumans (including herself) who are called Specials. She disregards all risks and side effects in the process of doing it, even going as far as to declare war in order to protect her transhumanist project. Dr. Cable's enhanced humans are taller, stronger, faster, and have sharper mental, sensory, and reflex skills than any average human would ever have; "average" is what they call all other humans, whom they view in disgust. In this sense, Dr. Cable is a "special" kind of transhumanist. While the transhumanist vision is to improve the entire species, Dr. Cable's vision is to create different levels of posthumans, using the top-level ones to control those at the lower levels. Pretties may be blessed with beauty, health, and longevity, but they are not nearly as evolved as Specials; and Pretty surgery creates lesions on the brain that degrade the intellect and reinforce conformity and compliance. Scholars who criticize Transhumanism view the segregation of the human species into biologically superior and inferior humans as one of its most fearful possible implications. Dr. Cable, however, truly believes that in this manner she is protecting the world from yet another global

catastrophe, like the one the Rusties (our society) had brought upon the planet a few centuries ago. This historical precedent leads her to the conclusion that "freedom has a way of destroying things." Specials, under her lead at the Department of Special Circumstances, are charged with the mission of protecting the world from humanity.

Tally the posthuman

In the third book, Tally is unwillingly turned into the newest version of Special; she acquires extraordinary superpowers but loses a large part of her memories, emotions, identity and humanness. She becomes one of Dr. Cable's most special of Specials. Throughout the first three books, Tally's body and mind go through radical transformations, evolving from Ugly to Pretty to Special and beyond. The young protagonist is gradually transformed into a superhuman, someone who is even more posthuman than Dr. Cable and her original Specials:

> Just as Dr. Cable had promised so long ago, this was better than bubbly. All of Tally's senses were on fire, but her mind seemed to stand apart from them, observing their sensations without being overwhelmed. She was non-random, above average... almost beyond human. And she had been made to save the world. (Westerfeld, *Specials*, ch. "Rescue")

Although Tally is forced into this transformation, she is initially amazed by the new powers she has been given. Even in the mist of this excitement, however, a sense of inhuman detachment is hinted at (her mind standing apart from her senses). The following scene highlights both her superhuman powers and her inhuman state in the eyes of David, her ex-boyfriend:

> [S]omehow Tally *felt* the moment of attack. An instant later, her peripheral vision caught the arrows on their way: one from each side, like two fingers crushing a bug. Her mind slowed time to a half-dead crawl. Less than a second from hitting, the missiles were too close for gravity to pull her down, no matter how fast she bent her knees. But Tally didn't need gravity.... Her hands shot up from her sides, elbows bending, fingers curling into fists around the arrow shafts. They slid a few centimeters through her palms, the friction burning like snuffing a candle, but their momentum choked in her grip[....] Her eyes were still locked on David, and even through the sneak suit she saw his jaw drop open, a small, amazed sound carrying across the water. She let out a sharp laugh. His voice was shaking. "What have they done to you now, Tally?"
> (Westerfeld, *Specials*, ch. "Rescue")

Unlike David, Tally seems to be oblivious to the inhumanness of her new state; later in the story, however, she does realize that what Dr. Cable has done to her makes her less human, as she is not able to love, empathize, or cry: "Tally felt tears burning inside, but the heat didn't get into her eyes. She'd never seen a Special cry, and didn't even know if she could" ch. "The Cut").

In her comprehensive account of posthuman young adult SF, Elaine Ostry convincingly argues that the appeal of these

books to adolescents rests on the fact that they ask this central question: "What does it mean to be human?" Being a question that is itself a step in personal development, it is one that children do not ask but teenagers do (Ostry 236). The way one answers this question, can drastically influence one's value system, character formation, and life choices. Ostry observes that the stories she examines tend to offer traditional, humanistic answers:

> The traditional view of humanity is that it is based on a sense of empathy, morality, free will, and dignity. It is a fixed view, and this fixedness jars somewhat with the flexibility, or instability, of the human body and mind in these posthuman young adult science fiction texts. To say that someone is inhuman usually means that he or she is cruel, lacking the moral base on which human beings pride themselves. It also implies that the person is unemotional, unable to connect with others, lacking a heart. The ability to empathize is generally considered fundamental to a moral base. The books tend to emphasize the importance of emotion as part of what makes one human. (236)

The first three books in the Uglies series also seem to emphasize emotion and free will as part of what makes us human. In fact, it is through trying to feel and think on her own, as well as being close to nature and her loved ones, that Tally manages to "rewire" herself out of being Pretty and out of being Special. Towards the end of the third book, tears in her eyes come as confirmation of Tally's self-transformation: "She tasted salt again, and finally felt the heat streaming down her cheeks. Tally reached her hands up, not quite believing until she saw her own fingertips glistening in the starlight. Specials didn't cry, but her tears had finally come" (Westerfeld, *Specials*, ch. "Tears").

Tally Youngblood, the post-posthuman

Tally eventually manages to become a humane posthuman, keeping her superpowers while also regaining her identity and becoming able to feel and empathize. In this sense, she is a post-posthuman. All of her efforts that brought about this achievement can be described as "informed resistance": learning more about herself and her environment, and using this knowledge to resist oppression and acquire agency. She may have rewired herself through free will and emotion, but it is through knowledge and science that she eventually defeats Dr. Cable; after all, as mentioned at the beginning of this discussion, the epicenter of their conflict has always been knowledge.

At the end of the third book, Tally implements a well-thought-out plan to trick her nemesis and administer the anti-Special cure to Dr. Cable herself. By stopping Dr. Cable from being Special, Tally initiates a chain-reaction that loosens Special Circumstances' control over the city and brings the entire establishment to its knees:

> And finally she began to see that the cure was working...slowly. Gradually Dr. Cable seemed to become less sure of herself, less able to make decisions. "They're telling everyone my secrets!" she started mumbling one day, running her fingers through her hair. (Westerfeld, *Specials*, ch. "Crumbling")

But even though she stops being posthuman, Dr. Cable remains an unrepentant transhumanist. When the city dismantles Special Circumstances and cures all Specials, it is Dr. Cable who helps Tally escape, saving her from yet another surgical operation:

> She swallowed. "But didn't I, you know, destroy your world?" Dr. Cable stared at her for a long time with her unfocused, watery eyes. "Yes, but you are the last one Tally. [...] The last of my Specials designed to live in the wild, to exist outside the cities. You can escape this, can disappear forever. I don't want my work to become extinct, Tally. Please..." (Westerfeld, *Specials*, ch. "Tears")

And because of Dr. Cable's transhumanism, Tally is the last posthuman creature by the end of book three. The fact that Tally wants to remain posthuman is attributed to her unwillingness to allow yet another violation of her body, but it is also implied that she does not want to let go of her special powers. She joins David in the wild, and warns the cities that if the new, cured societies start making the same mistakes and destroying nature like the Rusties did, they will find her in their way. And that is what she does in the fourth book, Extras. Although *Extras* is a fascinating story, it is not included in this discussion because Tally only has a secondary role and Dr. Cable does not appear at all.

Questions

My comparison of Dr. Cable's and Tally's worldviews through the lens of transhumanist thought has demonstrated how the first three books in the Uglies series deal with an important question that Ostry locates at the center of adolescent identity-formation processes: "What does it mean to be human?" A close reading of Tally's story leads to the conclusion that, as well as emotion and nature, knowledge and science also play a positive role in resolving the multiple issues that stem from this question.

Ironically, the productive, enlightening, and empowering aspects of science are not often highlighted by young adult science fiction. In fact, most scholars of the genre agree that too often science fiction for youth is characterized by anti-scientism and technophobia (Nodelman; Applebaum; Mendlesohn). Farah Mendlesohn describes SF for the young as "socially conservative" because it frequently "advocates some kind of return to a world just like ours. Where we are now is the best we can ever be" (151). In contrast, Tally Youngblood devotes her posthuman life to preventing her contemporaries from returning to a world like ours, to the world where Rusties used to live. Moreover, Noga Applebaum observes that the majority of SF texts authored for young people "create a dichotomy between nature and technology, presenting the two as mutually exclusive" (30). While the Uglies books do feature anti-scientist and technophobic elements—personified in the conflict between Tally and Dr. Cable—the nature-vs-technology dichotomy is blurred by Tally's use of knowledge, science, and technology to acquire agency and achieve her goals, her eventual post-posthumanness, and her commitment to use her posthuman powers to protect the natural environment.

The author of this article, similarly to the author of the series Uglies, does not as-

pire to provide definitive answers to questions about the ideal human condition. The main objective of this close reading is rather to demonstrate how Scott Westerfeld's story, and perhaps other posthuman narratives, can engage us in useful discussions about what it means to be human, the coming of the posthuman age, and the roles of science and technology in it. Such stories and discussions can enable both adolescents and adults to make informed choices, in the present and in the future:

> Q: Did you write this book as a cautionary tale?
> A: Uglies isn't about dire warnings, it's about thinking things through. The more we think about this stuff, the better our choices will be. (Westerfeld)

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This is the fourth adventure of the little hamster-cowboy, Billy (the first one was Paws up!). Billy is celebrating his birthday, and he organizes a big fancy dress party for the occasion. He invites all his friends, starting with Jean-Claude, the worm, who has to take care of Didier, his tiny little brother, while Jack, the vulture, is prowling around... The disguises are hilarious, the dialogues are sharp, and the illustrator has roguishly used a very Western film-like framing in the double spread which stages the confrontation between Billy and Jack. The tenderness and humor of Catharina Valckx work wonders. This French-speaking Dutch author-illustrator creates a real complicity with her readers throughout her picture books—a bond that is made of a subtle simplicity, a finesse in writing, and very expressive lines of drawing. Thus, beyond the funny situations (here, the disguises), she deals with what is really important for children (anniversaries, friendship, tenderness, the burden of responsibility in a relationship between brothers, and the kindness of the father). Catharina Valckx's books are very different from the spectacular picture books that can be found today; she is, in her discretion, of a very rare trueness and generosity. And children are no fools!

Brigitte Andrieux

BOOKBIRD POSTCARDS

La Fête de Billy
(Billy's Party)
Paris: L'École des loisirs, 2014
32 pp.
ISBN: 978-2-211-21966-2
(Picture book, ages 4+)

If you are thinking of making a journey into the realm of Albanian tales, the collection Djali me tre brirë [The Boy with Three Horns] will pleasantly satisfy your interests. It is the most fascinating book so far by the pen of Bardhyl Xhama. In it, the old Arabian tales, Aesop's Fables and the Albanian tradition of animal tales are all interwoven in a masterful way. They also familiarize you with the Albanian culture and its traditions, while serving the purpose of social satire and providing moral instruction. The illustrations are vivid, emotionally evocative and full of life. They add flavor and brightness to the story as a whole. Indeed, the sophisticated interplay of text and image that distinguishes this contribution can be described in terms of a dialogue between verbal text and illustration. The effect of the innovative graphics and formats are striking. In other words, Djali me tre brirë is a captivating book, worthy of praise.

Enkelena Shockett

BOOKBIRD POSTCARDS

Bardhyl Xhama
Djali me tre brirë
[The Boy with Three Horns]
72 pages
Tiranë: EUGEN, 2012
ISBN 978-9928-03-154-9

Biblioteca Th'uruchapitas and Appalachian State University: Mutual Benefits of Sharing Culture, Resources, and Hospitality Between Two Sister Libraries

Elizabeth Cramer, Gaby Vallejo Canedo, and Linda Veltze

Project Strategies

Biblioteca Th'uruchapitas is Bolivia's first true children's library, founded by Bolivian educator and author Gaby Vallejo. Along with a group of seven founding members that proudly bear the title *Mujeres Peligrosas* (dangerous women) due to their progressive ideas about education, Vallejo provides library and educational services to the children and youth of Cochabamba, Bolivia. Biblioteca Th'uruchapitas is not limited to a defined space that contains books for children, but is a network of volunteers that engages with local schools, neighboring public libraries, non-profit organizations, and the general public.[1] Biblioteca Th'uruchapitas' many projects include "La Ronda," loaning books to public-school teachers who, in turn, loan them to students; and "Para No Estar Solos," offering speech, reading, writing, and art sessions in conjunction with Centro de Apoyo Integral Carcelario y Comunitario (CAICC), a non-profit program for the children of inmates at the women's prison near Cochabamba.

In 1998, Linda Veltze, a library science faculty member at Appalachian State University, met Vallejo and together they formed a partnership between Biblioteca Th'uruchapitas and Appalachian State. This partnership was formally designated as a Sister Libraries Program by the White House Millennial Commission in 2000. The original intent of the partnership was to get sorely needed children's books to Bolivia, but it soon became clear that the program offered additional benefits to both Th'uruchapitas and Appalachian State. In 2001, a group of study-abroad students from Appalachian State's Department of Human Development and Psychological Counseling agreed to carry donated books to Bolivia in their backpacks, eliminating the need for costly postage. Upon their return, the students were markedly impressed and transformed by their experience with Biblioteca Th'uruchapitas. They were deeply moved by the dedication of Vallejo and the Mujeres Peligrosas, who often take public buses to local schools, transporting boxes of books to distribute to teachers. The students developed a new under-

standing of the importance of reading and literacy when they witnessed the tears of Gaby and other Th'uruchapitas founding members upon receiving so many new and beautiful books.

After this first student trip to Bolivia, the focus of the partnership changed to a broader mutually beneficial exchange of opportunities. Appalachian students and faculty gained a great deal from interaction with another culture and group of devoted volunteers. The partnership began to draw interest and involvement from Appalachian State graduate and undergraduate programs, the University Libraries, the local community, and K-12 schools throughout North Carolina.

Required Intercultural Skill Set

Intercultural skills central to the success of this Sister Libraries Program are the ability to recognize and respect the personality and culture of each country. The partnership has been built on the exchange of information in order to learn each other's stories, customs, and cultural practices. Participants recognize the importance of understanding the reality of the other in order to create shared successful projects and support, implement, evaluate, and maintain them. Robert Sanders, Associate Dean of Graduate Studies at Appalachian State and frequent faculty leader for service projects in Bolivia, emphasized the importance of communicating with Biblioteca Th'uruchapitas to understand the reading preferences of educators and young readers in Bolivia: "We ask students to collect books to donate to the Biblioteca, but we don't always know what they want or need. Often, we purchase or collect books that our own students enjoy, but may not be appreciated by Bolivian children due to cultural references unique to American life. We need to find ways of being more sensitive to the specific needs and interests of the children in Bolivia who will read these books."

For the partnership to succeed, the leaders had to devise creative methods to communicate in Spanish and English. The key players drew on their language skills and developed a process in which individuals write to each other in their native languages. Vallejo, Veltze, and others have sufficient knowledge of the second language to understand what is written. This process allows individuals to fully express themselves in their primary language, while comprehending communication in a second language. This process is often aided by online translators or bilingual colleagues and acquaintances. This same principle works in face to face discussions with partners contributing or offering interpretation in both English and Spanish. A limited personal knowledge of the second language becomes much more substantial when combined with the limited personal knowledge of another individual. As a consequence, two semi-fluent speakers, working together, are able to have engaged and expanded conversations.

Challenges and Successes

Biblioteca Th'uruchapitas has benefited from this association with Appalachian State through numerous international service-learning projects. For over a decade, students have been raising money and gathering books for Biblioteca Th'uruchapitas. Recently, one library science class led by Robert Sanders raised over $4000 and

collected 1600 Spanish-language or bilingual books to hand-deliver to Biblioteca Th'uruchapitas. Many Appalachian students involved in the service-learning project were school media coordinators in the region who, in turn, got their K-12 students involved in fundraising efforts. Currently, Biblioteca Th'uruchapitas has made approximately 10,000 books available to the children of Cochabamba, of which an estimated 5000 were donated by students and faculty of Appalachian State.

As a result of the Sister Libraries Program, Biblioteca Th'uruchapitas has received funding and materials from additional agencies that recognize the value of their work. One big success for the program was receiving the International Board of Books for Young People (IBBY) Asahi Reading Promotion Award for making a lasting contribution to reading promotion to children and young people. The $10,000 award, along with money raised by Appalachian State and K-12 schools in North Carolina, helped Biblioteca Th'uruchapitas purchase a new site for its central library headquarters. Th'uruchapitas was also fortunate to receive a donated van to help reach children in the areas surrounding Cochabamba. Following a visit to Boone, North Carolina, by Vallejo and other Th'uruchapitas founding members, the Rotary Club took an interest in the Bolivian library and donated the "bibliobus."

Appalachian State has also reaped rewards from the partnership. Numerous Appalachian State classes and "Alternative Spring Break" groups have traveled to Bolivia to visit Biblioteca Th'uruchapitas. As interest in international service-learning opportunities grows among faculty, students, and parents, Biblioteca Th'uruchapitas

gaby Vallejo, Lidia Coca, Casilda Sempertegui, betzabé Cárdenas (Mujeres Peligrosas) with robert Sanders, presenting fundraising donations from his library science students. (Credit: robert Sanders)

young readers in front of the bibliobus. (Credit: gaby Vallejo)

has proven to be an invaluable cultural-exchange partner. Appalachian students traveling to Bolivia increase their global awareness by experiencing life outside the United States and learning about Bolivian culture. For library science students in particular, Vallejo and founding members have demonstrated how creativity in reading promotion can maximize precious library resources and get books to children and how having a vision can enrich one's work. In times of limited budgets in the U. S., North Carolina librarians have witnessed Th'uruchapitas' success with no regular budget—only creativity and determination.

One recent success involved Sara Rhyne, a former Appalachian State library science graduate student who visited Biblioteca Th'uruchapitas as part of a service project in 2010. After talking with Vallejo and founding members about favorite books in the collection, she became aware that many were self-published and contained stories about Cochabamba and Bolivia. From this experience, Rhyne developed the desire to capture and disseminate local stories in other areas of the world. She connected with World Reader, an organization that publishes local stories, downloads them onto Kindle readers, and distributes these readers to children in Sub-Saharan Africa. Subsequently, Rhyne has traveled twice to Africa to train students and teachers on using these Kindle readers to access entire libraries of resources.

Many successes are of a humanitarian nature. The program has created an intercultural bond between two agencies in separate countries based on knowledge and mutual respect. The relationship allows Appalachian State and Th'uruchapitas to learn more about cultures outside their own, reaching out to discover and embrace differences and similarities. Many people involved with the Sister Libraries Program had the opportunity to visit the partner country and actually live in "otherness." A true indicator for success is that the pro-

gram has not only endured, but prospered for more than a decade.

One challenge for Appalachian State faculty and students is engagement with Biblioteca Th'uruchapitas beyond books and funds donation. According to Sanders, it is clear that Appalachian State profits from new insights and perspectives gained through experiences in Bolivia. However, he believes that the time students spend in Bolivia perhaps could be allotted to activities more engaged with the work of Th'uruchapitas. "As a service-learning project, we should be thinking of our time there visiting and working with Gaby as a reciprocal relationship that is mutually beneficial." He also comments this may be easier said than done because of the language barrier and the difficulty of traveling to Bolivia in terms of both cost and accessibility. No American airlines fly to Cochabamba; one must fly to La Paz or Santa Cruz then book a separate domestic flight. The cost is significant and can be a deterrent to most students, especially those in graduate school. On the last trip to Bolivia, students spent time repairing and rebinding books, an activity more engaged with what Th'uruchapitas is doing.

gr oup of young library users at Th'uruchapitas, along with gaby V allejo and John boyd, ASU faculty member. (Credit: Elizabeth Cramer)

A new challenge for Appalachian State is Linda Veltze's oncoming retirement, which raises the question of how to keep momentum for the Sister Libraries Program in her absence. Everyone associated recognizes Veltze as the driving force. In reality, the success of many Sister Library programs throughout the United States is dependent on the leadership of one or two individuals without whom the programs can weaken or discontinue altogether. In order to maintain this relationship between Appalachian State and Th'uruchapitas, it is important to distribute leadership among more Appalachian State faculty members.

Personal and Professional Enrichment

For Linda Veltze, the highlight of her career has been to see her simple wish of sending donated books to Bolivia blossom into a campus-wide project that has inspired Appalachian State students and faculty and many educators and schoolchildren across North Carolina. The Th'uruchapitas-Appalachian Sister Libraries Program has gained her the friendship of an important author, feminist, and tireless worker for the children of Bolivia, Gaby Vallejo. Linda also feels enriched to work with likeminded university colleagues and professionals across the country.

Traveling to Bolivia and connecting with Th'uruchapitas has promoted global and self-awareness for many Appalachian State students. According to Robert Sanders, many students who travelled to

Bolivia expected to see economic differences between the U.S. and Bolivia yet were surprised by the relative wealth of the Bolivian people in terms of family, community, and culture.

On a recent trip lead by faculty member Keith Davis from Appalachian State's Department of Human Development and Psychological Counseling in May 2012, students wrote of their experiences at Biblioteca Th'uruchapitas on a blog created by the study abroad group.[2] They expressed surprise that books simply were not available to children and youth in Bolivia, either through schools or public libraries. They were moved by the excitement generated by books among the children at Biblioteca Th'uruchapitas. They also wrote about the strikes in Bolivia at the time of their visit, conditions of the orphanages and other shelters in the area surrounding Cochabamba, and their new appreciation of the value of their own education.

Faculty partners from Appalachian State have never felt the need to offer formal professional development to Vallejo and volunteers at Biblioteca Th'uruchapitas. Instead, partners have worked together informally to share ideas, leaving both sides empowered to adopt concepts and innovations that are beneficial and relevant to their cultures, norms, and practices. Vallejo and several founding members have twice visited Boone, most recently in 2007. During their stays, they engaged in a wide variety of activities highlighting the Appalachian culture, visited local sites, public and school libraries, and spoke to audiences at Appalachian State and area schools, business associations, and community groups.

Th'uruchapitas volunteer teachers visit Appalachian State in 2007. gaby Vallejo and Linda Veltze are on the right. (Credit: Mike rominger)

Appalachian State's students and faculty in the library science program and other programs across campus have benefitted from the international and intercultural relationships by learning from the founders of Biblioteca Th'uruchapitas.

These Bolivian educators place a high value on professional development in education, sponsor children's literature conferences in Bolivia, and travel to other conferences around the world as personal resources permit. They have never allowed their limited budget to limit the vision or breadth of their work.

Educative Dialogues

Veltze has conducted many discussions with library science students about libraries and life in Bolivia that would have never occurred without the connection with Biblioteca Th'uruchapitas. In a country where the gross national income (GNI) is a little more than $2000 per year,[3] a book that costs $25 is equal to one-sixth of an average monthly salary. Not only does this highlight the differences between the two countries, but also challenges the idea of lending libraries in Bolivia as compared to their counterparts in the United States.

Another conversation was sparked by Th'uruchapitas' engagement with Centro de Apoyo Integral Carcelario y Comunitario (CAICC), a non-profit program that provides activities, educational opportunities, and a safe space for children of inmates at the women's prison. Even though Bolivia passed a law to abolish the practice of children living inside prisons with their incarcerated mothers, funds were never appropriated to create a viable alternative. The fact of young children sleeping in prisons is eye-opening for U. S. students and leads to interesting discussions about society, universal education, and public assistance.

Dialogues about Bolivian culture and libraries are facilitated at regional K-12 schools with the help of Bolivian Kits, a product of the collaboration. These kits include Bolivian cultural items such as clothing, musical instruments, toys, and books. With assistance from the Instructional Materials Center in the Appalachian State Library and funding provided by the University Friends of the Library, these items have been selected by the staff of Biblioteca Th'uruchapitas for their authenticity, placed in easy-to-carry containers, and made available to regional K-12 teachers and other educators. These kits are used in media centers and classrooms to teach cultural diversity and Bolivian culture and to inform about library resources in Bolivia and the special role played by Biblioteca Th'uruchapitas.

Information about the Th'uruchapitas-Appalachian Sister Libraries Program has been disseminated through several venues including conferences and publications. Every two years, Gaby Vallejo and Linda Veltze have been able to meet at the international IBBY Conference held in different locations around the world. Through presentations, they have shared their experience with others who may be interested in creating similar partnerships. In addition, the partnership has been publicized in numerous articles, presentations, interviews, blogs, and poster sessions, including a presentation at the American Library Association Annual Conference, as well as an article in ALA *International Leads.*

Post-Project Takeaways:

Sister Libraries Programs can expand beyond the partners for support and participation

The Th'uruchapitas-Appalachian Sister Library Program reaches beyond two libraries and affects children, educators, and civic groups in both North Carolina and Bolivia. All types of libraries that participate in Sister Libraries Programs, including public, university, and media centers, can expand fundraising and multicultural awareness into the larger community, gathering support from a wide variety of participants.

Sister Libraries Programs can be mutually beneficial

Veltze's original vision was to deliver donated children's books from the United States to Bolivia. It was soon evident that Appalachian State had much to gain from this partnership because of study abroad and service-learning projects in Bolivia. Vallejo and the founding members of Th'uruchapitas have served diligently as welcoming and tireless hosts for numerous Appalachian students and faculty.

The success of a Sister Libraries Program depends on dedicated individuals

With Veltze's retirement from Appalachian State, there is concern about the continuation of the program. Individuals on the Appalachian campus will need to assume leadership roles in recognition of the numerous opportunities it offers students and faculty to develop global awareness and personal development.

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2 boliviajournal. r etrieved 29 May 2013, boliviajournal.wordpress.com.
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Strange Creatures and Mechanical Marvels from Canada

By Josiane Polidori, Canada

From the cover of The Hunchback Assignements by Arthur Slade

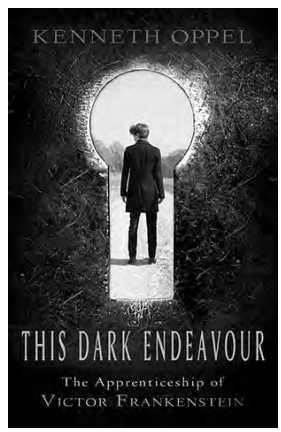
A GREAT VARIETY of scary creatures can be discovered in Canadian books for children. Let us discover a few monsters, creatures and robots created by Canadian writers and illustrators. When the story contains elements of mystery and otherness, fantasy ventures towards the Gothic genre. Gothic novels and comics are populated by ghosts, vampires, monsters, or zombies placed in typically scary settings—haunted houses, tunnels, lonely castles, and the like. A common Canadian gothic setting adds a level of remoteness, such as a cabin by a lake faraway in the woods.

Frightening

The monster is a staple of the Gothic bestiary: when Madame D'Aulnoy wrote *La Belle et la Bête (Beauty and the Beast)*, she depicted a character who is monstrous in appearance only, yet sensitive and gentle in nature. Once tamed, the monster becomes endearing. Several picture books introduce the tamed monster as a friend for a lonely child or as a way to accept differences. The dichotomy of darkness and fascination is most often presented humorously. Readers easily pick up on the over-the-top cruelty and accept it as an element of humor.

Monsters appear in picture books as part of children's daily routines, dealing with their meals, sleeping habits, friendship, and family life. Marie-Francine Hébert introduces the friendly monster in *Un monstre dans les céréales (A Monster in my Cereals).* Méli is the only one in her family who noticed the monster on the cereal box winking at her and granting all her wishes. The monster under the bed motif has a new take with Robert Soulières' *Une armée de monstres (An Army of Monsters)* illustrated by PisHier. These monsters were so very noisy under Gabrielle's bed while she was sleeping quietly at her friend's place. Next time monsters visit Gabrielle, she plans to invite her friend Maud over for the monster party! The monster in Rogé's *Taming Horrible Harry* calms down when he finds a good book to read, while the creatures in Loris Lesynski's *Ogre Fun* retain their monstrous qualities without being scary for young readers. Élise Gravel teaches us how to care for monsters in a series of pseudo-nonfiction picture books *J'élève mon monstre (I Raise my Monster)* and *Bienvenue à la Monstrerie (Welcome to the Monstershop).* For Christiane Duchesne, monsters are simply travel companions in *Mémère et ses cinq monstres (Grandma and her Five Monsters).*

Monsters have a darker side in fiction. Arthur Slade's *Monsterology* offers a brief introduction to fifteen monsters ranging from Frankenstein's creature to the Sasquatch, a creature recurrent in Aboriginal myths and stories. These characters are creepy and all possess a high level of strangeness and even cruelty. Stanley Péan brings in various cultural elements from European or Quebec folklore, such as the werewolf in *L'appel des loups (The Call of Wolves),* as well as traditions drawn from his Haitian background; his characters have to deal with zombies. For instance, Leïla in *La mémoire ensanglantée (Bloody Memories)* is confronted with Bizango spirits who are trying to take over her body and her soul. Duncan Thornton uses Canadian history and



mythology in his fantasy novels. *Shadow-Town* shifts toward the gothic genre with a darker atmosphere inhabited by scary stories and by dangerous Whisperers.

Phantasmagorical!

Let us have a glimpse at creatures and machines that populate the strange and mysterious worlds of Gothic and steampunk with a Canadian flavor. Books in the steampunk genre will fascinate readers who crave adventure, complex plots, and phantasmagoric machines. These books travel back to a pseudo-Victorian era in which the characters use highly elaborate imaginary machines. Steampunk novels and comics are full of shape shifting characters, steam-powered or clockwork machines, robots, and old-fashioned automata.

Kenneth Oppel was Canada's nominated author for the 2014 Hans Christian Andersen Awards. *This Dark Endeavour* series is a prequel to Mary Shelley's *Frankenstein* and follows the apprenticeship of young Victor Frankenstein. The monster has not yet been created, but the adventures from Victor's teenage years explain his quest for knowledge and ill-fated experiments. Oppel's *Airborn* series is filled with fantastical contraptions created in a pseudo-Victorian time where Matt Cruse, a cabin boy on a huge airship floating above the clouds, discovers unknown cloudcats and many dangers. Arthur Slade's *The Hunchback Assignments* is a series that depicts characters grappling with futuristic Victorian technology used for nefarious purposes. The main character, Modo, is a young boy who has the ability to change the shape of his distorted body. He learns to fight against the Clockwork Guild in a universe inhabited with mechanical birds and evil creatures.

Leaving aside the darker side of fantasy, which child has not dreamt of having a personal robot to do their chores? Jean-Pierre Guillet's *Le catalogue des robots (The Robots Catalogue)* offers all types of robots doing chores from homework to cleaning up until they break down, while Jean Lacombe's *Monsieur Roboto (Mr. Roboto)* suggests a different story where a robot is replacing the teacher in class. The nonfiction book *Robots from Everyday to Out of This World* by the editors of Yes Magazine introduces robots in daily life from assembly lines in factories to robotic surgeons, androids, or hazbots used to defuse bombs or chemical threats.

Do not be afraid of robots, monsters, and scary beings as they highlight the need to explore imaginary characters in children's books.

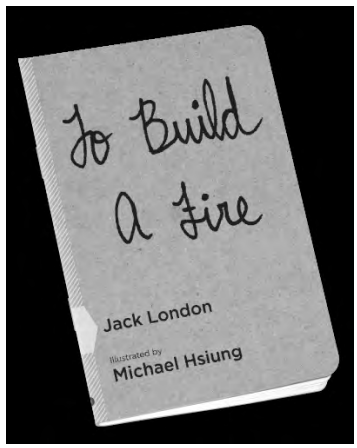
j o Siane Polidori is Head of Children's Literature at Library and Archives Canada. She worked at the Canada Council for the Arts as a literary officer. She is a former President of ibby Canada and chairs its Nomination Committee for the Andersen Prize.

Letters

Wild Reading

Susie Spikol Faber

WHEN I WAS TWELVE, I would have married the Water Rat, I was so I love with him. His adventurous spirit and sailing skills made him a dead ringer for me. I loved his saucy ways. So what he was a rat, I've always been open minded. I spent days, months, years reading and re-reading about him and his companions Toady, Mole and Badger from Kenneth Grahame's classic *The Wind in the Willows*. I would drag my tattered copy up my gnarled cherry tree in the back corner of the rambled garden of our summer home in Newfane, Vermont. I would read so deeply this book, I thought I could smell the river on the wind and taste the toast and jam served at Badger's Wildwood. I wanted to walk in that book, rove the river with my Rat, go for one outrageous ride with the irrepressible Toad and glimpse the cozy tunnels of Badger's den.



My favorite places to read were tucked into tree branches, mossy groves, river boulders surrounded by the rush of the West River, and snuggled in-between two garages in my old Brooklyn neighborhood. Reading outside seem to unbind me from any sense that what I was reading was fiction. Every story took on a flash of truth. The fabric between what was story and what was around me was stretched. Outside while reading in my cherry tree, I could feel the expanse of nature, hear birds sing, watch butterflies float, feel daddy long legs wander across my knees. I could believe that hobbits were indeed real, that a whole other world could be found at the end of a wardrobe and that I could have a sweet and cunning pet raccoon named Rascal, too.

I think I fell in love with nature, not just through my time spent exploring the wild edges of my childhood landscape but also through the stories that I practically ate like juicy peaches camped out in all my natural reading nooks. The book was the passport into the story but the wild reading rooms I stretched out in, gave me the permission to engage in not only the story but the world around me as I read. I would pause, be still, let my mind wander and open my senses.

It is with this experience in my heart, that I recently trekked out this winter with 6 middle school girls, a book of matches and story to read as we wandered our way through downtown into the scraggle of woods behind the elementary school. Along the way, the girls read excerpts from Jack London's, *To Build A Fire.* It was a cold gray February afternoon but as we ambled

on the air seemed to take on a Yukon chill. The girls grew more and more quiet as the story intensified and they shook their heads at the man's mistakes and his lack of imagination. They praised the dog's quiet wisdom. We stopped in the woods barely far from where we started. It felt like we were a million miles away, deep into the trail along the Yukon. We worked quickly to assemble our own fire. Tinder and kindling readied, with wood to feed the flames. In two match strikes our fire was lit and we moved in around its licking flames. As I read the final few paragraphs the fire crackled and the girls listened as they toasted marshmallows. The story spun across the flames and the howl of the dog marked the end of London's tale.

I loved this day with these girls. It was like we had walked into the story. As I read the story's last few paragraphs, I sat across the fire circle and watched the girls. The marshmallows toasting, wasn't the real treat. It was looking across the circle and seeing the girls tucked down into the snow, transfixed by both the story and the fire.

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London, Jack. *To Build a Fire.* 1902.

Susie Spikol Faber is a naturalist for The Harris Center for Conservation Education, a small land-trust located in the hill country of southwestern New Hampshire, USA. She is an adjunct faculty at Antioch University New England, teaching courses for educators on the natural world and children's learning. in the picture together with her son david.

BOOKBIRD POSTCARDS

In a series of declarative sentences wonderfully illustrated by Matt James, author Laurel Croza quickly sketches the experiences of a young, possibly First Nations, girl whose family moves from the remote bush area of northern Saskatchewan to central Toronto. James's impressionistic illustrations perfectly match the disjointedness of the child's experiences as she misses "There" but adapts (as children do) to "Here." The locations could not be different, as there offers green wilderness, wildlife, and traditional folk and food ways. Here is a home on Birch Street, with no birches in sight, though there are groomed lawns and flowerbeds. And while there holds memories of home and family, here offers a new friend just the right age and all the wonders of a major city. This is perfectly imagined book: its illustrations intertwine with its brief text to offer a satisfyingly complete story. Any child who has moved will understand and be comforted by the story, and James's play on various tropes (for example the wild moose in There and stuffed moose in Here) offers the kind of reliable continuity that uprooted children will love.

Roxanne Harde

Laurel Croza
From There to Here
Illustrated by Matt James
Toronto: Groundwood, 2014
Unp.
ISBN: 9781554983650
(Picturebook; Ages 3+)

Reviews

Books on Books

Compiled and edited by Jutta Reusch and Christiane Raabe

Chri Stiane r aa Be is the director and **j utt a r eu SCh** is the head of the library services of the international youth Library in Munich, g ermany.

The Nation in Children's Literature: Nations of Childhood 88
Children's Literature on the Move: Nations, Translations, Migrations 89
Diversity in Youth Literature: Opening Doors through Reading 89
Reading Diversity through Canadian Picture Books. Preservice Teachers Explore Issues of Identity, Ideology, and Pedagogy 89
Children's Literature and New York City 90
Picturebooks: Representation and Narration 91
Little Red Readings: Historical Materialist Perspectives on Children's Literature 92
Children and Cultural Memory in Texts of Childhood 94
A Small Magazine in a Big Era: A study of the bi-weekly *Modern Children's Magazine* in 1941-1949 95

THE NATION IN CHILDREN'S LITERATURE: Nations of Childhood. Ed. by Christopher (kit) k elen and björn Sundmark. Series: *Children's Literature and Culture;* 88. New york/London: r outledge, 2013. 296 pages. iSbN 978-0-415-624779-4.

CHILDREN'S LITERATURE ON THE MOVE: Nations, Translations, Migrations. Ed. by Nora Maguire and beth r odgers. Series: *Studies in children's literature.* d ublin: Four Courts Press, 2013. 168 pages. iSbN 978-1-84682-412-8.

DIVERSITY IN YOUTH LITERATURE: Opening Doors through Reading. Ed. by Jamie Campbell Naidoo and Sarah Park d ahlen. Series: *Studies in children's literature.* Chicago: ALA Editions, 2013. 219 pages. iSbN 978-0-8389-1143-3.

READING DIVERSITY THROUGH CANADIAN PICTURE BOOKS: Preservice Teachers Explore Issues of Identity, Ideology, and Pedagogy. Ed. by ingrid Johnston and Joyce bainbridge. Toronto: University of Toronto Press, 2013. 222 pages. iSbN 1-4426-4673-X, 978-1-4426-4673-5.

in tune with the title *Children's Literature on the Move*, this omnibus review will take readers on a tour across the Anglo-American world of research into questions of nationhood, diversity, and identity. The editors of the four collections in review hail from Australia, ireland, the United States, and English Canada—all immigrant or emigrant nations. They testify to the importance that questions of identity and citizenship have gained in our post-national age of globalization and show that diversity can serve not only as an incisive theoretical concept but also as a potential agent of social change. indeed, while *The Nation in Children's Literature* and *Children's Literature on the Move* approach diversity and belonging from an academic perspective and engage with historical and theoretical narratives, the two volumes featuring diversity in their title are hands-on studies designed to help educators and librarians cater to the needs of their increasingly diverse communities.

Scholarly the most ambitious of the four, ***The Nation in Children's Literature*** situates children's literature research within a productive interdisciplinary field, drawing on historical and sociological models of nationhood. Considering that both the nation and children's literature came into their own in the eighteenth century, the editors explore the intricate relationships between the historical constructs of childhood and nationhood. They regard children's literature "a key instrument of culture connecting child and nation" (4)—at times instilling and re-

affirming national stereotypes and conservative ideas, at times undermining them. The seventeen contributions, regrouped in five thematic sections, analyze this dual function in a wide range of children's fiction from Europe, Australasia, and North America. The first three sections focus on how "children's literatures have constructed and represented historically different national experiences" (4), while the last two sections ask how the national is reconfigured in the context of globalization and supranational legislation—with a thought-provoking contribution by Victoria Flanagan, who shows how recent dystopian YA fiction no longer sees technology as a threat but configures cyberspace as "a site from which children can explore and exercise their citizenship rights and duties" (260). The postscript adds a poetic touch: Editors kit kelen and björn Sundmark remind readers how children's fiction imagines "childhood nations," to which adults have no (longer) access: Narnia, the Land of o z, and Peter Pan's Neverland all offer imagined communities which empower children while *The Lord of the Flies* uncovers the darker side of this government. This explains the nostalgic tone of much of children's fiction, written by authors expelled from their former nation and exiled in Adultland.

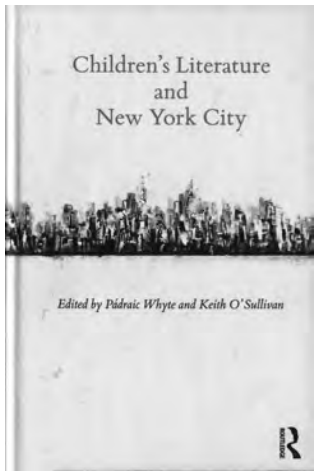
Published by the irish Society for the Study of Children's Literature (iSSCL), ***Children's Literature on the Move*** paradoxically is at once more homogenous (given the common horizon of the contributors) and more wide-ranging because of its focus on the transnational mobility of children's literature. The volume aims "to trace some of the many ways in which children's literature and ideas about childhood migrate across geopolitical and linguistic borders" (11). Even though the corpus is essentially limited to Europe, the comparative approach is highly productive, contextualizing historical as well as contemporary irish and g aelic literature and shedding new light on the dynamics of national literatures in general. The closing contribution by Siobhán Parkinson—author, translator, and director of the irish publishing house Little island books—reveals the commercial and cultural pressures resisting the immigration of international children's literature into the Anglo-American world. More importantly, however, it recounts how one little publishing house resisted the homogenizing forces and shares many of the resources that can help mobilize children's literature.

Reading Diversity through Canadian Picture Books is the result of a research-study and wants to "offer significant insights into how teachers and teacher educators can address vital questions of diversity, multiculturalism, and citizenship with their students through the medium of contemporary literary texts" (14-15). The study was based on a corpus of eighty Canadian picture books published since 1990, set in a variety of regions in Canada, and written and illustrated by Canadians from a range of ethno-cultural backgrounds, including eleven books containing languages other than English. The contributions (written by scholars in Library and information Studies and Education) report on the findings, connect them to relevant research, and reveal the pedagogical potential of diverse Canadian picture books—and potentially picture books in general. d espite many valuable observations, one cannot help but wonder at a blatant blind spot in this otherwise thoughtful volume: while it addresses diversity in its various Canadian guises, there is no mention whatsoever of French-speaking Quebec and its particular debates surrounding multiculturalism and globalization. yet, it would certainly have been interesting to reflect on how this kind of more politically entrenched diversity challenges Anglo-American scholarship, librarianship, and teaching beyond political correctness and on how picture books could help address more contentious issues of diversity.

Finally, ***Diversity in Youth Literature*** is an excellent practical guide aimed at librarians and educators wishing to "open doors" to cultural competence "through reading." Taking the concept of "multiculturalism" further, contributors use the term "diversity" to include not only books by and about people from different national backgrounds but also those addressing "gender, sexual orientation, differing abilities, and any cultures that lack power or authority in a society" (18). While Part i explains how books can be used to foster cultural competence, Part ii provides thoughtful reflections and up-to-date resources on African-American, Latino, and

Filipino children's literature as well as English-language books featuring South Asian, Muslim, and r oma cultures and childhoods. beyond this multicultural perspective, essays address the portrayal of homelessness, adoption, queer identities, and cognitive disabilities. Each short essay sketches the current situation and offers practical information, a list of landmark texts, key authors, and further reading. Even though this volume reflects the specific cultural situation presently characterizing the United States, it is exemplary and should serve as an inspiration for other contexts.

Nikola von Merveldt, *Université de Montréal, Canada*



CHILDREN'S LITERATURE AND NEW YORK CITY.
Ed. by Pádraic Whyte and k eith o 'Sullivan. Series: *Children's Literature and Culture; 98*. New york: r outledge, 2014. 206 pages. iSbN 978-0-415-82302-9.

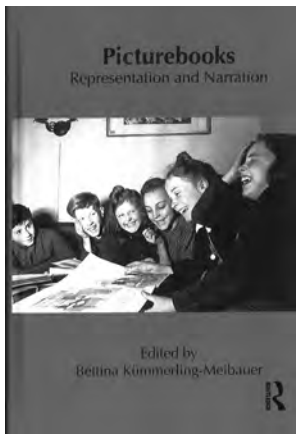
a s a city that clearly speaks to the imagination of many readers and viewers, New york is a popular setting for literature, art, movies, and TV-shows. The broad array of titles discussed in this book show that children's literature is no exception. The image of New york that arises from this large corpus—ranging from picture books to young adult literature—is complex and diverse. As the editors highlight in their introduction, New york "is as much an imagined space as it is a real place" (1). The approach of the researchers is as diverse as the primary works they are analyzing.

The book opens with a traditional historical section: first, a bio- and bibliographical description of Lucy Sprague Mitchell and Margaret Wise brown and their works and, second, a reflection on childhood and modernity in Elizabeth Enright's *Melendy Quartet* (by Julie Anne Stevens). The consequent chapters provide more innovative approaches to studying the city in children's literature. Editor k eith o 'Sullivan applies g illes d eleuze's and Felix g uattari's concept of "striated space" to Nick Mcd onell's *Twelve*: Manhattan appears as a city organized in a Cartesian way, yet the novel also reveals the city's wilderness and reveals existential issues in a teenager growing up in New york. Fellow editor Pádraic White matches queer studies with urban studies in his analysis of John d onovan's *I'll Get There. It Better Be Worth the Trip*, linking the transformation of the adolescent protagonist to the evolution of the city. o ne article that resonates is Jo Lampert's discussion of post-9/11 books; she relies on trauma studies, showing that the "literary journey becomes the nation's journey" (111) as the novels often bring lonely people together. Central Park features prominently in Jenny bavidge's ecocritical reading of children's books about New york—the Park functions as "a utopian, pastoral space" (63) in which children and animals thrive, but is not opposed to the urban narrative about New york. Jane Suzanne Carroll combines sartorial studies (the study of clothes) with carnival theory and urban studies in her analysis of, among other things, the New york classic par excellence, *The Catcher in the Rye*. Sonya Sawyer Fritz provides a unique analysis of "urban mobility" in children's books about New york. in the light of many contemporary par-

ents' inclination to protect their children for fear of accidents and abduction, it is striking how characters like Harriet the Spy could roam the city freely, without adult supervision. it is a pity that the author doesn't include more recent examples for comparison to assess the extent to which contemporary authors reflect on the increased limitation of children's urban mobility. Several chapters—such as katie Trumpener's on *Curious George* and Valerie Coghlan's on dystopian/utopian visual narratives—have a strong visual component. it is a real shame that the volume contains no illustrations at all.

Quite a few authors cast a critical eye on New york's social and racial tissue: some articles have it as their central focus, from Suzanne Marie Hopcroft's article on homeless teenagers to karen Sands-o 'Connor's one on Caribbean immigrants, yet social and racial issues surface in various other pieces as well. Helen Conrad o 'brien reads *The Cricket in Time Square*, for example, as a story about integration and being accepted. Music is central to o 'brien's article, connecting it to r oni Natov's discussion of rock singer/poet Patti Smith's *Just Kids* and her deconstruction of gender binaries. Like many articles in the volume, Natov invokes Eric Tribunella's concept of the "child flâneur." It would have been interesting to reprint this important article in the book, or have a more systematic discussion of it at one point, since it has obviously shaped many contributors' thinking about New york. in this book, urban studies and children's literature studies seem to have truly found each other. it is an inspiring volume of essays that provides conceptual frameworks for taking this research further and applying it to other cities as well.

Vanessa Joosen, *Tilburg University/University of Antwerp*



PICTUREBOOKS: REPRESENTATION AND NARRATION. Ed. by bettina kümmerling-Meibauer. Series: *Children's literature and culture; 97*. New york: r outledge, 2014. 239 pages.
iSbN 978-0-415-81801-8.

this collection of essays considers new ways of analyzing picturebooks and contributes to the dialogue on text-image duality by encompassing whole book readings, the role of the reader, interactions between reader and audience, and the shifting nature of book design. Strengths include the diverse range of international texts considered in the essays and the high quality of research and analysis throughout. The collection consists of three sections: genre shifting and genre crossing in wordless books, artist books, and picturebooks for adults; characters in picturebooks and how readers interact with and gain knowledge from them; and interpictoriality, the consideration of visual cues and codes in picturebooks. As kümmerling-Meibauer, the editor, notes, the essays "all attest to the shifting borders between representation and narration in picturebooks and to the seminal changes modern picturebooks as well as picturebook research have undergone since the turn of the new millennium" (12). key terms include *hypotext,* "previous texts that have inspired later works and are gradually referred to in these works" (11); *interpictoriality* or *intervisuality*, "the reference… made to an artwork" (166); and *Bildung,* "the idea that literature and art could function as catalysts for a transformative process" (112). Each of the twelve essays has stand-alone value, especially for those with specific interests in picturebook research; as a collection, the thematic threads successfully weave disparate topics together. The essays are unified in an effort to consider the purpose of picturebooks, the role and nature of the audience, and their esteem for picturebooks as valuable sites of learning, bildung, and understanding.

The contributors present a variety of stances about reading and the reader's role, reflecting a tension between open, interpretive readings and closed, singular readings. For example, Suero and Cabo (ch. 9) situate adults as

mediators of books for children. books are tools to becoming literate. When reading picturebooks, adults must decode visual and textual elements in order to successfully mediate books for children (167). o mmundsen (ch. 1), though, situates adults as a primary audience and focuses on characteristics that differentiate picturebooks for adults from those for children. Evans's essay (ch. 10) illustrates the importance of listening to children's voices and demonstrates that while adults may have the power to censor books that children access, the censorship often is about adult fears rather than children's abilities to make sense of visually and textually complex narratives. Nikolajeva's essay (ch. 7) addresses ideas about literacy acquisition and suggests changing nomenclature used to define children's abilities to make sense of stories, particularly those stories that rely on illustrations to convey meaning. She turns to cognitive criticism and theory of the mind as a path to understanding what children take from books.

Throughout the collection, books have a privileged status. g oga (ch. 11), for example, studies how books are represented within picturebooks, noting that characters who use books in an orderly way "seem to understand that books and book collections are sites of epistemic reflection and thus try to gain access to these sites in order to be informed and comforted" (203). While her research explores how book collections are integrated into stories to convey emotion and character, this deference to books may warrant future consideration. High status is a theme across many essays, which offer deep and close readings of selected texts, but often with an unspoken intonation that there is a 'right' way to decode text and visual images—one that adults have and children need to be taught. While there is value to exploring and formally teaching decoding strategies, those contributors (Evans, ch. 10; Nikolajeva, ch. 7) who made space for multiple and expansive readings remind us that all readers have unique reading experiences that are rich sites of discussion and learning when shared. by assuming younger readers are active members in the reading process, we may be able to engage them and, thus, shift them from potential to high capable readers.

o verall, this collection offers valuable scholarship on picturebooks, narratives, and visual literacies. Each essay is immensely readable and offers new ideas for deliberation, which is essential as visual and multimodal literacies continue their segue as communication media. As a final thought, the dearth of multimedia texts in scholarly literature limits how we talk about and think about these innovative and non-verbal texts. Even as academics discuss the pervasiveness of visual media on everyday literacy practices, text-based critical studies predominate. g iven this bias, picturebooks—regardless of intended audience and formats—will maintain their status as steppingstones to literacy or as forms of entertainment rather than valid representations of intellectual thought.

Rachel Skrlac Lo *is a doctoral candidate in Reading/Writing/Literacy at the Graduate School of Education at the University of Pennsylvania. She was Research Fellow at the International Youth Library in 2014.*

LITTLE RED READINGS: Historical Materialist Perspectives on Children's Literature.
Ed. by Angela E. Hubler. Series: *Children's Literature Association series.* Jackson, Miss.: University Press of Mississippi, 2014.
276 pages.
iSbN 978-1-61703-987-4.

a plethora of studies about children's literature focuses on gender and race. in *Little Red Readings,* the contributors analyze these aspects as well as the question of class from a (feminist) historical materialist perspective. They argue that there are certain inequalities that children have faced as a consequence of the development of capitalism but that these issues have not been explored and discussed thor-

oughly and overtly in children's literature studies. Hence, by offering a Marxist perspective on class struggle and inequality, the thirteen essays in the book aspire to contribute "to the development of historical materialist approaches to children's literature".

in the introduction, Editor Angela E. Hubler, associate professor of Women's Studies at kansas University, asserts that the volume seeks to exemplify different historical materialist approaches to children's literature. She begins by providing a solid definition of historical materialism—referring to well-known Anglo-American literary critics like robert C. Tucker, raymond Williams, and Jack Zipes—and argues that the lack of knowledge of historical materialism is related to "the predominance of poststructuralist, or more broadly postmodernist theory within the study of literature". She also enhances her argument with the idea that feminist historical materialism furnishes the scholar with a theoretical framework to grasp the intersection of gender with class and race, which are all pivotal in the study of children's literature.

Little Red Readings starts with Mervyn Nicholson's essay about class aggression and struggle, which compares the children and adult protagonists in some major works (such as *Anne of Green Gables, Alice in Wonderland*, and *The Wizard of Oz*) to workers and capital owners. in the following contribution, Anastacia Ulanowicz defines the concept of commodification by referring to gilded Age nostalgia in the gossip girl television series (nineteenth-century roles of twenty-first-century characters), whereas Carl F. Miller shows how awards add to the commodification of children's books in "Precious Medals: The Newbery Medal, the yr CA, and gold Standard of Children's book Awards." Sharon Smulders argues that, apart from representing features of the working class and bourgeois family, *Mary Poppins* reimagines the English nanny as the embodiment of oriental philosophy.

in "Solidarity of Times Past: Historicizing the Labor Movement in American Children's Novels," Cynthia Anne McLeod explains how labor is historicized in a number of novels, and daniel Hade and Heidi brush portray the picture books of Eve bunting as books in which "the poor … are costumes of the wealthy" (130). in "The young Socialist," Jane rosen introduces the reader to the magazine of the Socialist Sunday School, which was published during the heyday of the british radical movement as a periodical that aimed to criticize class hegemony and imperialism. in the subsequent essay, Jana Mikota refers to the girls' books (which have a long history in germany) that were written by exiled german writers during the Nazi era. by emphasizing their heterogeneity, she asserts that the girls in those novels "represent the social and political changes of an era" (166), which were detached from nationalism and national pride. in "different Tales and different Lives," Naomi Wood sheds a light on the meaning of "childhood" in india by focusing on the political activism that has flourished in Andra Pradesh (south-central india) which—through commissioning and writing "different Tales"—aims to annihilate "the disjunction between the 'ideal child' defined by the educational establishment and the actual children found in the seats of the schools" (171).

in his essay, ian Wojcik-Andrews focuses on a different genre and presents a meticulous Marxist account of the multicultural history of children's films by demonstrating examples from Asian American and African American films. In "Bloodthirsty Little brats; or, the Child's desire for biblical Violence," roland boer discusses how some biblical stories become popular with children as a "response to the systemic and covert violence of existing class and imperial relations" within the context of capitalism (214). Changing the definition of childhood, Angela Hubler's essay concentrates on utopia and anti-utopia in the dystopian fiction of Lois Lowry and Suzanne Collins. in conclusion, Justyna deszcz-Tryhubczak clarifies the aspect of radical fantasy in Ursula Le guin's *Powers* "as a form capable of articulating and encouraging both self-determination and activism" (181).

All in all, *Little Red Readings* is a significant source to realize the basics of historical materialist approach to children's literature. it provides a broad range of studies, which scrutinize not only renowned canonical texts but also significant films and TV series, a socialist magazine, girls' books, picture books, fairy tales, and biblical texts. However, the contributors tackle the problem of class and inequality in the chil-

dren's world from a predominantly Western perspective on Western countries (the United States, britain, and g ermany—with the exception of india). Thus, they do not offer a wider, more international and comparative standpoint to explain the lack of knowledge of historical materialism in children's literature studies.

Bahar Gürsel, *Assistant professor of History at the History Department, Middle East Technical University (M.E.T.U.), Ankara, Turkey.*

Children and Cul tural memor y in t ext S o F Childhood. Ed. by Heather Snell and Lorna Hutchison. Series: *Children's literature and culture;* 96. New york: r outledge, 2014. 236 pages. iSbN: 978-0-415-70473-1.

t he title of this lively and engaging collection of essays, *Children and Cultural Memory in Texts of Childhood*, is necessarily broad since the idea of cultural memory treated by the various authors is not limited to the purely national; particular ethnic and cultural groups and their relationships with others are treated as well. The phrase "Texts of Childhood" indicates that the texts under examination cannot all be classified as children's literature: while some of the authors discuss (not necessarily literary) texts written for children, others discuss the portrayal of children in adult-oriented texts. All the essays discuss modern contexts, from the early 1920s until the present. While the anthology is devoted primarily to Anglophone literature with representation from britain, Canada, india, and the United States, some essays deal with other linguistic/national traditions such as Japan, g ermany, and Spain.

The editors' introduction is well written, theoretically aware, and clearly activist in its tone, noting that all the included essays "respond to the pressing need for sustained critiques of how particular engagements with children comply with or challenge the often rigid parameters of the nation and the versions of the national past it sanctions" (8). r ather than summarize each essay here—the introduction already does an admirable job—they will be listed and grouped in terms of the authors' positions vis-à-vis this framing.

The essays "Constructing an innocent g erman Past: Childhood and National Socialism in d ieter Forte's 'd er Junge mit den blutigen Schuhen'" by Nora Maquire, "Nationalism, Nostalgia, and intergenerational g irlhood: Textual and ideological Extensions to Laura ingalls Wilder's Little House" by benjamin Lefebvre, "A Japanese History Textbook and the Construction of World War ii Memory" by Aya Matsushima, "r eading Canadian: Children and National Literature in the 1920s" by g ail Edwards, and "'They're g ood with g ood g irls': Constructions of Childhood in Coming-of-Age Films about the Spanish Civil War" by Anindya r aychaudhuri discuss the complicity of particular texts with mainstream or traditional concepts of cultural/national identity.

Activist texts that attempt in some way to write against the dominant cultural ideologies are discussed in the following articles: Jean-Philippe Marcoux's "'you Say you Want a r evolution': Cultural Memory, black Nationalist d idacticism, and Sonia Sanchez's 'it's a New d ay'", d oris Wolf's "The Seductions of g ood and Evil: Competing Cultural Memories in Steven k eewatin Sanderson's Superhero Comics for Aboriginal Youth", Lucy Hopkins' "'Infinnate Joy': Play, Performance and r esistance in Arundhati r oy's 'The g od of Small Things'," and Adrienne k ertzer's "'d oes not happen': M.T. Anderson and Terry Pratchett imagine the Nation."

The rest of the essays are probably most fairly described as deconstructive readings that reveal the text itself to be deeply ambivalent about its role in reifying or resisting the hegemonic cultural discourse of its historical and cultural moment: "'A r eal True Merrican Like Us': Edith Wharton's Past, Modern Children and American identity" by Jenny g lennon, "Modern Architecture,

National Traditions, and Ambivalent internationalism: An East g erman Architectural Text for young r eaders" by Curtis Swope, and "Ambivalent d oomsday for the young: Nuclear Fictions for Children and Adolescents in the 1980s" by Tamar Hager.

While this reader enjoyed the diversity of the essays, the sheer spectrum of materials discussed makes it doubtful that most readers would read the whole collection. Another potential problem, one that applies more to some essays than others, is the fact that the putative readers of such a diverse collection might not have the background knowledge necessary to understand the close analysis some authors offer of their texts. As someone unfamiliar with Sonia Sanchez's work, for example, some images of her children's poetry book would have helped me better appreciate Jean-Philippe Marcoux's argument about her poetry's musicality. Similarly, if one has not read Arundhati r oy's *The God of Small Things*, then Lucy Wolf's close readings of certain sections of the novel are a bit hard to follow. o verall, the essays do not really cohere as a collection, even though the editors and the authors are to be congratulated on the general quality and sophistication of the essays. Each one will offer the specialist reader a significant insight into the important and complex roles of childhood and/or children's texts in the (re) writing of cultural memory.

Melek Ortabasi, *Associate Professor in the World Literature Program, Simon Fraser University, Canada.*

l eung, For-hing. ***Da Shi Dai Li De xia O za zhi: " x iN eR TONg" Ba N Yue ka N (1941-1949) Ya N jiu.*** (A Small Magazine in a big Era: A study of the bi-weekly "Modern Children's Magazine" in 1941-– 1949). Hong k ong: infolink, 2010. 163 pages.

much bridging is needed between Anglophone and Sinophone research on children's literature, and Leung's research on *Modern Children's Magazine* (Xin Er Tong 新兒童) deserves such attention. The magazine's historical significance goes beyond the Sinophone discourse because it testifies a time of global unrest. Founded in Hong k ong in June, 1941, it was the only children's magazine in print throughout WWii and the Second Chinese Civil War in the Pacific region ("Chinese Editor Here to Speak"; Naka). its editorial board fled to Guangdong province in 1942 and returned to Hong k ong in 1946, all the while keeping the bi-weekly magazine in print. in 1949, it was clamped down by the british colonial government as core staff members were allegedly involved in the Chinese Communist Party. Although the magazine is still running today under a different title, Leung confines his study within the period of its foundation in 1941 and its intermission in 1949. its recommencement in g uangzhou in 1952 displayed a blatant ideological change in editorial direction due to the strict control imposed by the Communist regime, losing "the freedom, tolerance, and open-mindedness" which characterized the magazine and Hong k ong literature (Leung 71). Given its historical significance and wide distribution network across Asia and even the US, it is unfortunate that a comprehensive study on children's literature in China such as Mary Ann Farguhar's *Children's Literature in China: From Lu Xun to Mao Zedong* (1999) has overlooked it. r arity of surviving issues may be a reason, which makes Leung's study even more valuable.

The study is divided into two sections. The first part outlines the socio-historical context of the era in which the magazine was founded. Leung discusses the magazine's ideologies and its impact on the readers. "Letters to Wan Jiji" (雲姊姊, literally means big Sister Wan, editor Wong's self-reference) was the reader-editor correspondence section, which most characterized the magazine. Wong's heartfelt responses to the readers covered topics like general knowledge and moral and social issues such as justice, fairness, poverty, and solidarity. r eaders also wrote her about their wartime struggles. Later the idea of "child-correspondent" (兒童通訊員) was introduced. Wong encouraged

readers to contribute to the magazine and to correspond with fellow readers to encourage one another through the tough times.

The second part offers literary analysis of works by eight major contributors to the magazine and their respective biographical studies. Leung selects excerpts of their works representative of their artistic styles and ideological positioning. He showcases a variety of genres and text types—from non-fiction articles on science, geography, history, and culture to fairy tales, short stories, autobiographies, nursery rhymes, comic strips, poems, riddles, etc. The themes mostly echoed the wartime needs of children and society. The anti-Japanese invasion, and later anti-war message, was evident. Themes such as poverty, hyperinflation, and other consequences of war were also common. As editor-in-chief, Wong penned a significant part of the content under various pseudonyms. Her works carried a certain degree of didacticism, guiding readers to develop correct moral values and qualities such as honesty and courage against oppression. but as Leung argues, her tone was expository instead of authoritarian and instructional. This attitude is consistent with the editorial direction of the magazine and its founding mission.

Leung triangulates his primary and secondary materials with oral history collected from multiple interviews with Wong and Fung Fei Fung, an avid reader and child-correspondent of the magazine from the 1940s. Leung's findings are therefore constantly informed by multiple voices: the voice of the magazine's articles and readers' letters from the 1940s, the voice of literary critics from the late 1980s to 2000s, and the voice of Wong and Fung recalling their experiences half a century later. Setting it against the macro historical events, Leung succeeds in documenting the extraordinary survival of "the small magazine" in this "big era."

Leung's study could expand in a number of research directions. First, the intertextual and intercultural influences can be further explored. For instance, images by American illustrators Jessie Willcox Smith, r uth E. Newton, and Elizabeth Shippen g reen were adapted for the cover art. Many articles and short stories were translations from English or Japanese sources. Leung only notes that Wong gathered her inspiration and publishing knowledge from reading second-hand Western magazines. Second, the magazine reflects the dynamics of the Sinophone readership before the introduction of simplified Chinese characters. The Sinophone readership was a coherent linguistic group, as opposed to today's divide between the simplified and traditional characters readership. The magazine's wide distribution network provides clues for that era before the split.

Few publications for children from the 1930s to 1940s have survived. Possibly no copies of *Modern Children's Magazine* printed before 1945 exist anymore. The issues between 1946 and 1949 are scattered in private collections and incomplete online databases (such as the Hong k ong Literature d atabase maintained by the Chinese University of Hong k ong). The internationale Jugendbibliothek in Munich, g ermany, so far holds the most complete collection of issues from 1947 and 1948 accessible to researchers. As Leung concedes in his prologue that critical studies on children's literature in Hong k ong are rare, his study pioneers research on children's magazines in twentieth-century Hong k ong and the Sinophone community at large.

Faye Dorcas Yung, *University of Cambridge*

WORk S CiTeD

"Chinese Editor Here to Speak."(1948, February 1). The Scarsdale Inquirer. [Scarsdale, NY] 1 February 1948. [Reprinted in Modern Children's Magazine Vol. 110, March 1, 1948]

Farquhar, M. A. (1999). Children's Literature in China. Armonk: M. E. Sharpe, 1999.

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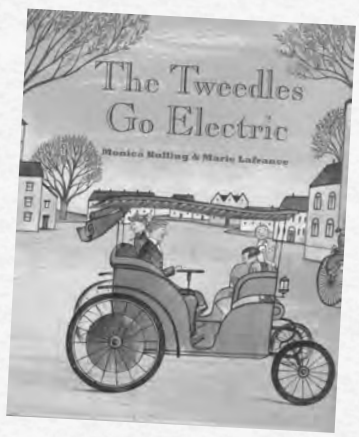
BOOKBIRD POSTCARDS

Jorge Luján
Numeralia
Illustrated by Isol
Toronto: Groundwood, 2014
Unp.
ISBN: 9781554984442
(Picturebook; ages 2+)

First published in French in 2006 and then Spanish in 2007, Numeralia is an original collaboration between Mexican author, Jorge Luján, and Argentinian illustrator, Isol. These award-winning artists have put together a striking and deceptively simple book about the numbers 0 to 9. The colourful illustrations dance from animals (like 2 ducklings) to concepts (like 3 bedtime kisses) to cultural or historical figures (like 6 musketeers) to flights of fancy (like an upside down chair that looks like a 4 or secret creatures who fill out the 5 fingers of a glove). The lovely end papers are reminiscent of schoolroom number work. Luján's charmingly creative text couples perfectly with Isol's wonderful drawings to encourage children to make their own connections between text and images and numbers.

Roxanne Harde

BOOKBIRD POSTCARDS



Monica Kulling
The Tweedles Go Electric
Illustrated by Marie Lafrance
Toronto: House of Anansi Press, 2014. 30 p.
ISBN: 978-1-55498-167-0
(Picture book, 2+)

Monica Kulling's picture book, The Tweedles Go Electric tells the story of the Tweedles' choice to become a modern family in the twentieth century. Papa, Mama, Frances and Francis have never owned a car; they ride their bicycles, walk, or travel by horse and cart. Their neighbour, Mr. Hamm, pokes fun at the Tweedles for their lack of modernity. One day, Papa decides (much to Mama's secret happiness) that they too will join the modern world and purchase a car. They buy a green electric car rather than the gas guzzling, dirty, noisy, rattling steam or gas cars that everyone else owns. Once again, Mr. Hamm turns up his nose. Frances, who would rather pursue higher education and read books than worry about having a car, is the least excited; cars frighten her. One day, Mr. Hamm suffers an injury. The Hamm's do not have any gas left in their car and the horse is sick; they come to the Tweedles for help. Papa is not home to drive the car. Frances decides to take charge and drives Mr. Hamm all the way to the doctor. The Hamm's are very grateful; they make sure to tell everyone how intelligent the Tweedles are for owning such a reliable vehicle. Frances develops an appreciation for the exhilaration that driving at fast speeds brings to her. The narration is humourous, and is complemented wonderfully by the illustrations that highlight the green of the Tweedles in comparison to the grey shades of those around them. This picture book is a delightful addition to any child's collection.

Brittany Johnson

News 1/2015

International Children's Book Day 2015: Many Cultures, One Story

Every year on or around 2 April, activities to celebrate International Children's Book Day take place around the world as we remember Hans Christian Andersen and his wonderful world of stories. Every year since 1967, an IBBY National Section sponsors a special poster and message to the children of the world. In 2015, the materials are from the United Arab Emirates. The message was written by author Marwa Al Aqroubi in the form of a poem for children. The poster was designed by Iranian-born artist Nasim Abaleian. Copies of the poster and message can be ordered from IBBY UAE at www.uaebby.org.ae or from info@uaebby.org.ae

Many Cultures
One Story
"We speak many languages and
come from different backgrounds,
yet we share the same stories"
International stories... folklore stories
It's the same story told by all
In different voices
In different colors
Yet it remains unchanged...
Beginning...
Plot...
And end...
It is the same story we all know and love
WE all heard it
In different versions by different voices
Yet it is always the same
There is a hero... a princess...
and a villain
No matter their language
Their names
Or their faces
It is always the same
Beginning
Plot
And ending
Always that hero... that princess and
that villain
Unchanged through centuries
They keep us company
They whisper to us in our dreams
They lull us to sleep
Their voices long gone
But they live in our hearts forever
For they bring us together in a land of
mystery and imagination
So that all different cultures melt into
One Story.

Introduction of IBBY's new Executive Committee

The IBBY EC 2014-16. From left to right: Ellis Vance, Luzmaria Stauffenegger, Patsy Aldana, Mingzhou Zhang, Timotea Vrablova, Serpil Ural, Liz Page, Angela Lebedeva, Akoss Ofori-Mensah, Vagn Plenge, Sunji Jamba, Ferelith Hordon, Wally de Doncker, Azucena Galindo, Hasmig Chahinian (VP 2012-14), and Evie Freeman. Not present: Björn Sundmark, *Bookbird* Editor. (Photo: Junko Yokota)

iBBy Pre Sident :
Wally de d oncker from Belgium

Wally served as a member of the ibby EC from 2008 to 2012, with the term 2010-2012 as Vice President. He has been the ibby Liaison with the European Union since 2012. For many years, Wally has been a valued and active board member of the Flemish branch of ibby belgium. Wally is a former teacher, an author, and a children's literature specialist. He taught at a school in d endermonde, belgium until 2001 before becoming a full-time writer; since then, his books have reached readers in more than thirteen countries in Europe and beyond.

h an S Chri Stian a nder Sen j ur y Pre Sid en t:
Patsy a ldana from Canada

Patsy was born and brought up in g uatemala and attended school in the United States. in 1971 she moved to Canada and has been there ever since. Pasty founded the publishing house g roundwood books in 1978 and remained its publisher until 2012. She served as an EC member from 1996 to 2002 and again from 2004 to 2006 as vice president. Patsy was elected ibby president in 2006 and served until 2010. d uring her time on the EC and as president, she was instrumental in establishing the ibby-yamada Fund as well as the ibby Children in Crisis program.

the Follo Wing Were ele Cted a S mem Ber S o F the 2014-2016 exe Cuti Ve Committee:

evie Freeman, from the USA, is a Special Assistant for international Projects at the o hio State University at Mansfield College of Education and Human Ecology. Evie has served as co-editor of the *Journal of Children's Literature and Bookbird: A Journal of International Children's Literature*. As co-editor of *Bookbird*, she was an ex-officio member of the EC from 2001 to 2004. She is also the Secretary of the United States board on books for young People.

a zucena g alindo, from Mexico, was the coordinator of the 2014 congress. Since joining ibby Mexico, she has combined on-going studies of children's literature and reading promotion with her previous professional experience in order to expand the impact of ibby Mexico's programs and projects. This is Azucena's second term on the EC, and she is currently the managing director of ibby Mexico/A leer.

Ferelith h ordon, from the United k ingdom, has been a member of ibby Uk since the 1980s and served on the o rganizing Committee for the ibby World Congress in London 2012. She has worked as a professional children's librarian for more than forty years up to her retirement from the public library in the London borough of Wandsworth.

Sunjidmaa j amba, from Mongolia, is the founding member and the current Executive d irector of ibby Mongolia. She has extensive experience working for international organizations such as the World bank. She also worked as a g overning Committee Member of the g lobal d evelopment Learning and k nowledge Network for Asia and Pacific for 2010-2012.

a ngela l ebedeva, from r ussia, was the executive director of ibby r ussia for ten years from 2002 to 2013. She also served on the Hans Christian Andersen Award Jury for the 2004 and 2006 awards. This is Angela's second term of office.

a koss o fori-m ensah, from g hana, is also back for her second term of office on the EC. Akoss is the founder of the award-winning Sub-Saharan Publishing House based in Accra. Akoss was elected president of the g hana book Publishers Association from 2003 to 2005.

Vagn Plenge, from d enmark, was trained as a librarian before establishing his own publishing house in 1976, Hjulet, which specializes in books by authors and illustrators from Africa, Asia, and Latin America. He served on the ibby EC between 2002 and 2006 and was the congress organizer for the 2008 ibby Congress in Copenhagen. Vagn is currently the president of ibby d enmark.

Serpil u ral, from Turkey, is a founding member of the current ibby Turkey section. Serpil has taught children's literature classes and writes book reviews for parents. She is also a well-known writer in Turkey and was ibby Turkey's author candidate for the 2014 Hans Christian Andersen Award.

t imotea Vrablova, from Slovakia, has been a research worker at the institute of Slovak Literature of the Slovak Academy of Sciences since 1991, where she works on the literary culture of the 17th and 18th centuries and children's literature. She has been the president of the Slovak ibby section since 2010. This is Timotea's second term of office on the EC.

mingzhou Zhang, from China, has worked closely with ibby for more than ten years and is currently Vice President of Cbby. He served on the ibby EC from 2008 to 2012. d uring that time, he was chair of the 2012 ibby-Asahi r eading Promotion Award. He was the organizer of the 2006 ibby Congress in Macau, China.

u rs Fröhlicher, from Switzerland, was re-elected as ibby auditor. Urs is a licensed bookkeeper and tax advisor who, together with his wife, set up the firm Fröchlicher Treuhand in 1994.

ellis Vance, from California, USA, was confirmed as ibby Treasurer. Ellis is an active member of USbby and is currently its Executive d irector. He served as ibby Vice President between 2006 and 2008 and has been treasurer since 2008.

Björn Sundmark, from Malmö, Sweden, was introduced as the incoming bookbird Editor.

l iz Page and **l uzmaria Stauffenegge**r were reconfirmed as IBBY Executive Director and Administrative Assistant respectively.

IBBY World Congress, Mexico City, 10-13 September 2014

Que todos signifique todos – May everyone really mean everyone

The 34th IBBY Congress took place in Mexico City between 10 and 13 September 2014. In all, five venues were utilized. The main venue for the academic program was the convention hotel *Fiesta Americana Reforma* on the *Paseo de la Reforma* in the cultural-financial heart of Mexico City. The social events took place in four of the most wonderful venues in Mexico City: The opening and the Hans Christian Andersen award ceremony at the *Biblioteca de Mexico*, the 2014 IBBY-Asahi Reading Promotion Award Ceremony at the *Papalote Museo del Niño*, the closing concert at the *Palacio de Bellas Artes*, and the closing ceremony at the *Franz Mayer Museum*.

In addition to the IBBY and BIB'13 exhibitions at the main congress venue, there were also eight exhibitions scattered around the city. The Franz Mayer Museum hosted the *Nami Island Concours* 2013 exhibition, the *Drawing the World* exhibition, and the *Storytelling Strokes, Narrating Colours* exhibition. The small but chic Sala Margolin hosted the *1000 Litros de Inclusion* exhibition. The Italian Institute of Culture hosted the ever-popular *Silent Books* exhibition. The *Alvaro Obregón Corridor* hosted an exhibition on the congress theme: *May Everyone Really Mean Everyone*. The Cultural Centre Brazil-Mexico hosted the exhibition *Roger Mello and his Garden* in praise of 2014 Andersen Award winner. The informative exhibition *Ways out of No Man's Land: Jella Lepman* was brought from the International Youth Library in Munich for the congress and was on show at the *Biblioteca de Mexico*.

In all, 971 participants from 66 countries took part in the Congress, with representatives from 62 IBBY Sections! The majority of participants were from the Americas—82%, which is an indication of just how important it was to hold an IBBY World Congress in Latin America. The participants enjoyed 34 plenary sessions and 90 parallel sessions; in addition to this rich program, 23 posters were presented. Throughout the whole congress, the main speeches were presented in English, Spanish and Spanish sign language.

The congress opened on the evening of Wednesday, 8 October with the inauguration of the *Ways out of No Man's Land: Jella Lepman* exhibition. Wally de Doncker opened the exhibition at the *Biblioteca de Mexico* saying that Jella Lepman's life remains an inspiration to us all.

Bruno Newman, President of IBBY Mexico/A leer, opened the official speeches by saying that

> *Mexico is in the process of a deep educative reform, which will transform public education in our country. Among the many positive attributes that this reform embraces is the opening of opportunities for civil society and the authorities to work together on issues such as reading and inclusion, which are precisely the themes of this Congress.*
>
> *The presence of Dr Luis Ignacio Sánchez Gómez is remarkable proof of an open dialogue between the education sector and the social civil organizations, which, like ours, are committed to contribute to this important task.*

IBBY Vice-President Hasmig Chahinian brought greetings from IBBY President Redza Ahmad Khairuddin, who unfortunately was not able to attend in person. He sent the following message:

> *I would like to take this opportunity to congratulate IBBY Mexico for successfully hosting this Congress. It has been many years of planning and hard work by the committee led by the Mexico IBBY President, Bruno Newman, and Managing Director Azucena Galindo Ortega and many others who have been working behind the scenes to bring us here today.*
>
> *I would also like to record our warmest appreciation to all partners, sponsors and associates who have played a significant role in making the 34th IBBY Congress possible. This event would not have been possible if not for the close cooperation and understanding between IBBY Mexico and IBBY members worldwide.*

The opening ceremony was also an opportunity to announce the launch of the IBBY Children in Crisis Fund for Gaza as IBBY takes the steps to find funds to reopen the IBBY libraries in Gaza.

An important part of the opening ceremony was the conferring of the *Jella Lepman Medal* on Nami Island Inc. Since 2009, Nami Island Inc. has generously sponsored the Hans Christian Andersen Awards. Thanks to their financial support and enthusiasm, IBBY has been able to promote the Award worldwide as well as support the jury at its meetings. Mrs Lee from Nami Island, accompanied by Mr Minn and Fred Minn, graciously accepted the medal from IBBY Foundation President Patsy Aldana on behalf of Nami Island Inc.

From left to right: Fred Minn, Mrs Lee and Mr Minn holding the Jella Lepman Medal. Photo: Junko yokota

Members of the jury with the winners. From left to right: Elda Nogueira, Nahoko Uehashi, r oger Mello, Susan Stan, d eborah Soria, Fanuel Hanan (sitting), Sabine Fuchs, Erik Titusson, Sahar Tahandeh, Liz Page and María Jesús g il. Photo: Junko yokota

The highlight of the evening was the presentation of the 2014 Hans Christian Andersen medals to the two winners.

Nahoko Uehsahi from Japan was the recipient of the 2014 award for the quality of her writing, and Roger Mello from Brazil was honored for the quality of his illustrations. Jury President María Jesús Gil and IBBY Vice-President Hasmig Chahinian presented the medals and diplomas to the winners. In her *laudatio*, María Jesús Gil warmly thanked the patron of the Award, Her Majesty Queen Margrethe II of Denmark, and the sponsor Nami Island Inc. She also extended thanks to the members of the 2014 jury. Six of the jury were present at the ceremony and were loudly applauded: Fanuel Hanan from Venezuela, Sabine Fuchs from Austria, Deborah Soria from Italy, Susan Stan from the USA, Sahar Tarhandeh from Iran, Erik Titusson from Sweden and, representing the IBBY President on the Jury, Elda Nogueira from Brazil. The other four were warmly thanked in absentia: Anastasia Arkhipova from Russia, Sang-Wook Kim from South Korea, Enrique Pérez Díaz from Cuba and Ayfer Gürdal Ünal from Turkey.

María Jesús Gil said, when describing the work of the two winners,

> *They are from very distant countries—one from Japan, the other from Brazil—but Nahoko Uehashi's writing and Roger Mello's illustrations share a very important viewpoint: through their work, both of them give children and adults the message that we must aim for a better world. They accomplish this by making an everlasting contribution to children's literature with their work.*
>
> *And this is the real essence of IBBY and of these awards. We want them to*
>
> - *build bridges of understanding and peace between people,*
> - *promote international understanding through children's books, and*
> - *give children everywhere the opportunity to have access to books with high literary and artistic standards.*

The winners were invited to the stage to give their speeches of acceptance.

Nahoko Uehsahi spoke about her childhood and growing up listening to the tales told by her grandmother and the rich tradition of reading found in Japan. She talked of the translated books that she had read as a child as well as the books by Japanese authors. Classic stories such as Rosemary Sutcliff's historical novels and J.R. Tolkien's *Lord of the Rings* had made a great impact on her life. Later she studied cultural anthropology at university and conducted her doctoral fieldwork in Australia, living with Aboriginal people for many years. Throughout her life, she has chosen to explore the meaning of multicultural coexistence, and Sutcliff's works played a decisive role in this choice. This aspect shows in her books as she said in her speech,

> *Stories give us the ability to be someone else. The moment we open a book, it opens the door to a completely different culture and environment; it gives us the chance to become the protagonist of the tale, to live another's life, to see the world through other eyes and to experience it through other senses.*

Nahoko Uehashi. Photo: g E Creatividad

r oger Mello. Photo: g E Creatividad

Roger Mello also spoke about where he finds his inspiration. He opened by telling a story of a young girl and her understanding of events happening around her as a kind of parable of growing up in Brazil in the 1960s and 70s.

> *We grew up realizing that books might be really powerful since people could disappear because of them. We learned to read through the coded visual works of art, we turned ourselves into image readers.*
>
> *Reading in the silence.*
> *I kept drawing and writing whenever I could.*
> *To draw was to think with the ballpoint pen.*

He talked about the injustices in Brazil and how he has depicted them in his books, such as highlighting child labor in *Carvoeirinhos* (the young charcoal burners) and the destruction of the ecosystem.

> *Books encourage tolerance by accepting the difference without preconceived ideas or hate, without judging, and through the dialogue with the other.*

The celebratory evening closed with dinner and meetings of old friends.

The first event of day one was the presentation of the IBBY Honorary Memberships. Five were conferred this year to IBBY members who have devoted much of their lives to books for the young and for the part they have played in promoting international understanding through IBBY.

We were very proud and pleased to welcome **j ant van der Weg** from the Netherlands to accept her diploma in person from Vice-President Hasmig Chahinian. Jant has devoted her life to children's literature and played a large role in promoting international understanding through her work. Through her writing and activities, she has greatly contributed to the promotion of Frisian children's literature, in particular through her activities in the fields of study, translation and reviewing. For almost thirty years, she has been a critic for Dutch and Frisian children's literature in the newspaper *Friesch Dagblad* and has written articles and books about children's literature. She has also written picture books and translated several children's books into Dutch and Frisian. For more than ten years, Jant was the president of the Dutch IBBY section. Jant was elected to serve on the IBBY Executive Committee from 2002 to 2006 and was the President of the 2006 IBBY-Asahi Reading Promotion Award Jury.

We were fortunate that **Chieko Suemori** had also made her way to Mexico City for the Congress. Chieko is one of those people whose actions speak louder than words. She worked at *Shiko-sha* publishing house between 1964 and 1975, where she was in charge of translations and foreign rights. In 1989, she established her own children's book publishing company under the name *Suemori Books.* Chieko served on the IBBY Executive Committee between

Photo: g E Creatividad

Celebration of the 2014 Honorary Members. From left to right: Maria k orombili for Loty Petrovits, Leigh Turina for Heidi boiesen, Jant van der Weg, Vagn Plenge for Eva g listrup, and Chieko Suemori.

2002 and 2006 and went on to have a seat on the Board of the IBBY Foundation for three years. Her work in Japan has always been exemplary, and she has been a member of JBBY for many years. Following the Japanese disaster in 2011, Chieko set up a system of taking books to the children in the region that was so badly affected by the Tsunami. The project continues today, bringing enjoyment and stories to the children.

Heidi Boiesen from Norway was another deserving recipient of an IBBY Honorary Membership. In 2002, Heidi became the director of the IBBY Documentation Centre of Books for Disabled Young People when the collection moved to the Haug Municipal School and Resource Centre in Baerum, just outside Oslo. Heidi continued the work started by Nina Askvig in 1985, and the collection has grown to its current status in the world as a unique and important source for people working in the field. She had been the head librarian at the school since 1993, after having been a children's librarian for over twenty years. Heidi retired from her position in 2014 and oversaw the transfer of the complete collection to the North York Central Library of the Toronto Public Library in Canada. Leigh Turina, one of the coordinators of the Centre in Toronto, accepted the award on Heidi's behalf from Vice-President Hasmig Chahinian.

Eva Glistrup from Denmark worked for the Royal School of Library and Information Science from 1973 to 1995, teaching children's literature and its promotion, with the last five years as head of the department. Earlier she had worked as a children's librarian in public libraries. In 1990, Eva was elected President of the 1992 Hans Christian Andersen Award Jury at the IBBY Congress in Williamsburg, USA. She was again elected in 1992 in Berlin, Germany as the President of the 1994 Jury. In preparation for the IBBY Jubilee in 2002, Eva compiled and edited the special publication giving the history of the awards in *The Hans Christian Andersen Awards 1956-2002*. Eva was also a member of the organizing committee for the 31st IBBY Congress in 2008 in Copenhagen, Denmark. In 1994, she received IBBY Denmark's annual award for her significant contribution to the promotion of children's literature. The current President of IBBY Denmark, Vagn Plenge, accepted the award on her behalf from Vice-President Hasmig Chahinian.

Author **Loty Petrovits** from Greece made her debut in 1973 and, since then, has published over fifty books for young people. Loty joined IBBY in 1975, later becoming a member the board of the Greek section and its President from 2000 to 2008. Loty was elected to serve as a member of the IBBY Executive Committee from 1998 until 2002. She was the President of the 2002 and 2003 IBBY-Asahi Reading Promotion Award Juries. She is a leading personality in children's literature in Greece and has been awarded three honorary plaques, three honorary diplomas and twelve national awards, including the 1984 Academy of Athens Award, the highest literary award for a children's writer in Greece, and the 1999 State Prize for children's literature. Her colleague Maria Korombili accepted the award on her behalf from Vice-President Hasmig Chahinian.

All five recipients were honored and their important work, both internationally and nationally, was warmly acknowledged.

2014 ibby Honour List nominees. Photo: g E Creatividad

The first speaker of the academic program was Alicia Molina, from Mexico, who was impressive as she spoke about the *concept of inclusion*. Later that morning, the participants were treated to another excellent talk, this time by David Almond, the 2010 Hans Christian Andersen Award winner from the UK. Each of the plenary sessions was followed by a round table discussion comprising speakers from around the world. During the afternoons, the parallel sessions took place and the posters were presented.

On Friday morning, another Andersen Award winner addressed the participants. María Teresa Andruetto (HCAA winner 2012) spoke about *Literature as a hospitable house*. As on the previous day, her presentation was followed by a roundtable discussion on the topic.

A highlight of the day was the presentation of the 2014 IBBY Honour List. Luzmaria Stauffenegger from the IBBY secretariat produced a 15-minute film of all the titles featured on the 2014 list, and together with a soundtrack of traditional Mexican music, the presentation kept everyone entertained. Of the 150 nominees, 16 attended in person to collect their diplomas from Vice-President Hasmig Chahinian. A special lunch was organized for the nominees that day.

Yolanda Reyes from Colombia opened the afternoon session, talking about *Literature: A place where all can be recognized.* Seminar sessions and the presentation of the new collection *Kipatla* followed until it was time to depart for the Paplote Child Museum for the presentation of the 2014 IBBY-Asahi Reading Promotion Award.

The ceremony took place in the courtyard of the museum under a large tent-like awning. Jury President Kiyoko Matsuoka introduced the winning projects. Carole Bloch and Ntombizanele Mahobe represented PRAESA from South Africa, and Kim Beatty and Carolyn Madonia represented the Children's Book Bank from Canada.

Kiyoko ended her *laudatio* by saying,

> *Winning this award shines a spotlight on each of these projects and helps to keep their momentum. It is important that we know the work that these organizations are doing and encourage them to keep up their passion. It*

is also important that we tell the rest of the world about their work.

Tsuyoshi Tamura, representing the Asahi Shimbun, presented the two winners with their diplomas and a mock check representing the prize money. In his speech, he said,

> *These two projects are playing creative and effective roles to help children enter the world of books and reading. ... Lastly, I would like to express our heartfelt admiration and congratulate IBBY and its supporters for their continued dedication in promoting books and bringing the joy of reading to children throughout the world. It is our sincere hope that IBBY will continue with its good work, and we look forward to seeing the activities bear ample fruit in the years to come. The Asahi Shimbun is committed to providing our support to the best of our ability towards promoting books among young readers. Thank you very much.*

The winners gave visual presentations of the projects and accepted the award on behalf of their organizations.

The ibby-Asahi r eading Promotion Award 2014. From left to right: Tsuyoshi Tamura, Ntombizanele Mahobe, Carole bloch, Carolyn Madonia and k im beatty. Photo: g E Creatividad

The evening closed with a finger-food buffet and an opportunity for the participants to explore this fascinating museum.

The final day of the congress was Saturday, 13 September. It started with a panel of four speakers from Mexico: Juan Domingo Argüelles, Mónica Brozón, Francisco Hinojosa and Verónica Murguía, who spoke on the theme *Inclusive actions.* Parallel sessions and meetings of professional groups filled the remaining part of the day's program. The IBBY General Assembly took place over the middle of the day.

The closing ceremony began with a wonderful concert at the *Palacio de Bellas Artes.* The *Orquesta Escuela Carols Chávez (Orchestra School Carols Chávez)* provided the music and was led by the conductor and Artistic Director Eduardo Garcia Barrios and guest conductor Roberto Renteria Yrene. Bruno Newman welcomed everyone to the concert hall and the celebrations began. The first piece was an arrangement for the symphony orchestra from three "sones" from the rich musical tradition of the State of Veracruz, composed by José Pablo Moncayo. The second piece of the evening was *Preludio de Inclusión y Tierra Mestiza*, a work based in the "son" or soul of Mexican music. *Tierra Mestiza* was composed by Gerado Tamez in 1976, which he expanded especially for the IBBY Congress, adding the *Preludio de Inclusión* with its roots in universal music to reflect the congress theme. The final piece was a tribute to Malala Yousafzai and all those who fight for the rights of children. Arturo Márquez wrote the music and the words were by Lily A. Márquez Tamayo. 120 children from the Children's Choir of the Republic (*Coro Infantil de la República*, CIR) joined the orchestra and movingly

performed *Alas (A Malala).* The children of the choir were between 6 and 17 years old and came from different choirs around the country. Everyone was very impressed by their performance.

The official closing ceremony took place at the Franz Mayer Museum. The director of the museum warmly welcomed everyone and introduced Valerie Coghlan, who represented outgoing President Redza Ahmad Khairuddin. Valerie thanked the outgoing members of the Executive Committee and presented them with a token gift and a diploma in recognition of their work and diligence over the past two years. Incoming President Wally de Doncker also gave many notices of thanks and warmly included the sponsors and the Congress organizing team. He then welcomed the members of the 2014-16 Executive Committee. He gave a well-received speech on his vision for the work of IBBY over the next two years and beyond.

He closed his address by saying,

> *As my final word this evening, I would like to share my favorite quote from the Norton Anthology of Children's Literature with you: 'To be literate, to be able to read and write, is to possess a kind of power. The history of literacy is in part the story of democracy.' It is the job of 'our' IBBY to make sure that every child can obtain this 'power'.*

The full text of his speech, as well as the other speeches, is available on the IBBY website.

The Congress closed with the traditional handing over to the organizers of the next IBBY congress. Libby Limbrick, Rosemary Tisdall and Nicola Davy gave a visual presentation of New Zealand and Auckland, showing us a very attractive destination for the 35th IBBY World Congress in 2016.

The evening ended with music and a tasty buffet in the fabulous inner courtyard of the museum.

o rquesta Escuela Carols Chávez and the Coro infantil de la r epública. Photo: g E Creatividad

Calls

Would you like to write for IBBY's journal?

***Bookbird: A Journal of International Children's Literature* invites contributions for a special issue exploring global nonsense literature.** While all nonsense texts share a grounding in a playful subversion of language and logic, their weft and warp vary widely depending on provenance. From Christian Morgenstern (Germany) to Sukumar Ray (India) to Kirsi Kunnas (Finland), nonsense literature is tied closely to local culture, historical events, artistic tradition, and linguistic interactions. In addition to the exploration of unique manifestations of global nonsense, other topics might include, but are not limited to:

- nonsense arising from political, economic, or cultural upheaval
- colonial and post-colonial reactions, especially to British nonsense hegemony
- performative and/or oral manifestations
- genre debates
- defini ions
- cultural and structural fusions
- audience and conceptions of childhood
- pedagogy
- translation
- spiritual connections

Full papers should be submitted to the editor, Björn Sundmark (bjorn.sundmark@mah.se), and guest editor, Michael Heyman (mheyman@berklee.edu). Please see *Bookbird's* website at www.ibby.org/bookbird for full submission details. Papers which are not accepted for this issue will be considered for later issues of *Bookbird*.

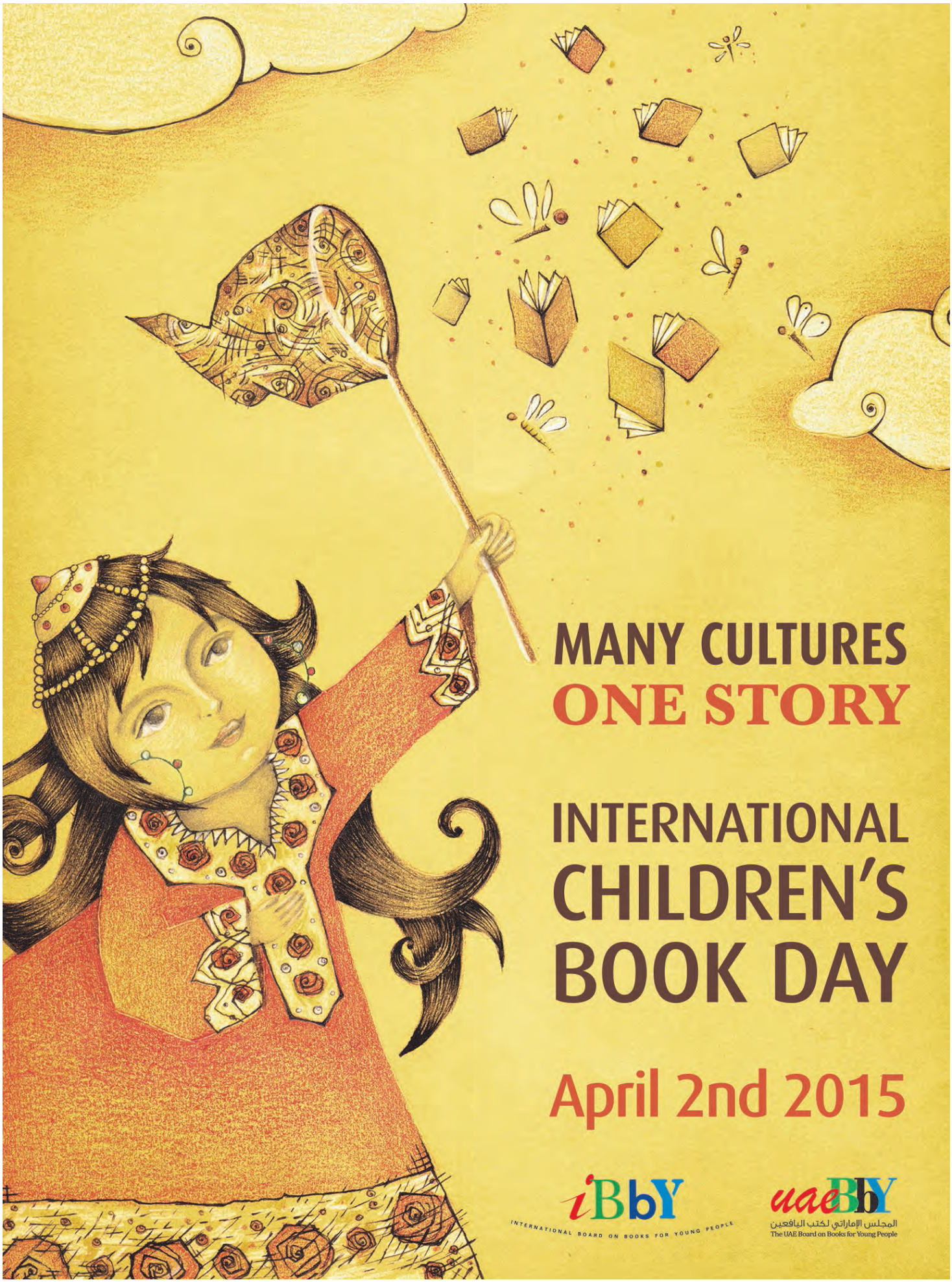
***Bookbird: A Journal of International Children's Literature* invites contributions for a special issue exploring Indigenous Children's Literature from around the world.** While studies like Clare Bradford's germinal *Unsettling Narratives* examines First Nations' issues in texts by Indigenous and non-Indigenous authors, this issue welcomes articles that focus on texts for children and young adults by Indigenous/Native/Aboriginal/First Nations authors. Topics might include, but are not limited to:

- nations within and across nations
- decolonization and survivance
- orality and storytelling
- history and context
- formation of identity
- borders and journeys
- place and the natural world
- spirituality and sacred folkways
- origin stories and the trickster figu e
- tribal politics and sovereignty
- community and culture

Full papers should be submitted to the editor, Björn Sundmark (bjorn.sundmark@mah.se), and guest editor, Roxanne Harde (rharde@ualberta.ca), by 1 July 2015. Please see *Bookbird's* website at www.ibby.org/bookbird for full submission details. Papers which are not accepted for this issue will be considered for later issues of *Bookbird*.

Our forthcoming issues:

53.2 (2015) **Open Themed**
53.3 (2015) **Nonsense**
53.4 (2015) **Open Themed**
54.1 (2016) **Indigenous Children's Literature**



MANY CULTURES ONE STORY

INTERNATIONAL CHILDREN'S BOOK DAY

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