

Bangor University

DOCTOR OF PHILOSOPHY

Peace Child : towards a global definition of the young adult novel

James, Gillian

Award date:
2007

Awarding institution:
Bangor University

[Link to publication](#)

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

Peace Child – Towards a Global Definition of the Young Adult Novel

By Gillian James

Submission for the degree of PhD

University of Wales, Bangor

2007



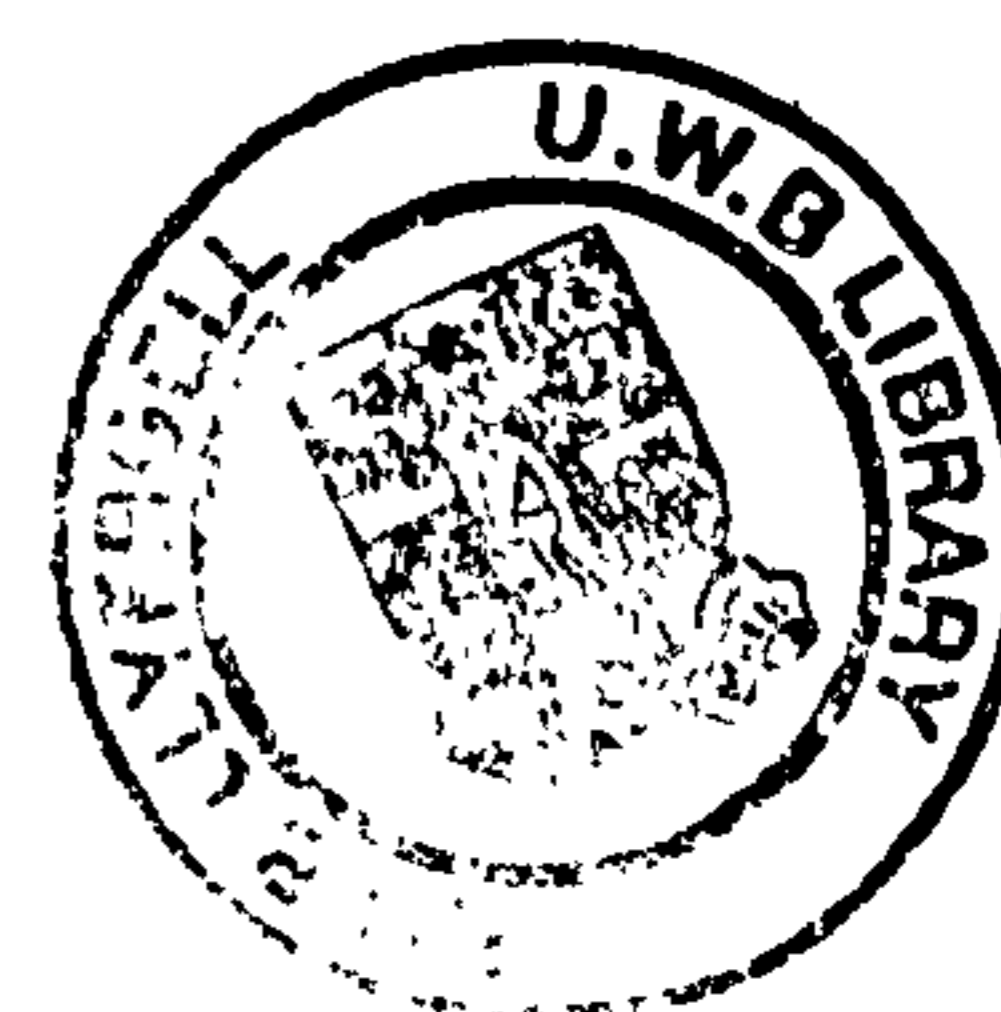
Volume 1 'PEACE CHILD'
has been published as a book
and is available for sale from
various book sellers.

ABSTRACT

Peace Child is a 100,000 word novel for Young Adults. In a science fantasy setting it tells the story of Kaleem coming to terms with his otherness, finding out his true identity and taking on the role of the Peace Child, who negotiates between his home planet, Terrestra and Zandra, so that Terrestra can be saved from a devastating illness.

The critical thesis, *Towards a Global Definition of the Young Adult Novel*, explores the nature of the Young Adult novel and uses as case studies over one hundred novels written in English, French, German, Spanish and Portuguese, and produced on several continents. It discusses how the Young Adult novel is defined by the nature of its reader, by its use in educational settings and by the industry which produces it, as well as its content. Seven characteristics of the Young Adult novel are identified.

The study was carried out at the same time as *Peace Child* was being written. The final chapter of the thesis shows how the critical commentary and the novel itself interact. As a result of the study the novel has become longer and more complex. The protagonists have changed. The novel now contains some experimentation with language. Explicit detail about pregnancy and childbirth has been included in an attempt to push boundaries. At times its content has been allowed to remain ambiguous, leaving the reader to decide what is happening. A final edit of the novel after the critical thesis was completed brought the main characters into clearer focus at the same time as increasing the pace by removing some of their introspection. *Peace Child* has also become a Bildungsroman which shows Kaleem's growth. The critical thesis is a response to the novel. The novel in this case has also become a response to the thesis.



Volume II

Towards a Global Definition of the Young Adult Novel	410
Foreword	410
CHAPTER ONE	
How the Young Adult Novel is Defined and the Fiction of Young Adulthood	413
1.1. Influences on the Young Adult	413
1.2. Puberty and Sexuality	414
1.3. Other Physical Changes	419
1.4. Risk-taking	421
1.5. Changing Sleep Patterns	424
1.6. Psychological Changes	425
CHAPTER TWO	
How Education and the Publishing Industry Define and Use Young Adult Novels	427
2.1. Education	427
2.2. The Publishing Industry	439
2.3. The Impact of Some Recent and Some Less Recent Young Adult Books	446
CHAPTER THREE	
How These Definitions Produce a Set of Useful Characteristics	452
3.1. Characteristics of the Young Adult Novel	452
3.2. Young Adult Novels as Cross-genre Novels	452
3.3. Emotional Response Invited	460
3.4. Fast-paced	467
3.4.a. <i>The Inciting Incident</i>	469
3.4.b. <i>Progressive Complications</i>	470
3.4.c. <i>Crisis Point</i>	471
3.4.d. <i>Climax</i>	472
3.4.e. <i>Resolution</i>	473
3.5. Pushing Boundaries	473
3.6. The Young Adult Protagonist	479

3.7. Reader Control	486
3.8. Everything a Bildungsroman	489
3.8.a. Identity	494
3.8.b. Religion	497
3.8.c. Friendships and Peer Pressure	500
3.8.d. Relationships	501
CHAPTER FOUR	
How <i>Peace Child</i> Becomes a Young Adult Novel	504
CHAPTER FIVE	
Summary	517
APPENDIX A	
How the Novels Were Chosen	523
APPENDIX B i	
Genre Assignment	527
APPENDIX B ii	
Teen Issues in Each Novel	532
APPENDIX C	
Emotional Stance of the Protagonists Inviting a Response in the Reader	537
APPENDIX D	
Bildungsroman Threads	542
APPENDIX E	
Boundaries Pushed	549
APPENDIX F	
No Happily Ever After – How the Reader Chooses What Happens	554

APPENDIX G i	
Story Traits in the Case Study Novels	560
APPENDIX G ii	
Story Traits in <i>Peace Child</i>	567
Works Cited	571
Other Works Consulted	578

List of Illustrations

Figure 1 Chart showing genres in Young Adult Novels	454
Figure 2 Chart showing themes in Young Adult Novels	454
Figure 3 Chart showing total traits in Young Adult Novels	456
Figure 4 Diagram showing plot pyramid in <i>Peace Child</i>	459

Towards a Global Definition of the Young Adult Novel

Foreword

We may well ask “What is a Young Adult novel?” Writers of Young Adult novels will also ask themselves this question. It is common practice amongst writers to write, evaluate what they have written, identify problems, think of solutions, rewrite, and write new material with the knowledge gained through this process. The measure is often the work of other writers. There are a few writers who shun looking at other work in case they are too influenced by it. Most of us are too curious and by a process of osmosis we attune ourselves to a canon. So, the writer of Young Adult Literature becomes a Young Adult Literature reader.

Young adults are undergoing many physical, psychological and sociological changes and that will influence the content of the literature provided for them and how its protagonists might appear. They are widely defined as being between fourteen and seventeen years old. At that age reading is still closely associated with education, and education will have some input into and expectation of what appears in the young adult novel and how that content may be used.

The writing of *Peace Child* initially raised the questions: Who defines the Young Adult novel and how do they define it? What are its characteristics? What does it therefore look like and how does it achieve its appearance? The creation of *Peace Child*, however, was not just an experiment to test out a hypothesis. Reading and writing took place within the same period of time. *Peace Child* gradually became one of the novels studied.

Appendix A shows how the novels in the sample were chosen, and Appendices B - G show how they were analysed.

The first chapter looks at the nature of the young adult. It discusses:

- Changes to do with sexual development in the young adult.
- Other physical changes in the young adult.
- How these changes lead to risk-taking behaviour.
- How changing sleep patterns change the life-style of the young adult.
- Psychological changes in the adolescent.

The second chapter discusses how the Young Adult novel is defined by those who produce and use it:

- It examines the expectations of people involved in educating adolescents and their definition of Young Adult Literature.
- It examines how the publishing industry defines the Young Adult novel and actually influences what it becomes.

The third chapter suggests what may be the special characteristics of the Young Adult novel. It discusses:

- Their complexity
- The emotional appeal within the books.
- The pace in the stories.
- How the Young Adult novel is developing as a genre.
- The relationship between the young adult reader, the writer and the book.
- The main underlying theme in most Young Adult novels.
- The type of characters which appear in the Young Adult book

The fourth chapter looks more closely at how *Peace Child* became a Young Adult novel. It discusses:

- How it resembles other texts.
- How the scrutiny of other Young Adult novels changed the text and the writer.

CHAPTER ONE

How the Young Adult is Defined and the Fiction of Young Adulthood

1.1. Influences on the Young Adult

Edna Irwin tells us that all human beings are influenced individually by both nature and nurture. Nature comes via genetic endowment and physical, biological factors. Nurture is also offered via physiological, as well as emotional and psychological influences contributed from the immediate environment, such as the home and school. There is also a nurturing influence from the wider socio-cultural environment (3). Although each adolescent will have individual genetic factors influencing them, within each culture there will be shared physiological influences, some physical factors which will influence all of them, and within cultures and across cultures a shared wider socio-cultural environment. Some of the more immediate environmental factors will also be shared across cultures and will probably be similar in nature if different in detail.

The word *adolescent* comes from the Latin, *adolescere*, to grow. Irwin suggests that adolescence is seen to expand from fourteen to twenty-five in males and twelve to twenty-five in females (Howard Gruber and Jacques Vonèche 403). Laura Berk defines the stage as lasting from eleven years of age to 20 (6). Though booksellers and publishers differ in their definition of the age group, they have on average, determined the Young Adult genre to begin at fourteen and last until about eighteen, though the books are actually read from the age of eleven or twelve - especially by girls - and by many adults, with most sixteen to eighteen year-olds supplementing their reading, if they read books at all, with adult books. This period is distinct from puberty, which begins at around twelve. By the beginning of the perceived age group for Young Adult literature, the physiological

changes are well under way, and the young person has stopped being a child and is learning how to be an adult.

The term *adolescence* covers both puberty and young adulthood, therefore. I define the latter as being post-puberty, but still at a stage where psychological and some other physical changes are still taking place. The young adult is adult but not used to being an adult.

1.2. Puberty and Sexuality

Berk's chart of puberty milestones shows that physical puberty is complete on average by the age of 14.5 in girls and 15.5 in boys (194). Our young adult reader, then, (14-17) has fully functioning sexual organs, is quite used to menstruation, which begins at about 12.75 and ejaculation, beginning at about 13. Puberty is complete as the person becomes a young adult. Many other physical changes have taken place and still are happening to some extent. The young adult emerges from a period of rapid change and has to learn to handle their new status of adult.

A common physiological change, which occurs in all humans as they become adult, is in the pituitary gland, which controls the production of hormones. From as early as seven there is an increase in the female hormone oestrogen and in both sexes, from the age of eight an increase in the male sex hormone androgen. This increase escalates at the onset of puberty, as the now mature sex organs also manufacture these hormones. It is believed that this increased activity is caused by gonadotrophin, a hormone which is situated in the pituitary gland, but is under the control of the part of the brain known as the hypothalamus. The onset of all of this will vary from individual to individual (Irwin 21). However, perhaps this gives us an indication of when a reader becomes a Young Adult reader; it is not age related but depends upon when the young person has gone through this

physiological change. Sexually the adolescent has become an adult. They are inexperienced in using that sexuality.

Charlotte Bühler attributes the change in the adolescent's character to their growing sexuality (181-97). A tendency to become interested in sports, to become more aggressive, to become less interested in school work yet retain a thirst for knowledge appears in the young male at about the same time as he begins to masturbate regularly. At a similar age, or slightly earlier, the female becomes distracted, also losing interest in schoolwork and achievement in it. It is at this point that the adolescent goes through a period of what Bühler names "negativism" (186). Both genders show a disinclination to work until they reach sexual maturity and some stability is then found. At this stage they are interested in the finding a partner but lack the social means to look for one.

Lisa Crockett, Marcella Raffaelli & Irma Moilanen report that the majority of US adolescents experience intercourse by the age of 18. Sexuality, they maintain, is a form of social intercourse for the adolescent. It is an area of great newness and experimentation for the young adult. New sexuality is often handled badly, and twice in the sample texts we have examples of unplanned pregnancies - in Julia Bertagna's *The Opposite of Chocolate* and Jean Ure's *Just Sixteen*. Christine Nöstlinger's *Stundenplan* deals with the uncertainty that awakening sexuality brings. Anika wants to conform with her peers, and at times a feeling of lust almost overpowers her, but she holds back. Even Joanna Rowling's Harry Potter, whose story is told in seven volumes, does not escape rampant hormones and girl trouble, which feature in three of the stories. Harry in these stories belongs to the lower end of the age group.

One of the most controversial exposés of adolescent sexuality comes in Melvin Burgess' *Doing It*. Here we see the story of three young adult males who are becoming sexually active, with all the messy bits, and quite a few emotions. The text is honest and

explicit about what actually happens. Surprisingly, we don't usually get the graphic descriptions of what happens for the girls, though we do have plenty of teenage pregnancies. In Bertagna's *The Opposite of Chocolate*, Ure's *Just Sixteen* and Malorie Blackman's *Noughts and Crosses* we are given little information about the sexual act that leads to the pregnancies. Bertagna's text opens with Sapphire knowing she is pregnant. There are a few flashbacks to her relationship with the father, but most of the text deals with decisions about the pregnancy. Ure's story has the scenes which lead up to the act, but the sexual act itself is glossed over and more is made of the strong emotional feelings, and mainly before and after at that. Interestingly, Blackman also speeds us through the scene between Sephy and Callum in *Noughts and Crosses*, but does include a more detailed flashback in the third books of her trilogy, *Check Mate*. There does seem a reluctance to be explicit about the girls' experience. In a recent article in *Mslexia*, Blackman admits that she changed a much more explicit text to a less detailed one. The original prose said:

And then he's kissed her like he was a drowning man and she was his oxygen. Sephy didn't have to fight to remember the way his body moved over hers, his legs parting hers. She relived the feel of his erection between her legs, that feeling of being scared and exhilarated alive. (26-27)

The final draft leaves out the mention of the erection. Blackman admits (para 4) "I took the bits about the erection and the legs out only because they were too *Penthouse*."

Heidi Hasenmüller's *Gute Nacht Zuckerpüppchen* gives us fairly explicit scenes. However, they are more about the terror of being abused by a member of the family than about the first fumbling attempts at love-making or the more frequent but unsatisfying couplings which so often make up the adolescent experience. Surprisingly, perhaps, the Young Adult novel does not always preach "safe sex". It often romanticizes sex. Even

Burgess' *Doing It*, with all its explicitness, shows no outcome of unprotected sex, and although condoms are mentioned, the reason for them is not stressed. In some Young Adult books we do see the outcomes of not practising safe sex. Henning Mankell's *Das Rätsel des Feuers* deals with an African family coping with Aids. Seventeen-year old Rosa has been promiscuous in an attempt to be loved and to belong. Her family has to watch her die. Mankell shows us the consequences. He does not moralise about them.

Natascha, the main character in Anatol Feid's *Trotzdem Habe Ich Meine Träume*, is also HIV+. Ironically, she most likely caught the virus not from unprotected sex itself, but through sharing a needle with another drug addict. However, unprotected sex and fear of what it might bring features largely in the background. In fact, Natascha did use condoms when she was working, but this is not emphasized. This book gives us a realistic view of a sexually active girl. In an earlier work, Louise Lawrence's *The Earth Witch*, sexuality is described less concretely. Owen is seduced by Bronwen Davis who seems to get younger as the seasons move towards summer. It is not at all explicit and the seduction is almost more of a psychological one. There is an implication that Bronwen may be some sort of witch and it may all have been in Owen's imagination.

Peace Child does not contain the detailed descriptions of Burgess' novel, nor is the sexuality as mysterious as in Lawrence's book. We only know definitely that Marijam and Gabrizan were sexually active when we find Marijam pregnant. All we have before that is:

Marijam suddenly felt uneasy. Yet tingles of excitement ran up and down her body. Gabrizan touched her face gently.

"You're so beautiful," he said. Then he laughed suddenly.

"Come on," he said. "We'd better get back. Being outside for the first time is too much of a shock."

But Marijam knew they would be back. Oh yes they would! Outside was definitely good! (26-27)

Kaleem does have encounters with rampant hormones, though has little time to do anything about them. *Peace Child's* sequel has some explicit scenes. Marijam and Gabrizan believe they are protected by the Stopes programme. There is no fear, either, of sexually-transmitted disease, as there is no disease at all on Terrestra. We have the impression that Charlek, Kaleem's prison officer, is sexually active, a little older than Kaleem and quite experienced. He has that side of his life under control. He accepts without a second thought the Black Tulpen, on Zandra a token from the female to the male, signifying a sexual interest.

"Have I got news for you, my friend?" said Charlek, sitting back in his chair and licking his lips. "I received one magnificent assignment of black Tulpen today."

"Which one?" asked Kaleem. He knew that Charlek had been fantasizing about three different girls.

"Zadie, you know, the one with the long dark hair and the mysterious eyes," replied Charlek. (343)

Charlek is not perturbed by the incident. He is just looking forward to a pleasant social occasion. He seems as in control of his sexuality. He is similar to Andrea in Price's *A Sterkarm Kiss*. She has come to terms with her sexuality and is confident in it. Her problems are in other areas.

1.3. Other Physical Changes

In adolescence, the brain goes through the greatest changes that it ever makes during the life span of a human being. It grows physically, and grows new abilities in new areas. This means that the adolescent teenager is facing rapid changes.

Nicola Morgan has collated some of the findings of research about the brain and produced a readable book for teenagers in *Blame My Brain*. The information Morgan gives us about the developing adolescent brain is interesting and explains much about adolescent behaviour and thinking. Neuroscientists, she tells us, claim that the brain develops from back to front. The area sometimes named that of "sober second thought" is the last to develop in the young person. The frontal cortex, the part of the brain that controls logic and decision-making and complex thinking, is at a crucial stage of its development in the young adult. There is a major increase in neurons - brain cells - in the frontal cortex just before puberty. At this stage, also, far too many synapses - the tiny gaps which exist across which electrical currents cross - grow and have to be cut back. The cutting back and pruning takes place in adolescence – a little later than the time of most hormonal change – and the time at which the child reader becomes a young adult reader. By the age of 17 - the higher end of the young adult age range - the brain has an adult level of synapses. During normal adolescence, 15% of the "grey matter", the outer layer of the brain, is lost. In late adolescence and early adulthood, the axon, the tail-like end of the neuron, is built up and made stronger. Despite the loss of 15% of the neurons, the cortex of the brain develops in thickness by 20%. As the brain goes through these changes, there is little space left for sensible behaviour. Dr Jay Giedd, an American scientist, Morgan informs us, has completed research which involved the scanning of the human brain. He has found that teenagers do indeed go through a process of "pruning" which leads to a mental

restructuring which lasts until about the age of 20. The neural "seateurs" work flat out on a brain which is further confused by a flood of sex hormones. The confusion in the brain caused by all of this activity leads to confusion in the young person's thinking processes, often leading to behaviour which to mature adults may not appear sensible.

Professor Robert F. McGivern of San Diego University claims that an effect of this is that adolescents find it harder to process basic information, making them socially and emotionally clumsy. Morgan describes experiments which have shown that when making judgments, adolescents tend not to use the frontal cortex, but the amygdale, - which is already fully developed at birth, and which is linked to gut reaction and raw emotion (Morgan 30). So there is a tendency for young adults to misread facial expressions, other body language, and entire situations. The part of the brain which categorises and organises is not fully installed and, robbed of the ability to make sense of things in a logical way, the young person resorts to emotions. This in turn leads to chaotic, despairing and impulsive behaviour.

Morgan further informs us that the right ventral stratum is less active in teenagers than in other children and in adults. Teenagers often therefore need much more stimulation than an adult or child to get a sense of pleasure or reward, which naturally leads to more pleasure-seeking behaviour. This, coupled with the diminished reasoning power, also caused, as we have seen above, by the way the teenage brain develops, leads to the young adult indulging in pleasure-seeking activities, without regard to risk, often because they "just felt like it". The brain produces dopamine, which triggers the desire for pleasure and can increase related risk-taking. Food, sex, alcohol and drugs further increase dopamine levels. These are an important part of life for the young adult. This produces an extremely volatile mix and we may wonder how anyone ever survives adolescence - the first time round, as an adolescent and then again when one watches it all as a parent.

1.4. Risk-taking

Morgan further suggests that with the constant need for more and more pleasure and because of a diminished sense of danger caused by these changes in the brain, the adolescent often takes risks. They often act on impulse rather than reasoning, and a type of unconsidered bravery can seem attractive. Drug-taking can be a form of risk-taking. Risk-taking itself can be a form of escape, a way of attaining a high, just as much as drug-taking. We speak of “joy-riders” who get intense pleasure out of trying to manipulate a death-causing machine over which they have no proper control.

We therefore might expect to see the characters in Young Adult Novels taking risks. Olivier in Olivier Adam’s *On Ira Voir la Mer* is certainly very daring. He is actually a joy-rider and he and Lorette experiment with many mind-altering substances.

In looking through the sample of Young Adult novels studied, it is actually difficult to find a story where the main character does not take a risk. Of course, some risks are riskier than others and there are different types of risks. Risks can be taken on a personal level. Zoe risks changing her understanding of her own life by unearthing details about her grandmother in Hazel Edwards’ *Fake ID*. Erika sets off alone in search of her sister, putting herself in the path of some of the dangers her sister has faced, in Nöstlinger’s *Die Ilse ist Weg*. Mariana in Mariana Afonso’s text without a second thought, starts a newspaper for the youth holiday camp she attends and also arranges a party, knowing that she is laying herself open to criticism. Asperger’s Syndrome sufferer Christopher in Mark Haddon’s *The Curious Incident of the Dog in the Night-Time* merely travels to London to try to find his mother. That may not seem beyond the normal capabilities of a fifteen year-old, but for someone like Christopher it most certainly is. Also, he risks emotional rejection by his mother

Risks from real life are given to us in two of the Holocaust accounts. Irene Gut Opdyke recounts the story of hiding twelve Jewish people in the basement of a Nazi officer's villa. She actually worked for the officer. She was a very young woman at the time. In Johanna Reiss' *Und im Fenster der Himmel*, the two Jewish sisters have no choice but to take risks. They are constantly at risk, just because of who they are. They become teenagers and older teenagers through the course of the story and actually rebel against their confinement, putting their own lives even more at risk, as well as the lives of others.

Jimmy, in Catherine Forde's *Fat Boy Swim*, takes the gentler risk of speaking to Ellie, who later becomes his girlfriend. He takes a slightly bigger risk in admitting he is the talented cook. The swimming lessons are a real challenge, and the biggest challenge of all for him is finding out the truth about his parents.

Sometimes risks are more daring, and include considerable bravery, as when Robin dresses as a young man and joins the Knights Templar in Wolfgang Hohlborn's *Die Templerin*. Andrea risks travel through the unpredictable Time Tube in order to be reunited with her lover from a different age in Susan Price's *A Sterkarm Kiss*. Jay, in Susan Gates' *Dusk* really puts himself in danger in his attempt to keep Dusk away from the scientist who created her. There will be quite severe consequences if he is caught. In Pau Joan Hernandez's *El Búho y la Horca*, a young police officer and a young journalist, both female, do some brave investigating about the work of two underground gangs which are making people disappear from the streets of Barcelona.

We are almost in the realms of superheroes in the cases of Takeo in Lian Hearn's *Across the Nightingale Floor*, and Chamus in Oisín McCann's *The Gods and Their Machines*. These two male protagonists are left without any mentor to go through considerable danger to bring their world back to a point of harmony.

The risk-taking male heroes in Ursula Le Guin's *A Wizard of Earthsea* and Rowling's Harry Potter, particularly in the latest three books, *Goblet of Fire*, *Order of the Phoenix*, and *Half-blood Prince*, almost become epic heroes. As Harry's story progresses through Rowling's books we become aware that more and more, he is being left without any guide. Phoenix in Alan Gibbons' *Vampyr League* and *Shadow of the Minotaur* loses his mentor right at the beginning of both stories. His father, who at first appears to be even more of a computer expert than Phoenix himself, is actually unable to help. Phoenix is trapped within a computer game, doing battle for the sake of all the other people who might come into contact with the games, with creatures remarkably similar to some from mythologies with which we are quite familiar. The four main characters in David Lazano Garbala's *Donde Surgen las Sombras* take similar risks to Gibbons' Phoenix, but they have to operate in a physical world as well as being surrounded and manipulated by efficient information technology.

Perhaps some of the greatest risks of all are taken in Alfredo Gomez Cerda's *Noche de Alacranes* when Catalina joins the desperados in the mountains, then rescues her lover, Emilio, from them. She then has to flee to France from Franco's guards. Perhaps her bravest act is facing Emilio after many years have gone by.

Gabrizan in *Peace Child* is a risk-taker. Even before we know his true identity and how he came to be on Terrestra, we see him being quite bold, going outside so very soon after the poison cloud has shifted. Later, we realise that this was an even greater risk than we had at first thought. He had come from his home planet to a hostile one which had a serious physical problem.

Marijam becomes involved in his risk-taking then. Later, she takes her own risk. She looks at Hidden Information. She leaves the Normal Zones and enters the unknown Z Zone. That turns out to be a wise choice. Perhaps the even bigger risk is her return to the

Normal Zones where she will not have the support that she had in the Z Zone. She then leads a reclusive life, as a single mother, bringing up a slightly strange-looking child.

1.5. Changing Sleep Patterns

Morgan suggests that perhaps because of all the growth activity and perhaps especially because of all the changes in the brain, the adolescent needs more sleep. They need about nine and a quarter hours within every twenty-four hour period. In addition, melatonin, the chemical which prepares us for sleep, is produced much later in the evening in the adolescent. These two facts lead to the young adult not being able to get up in the morning and seeming to be asleep for half the day. Sometimes, also, the adolescent misses out on REM sleep, rapid eye movement sleep. This type of sleep is the deepest sleep and is the time when we dream. REM sleep is particularly important for learning and memory. Lack of REM sleep leads to anxiety, depression, poor immunity, accidents, poor judgment, poor memory, hypersexuality and slower reactions. (58-61)

Sleep – or lack of it - is quite a common feature in some of the novels set in the present day. We meet many characters who stay up late at night and who cannot get up in the morning, or are very irritable if they are made to get up early or at normal adult time. We see this in the works of Judy Blume, Kate Cann, Douglas Coupland, Hazel Edwards, Monika Feth, Catherine Forde, Cathy Hopkins, Christine Nöstlinger, Tabitha Suzuma and Judy Waite. It is not seen so much in works set in other times and places. However, in *Peace Child*, we do see Kaleem staying up late at night sometimes because he is trying to find out more about the world.

1.6. Psychological Changes

Jean Piaget is perhaps the most well-known investigator of cognitive development in children. Our young adult is just at the end of his "formal operations" period, the period of development in which the child begins to think logically. Howard Grueber and Jacques Vonèche report that Piaget acknowledges that the development of "formal structures" is linked to physical maturation of cerebral structures (435). At this stage young adults are open to contradictions and at the end of this period almost expect them. They begin to make hypotheses. The adolescent begins to extend his or her thought from the actual towards the potential. They are no longer convinced that everything is exactly as it appears. Piaget pinpoints a second stage of adolescence beyond Irwin's period of rapid hormonal change. This occurs between the ages of fifteen and eighteen, when the young person is introduced into adult society (Grueber and Vonèche 435). This age corresponds quite well to the book trade's averagely perceived age of the Young Adult, though other age groups do read these books.

Bärbel Inhelder's and Jean Piaget's adolescents are able to analyze their own thinking and they are able to construct theories. Their theories are, in fact, often oversimple and often contain little originality, perhaps because they are only just gaining the ability to construct theories. It is their ownership of the theory which is important. They like to take control. We must furnish them with texts which they can control. This may explain the popularity of computer games, which are always interactive, and also of Fantasy where the adolescent is able to give their own meaning to the many symbols embedded within the texts.

All of the texts within the sample have an unanswered question at the end or a question to which there are several answers. In *Peace Child*, we are not sure whether

something supernatural has happened or whether everything has happened by chance and that Kaleem's strange dreams have been caused by seeing things in his early life which he has now forgotten.

CHAPTER TWO

How Education and the Publishing Industry Define and Use Young Adult Novels

2.1. Education

There has recently been a great deal of interest in the teenage reader in educational and academic circles. Two conferences have resulted from this - Teenage Kicks at Goodenough College in London March 2004 and Turning Point at Nottingham Trent University in November 2004. Teenage Kicks asked the question about whether teenage novels should: help teenagers confront contemporary personal problems, from divorce to drugs, and act as surrogate agony aunts; help young people to come to terms with current social issues, such as racism and war, and help them develop as responsible citizens; be an escape from the world; be entertaining; help the young develop good reading habits.

The question was also asked about whether there was indeed such a thing as teenage fiction, or should teenagers be encouraged to “enter the world of literature with no instrumental expectations or extraneous outcomes other than the joy of reading a great book.” There was much lively debate, though no real conclusions were drawn. The genre was still emerging then, and is still now. The same questions can, in any case, probably be asked about all literature.

Adolescents study literature in schools. The reading and analysis of novels is often part of the English curriculum.¹ Students are also expected to be able to communicate effectively in their native tongue in spoken and written language. Study of literature helps to build this type of literacy. There is a dilemma, however. A novel is a work of art. It is not conceived as a tool. Yet children and young adults are taught to appreciate works of art

¹ Not all of the case-study novels here are written in English. The study of novels is also part of the German, French, Dutch, Spanish curriculum in the countries which speak those languages.

and learn by them. Students read or dissect books in classes from kindergarten up to university. That sometimes kills the enjoyment of the piece of fiction. Yet in doing so, they learn to appreciate the form and recognise its canon. We also expect them to learn about life from what they read. This happens more spontaneously in the adult world. In a study surveying teachers of how Young Adult Literature is used in the curriculum, Louel Gibbons, Jennifer Dial and Joyce Stallworth suggest that the consensus of opinion amongst High School teachers refutes the idea that that Young Adult Literature lacks sophistication and literary merit (55). Young Adult Literature relates to the students' interests (56) and can help struggling, reluctant readers build literacy skills (57).

Bernard Ashley (Powling et al. *Meetings with the Minister*) points out that books are used in schools:

For the teaching of reading

For checks on understanding through comprehension exercises

For the teaching of grammar and English usage

As models for children's own writing

To provide supportive evidence in other subjects, e.g. History, Science.

For the teaching of English literature as bonuses in personal growth, e.g. 'not being the only one' (PSHE)

And 'understanding others' (citizenship)

Furthermore, books are used in a fragmentary way, so any pleasure to be had in reading them has often disappeared (4).

Our young adults have experienced eight years of this in school by the time they face our novel. Has the school system destroyed for them the book as art form?

Educationalists recognise that many adolescents do not reach the stage of reading for pleasure. Reading remains a chore, a necessity. This is borne out by the work of Shirley Brice Heath. She established that children exposed to books from an early age, perhaps living in homes with books lining every wall, tend to have no problem getting beyond merely decoding marks on paper. Teachers around the world desperately seek

books to allow their learners to go beyond the marks on the page and the sounds in their heads to the film which they watch in their imagination ... so that they may want to read even more. A benign circle is beginning to emerge.

Jill Adams and John Bushman suggest that young people lose the excitement in reading around the age of 13 (26). At the same age they start performing less well in standardised tests. They also point out that there are many excellent texts written for young adults. There is an ultimate goal of producing lifelong readers, not just people who can pass standard tests. Boys in particular are not reading fiction after about the age of 12. If they do read, they tend to read Non-fiction. Rather than read at all, many of them in their leisure time play computer games, surf the net, listen to music, watch TV, hang out with friends or take part in sport. Many books seem to be written for girls. Even those books with a male protagonist are read more eagerly by girls than by boys, for so often these are books about relationships and strong feelings. Male adolescents seek another type of story. There are now several male writers attempting to appeal to boys - Alan Gibbons, Anthony Horowitz, Bali Rai and Darren Shan. Gibbons says he has “consciously set out to write boy-friendly books at a time when boys' reading was in free-fall. It is now a very exciting field, and ... there are a large number of boys who are interested in reading fiction.”

(Bookseller February 2005 34)

Young Adult literature itself, therefore, may be introduced as a way of getting teenagers to read, so that they may eventually read other material. Some educationalists, however, see Young Adult literature as something worth reading in its own right. It is a form of literature. Joyce Stallworth reports that:

Advocates of the genre sometimes promote young adult novels as a bridge to reading the classics, but the genre merits a prominent place in the curriculum in its own right. Today's young adult literature is sophisticated,

complex, and powerful. It deserves to be part of the literary tradition in middle and high schools. (61)

Peace Child could be scrutinized according to one or more literary theories. In that it is, by nature, a text and a novel, it may be deconstructed to the point of finding its unique qualities; its story may be traced, we may look at the way it uses language and we can decide to what extent it matches other works in its genre. It too could become a text used in education.

Those of us who have contact with young people may recognise a potential problem about literature aimed at the Young Adult receiving approval from the authorities. We want young people to read more. This then makes the novel as far as the young person is concerned something which belongs to the establishment. To really get their attention, it must be something which is different and goes beyond the establishment or questions it. We then adapt those criteria and impose them on the novels. Education then comes along and institutionalises even this. It seems good for young people to question the world. Therefore, schools seek out texts which make young people think and ask them to think about them.

Adults often stand between the book and the young adult reader, almost as much as they do for the child reader and certainly more than they do for the adult reader. Teri Lesesne reports censorship in many books, – recently and in the past (Lesesne 149). These include John Steinbeck's *Of Mice and Men* and Jerome David Salinger's *The Catcher in the Rye*. These two are now used as GCSE and A-level texts in the UK, for International Baccalaureate and IGCSE throughout Europe. More recent concerns have been about *Doing It* (Burgess), and the Harry Potter books in certain parts of the USA (Rowling). A library in Kansas canceled a reading of the books due to complaints about their magical

content, while in Jacksonville, Fla., children were required to present parental permission slips to read Potter books at the school libraries (AP Dispath).

Though Young People do have considerable buying power and enough independence to make their own choices about what they read, there are many other demands on their money – clothes, music, social food, going out, computer games, magazines, stationery alcohol and even drugs. They may not buy books themselves and adults may often buy books for them. Those adults will be involved in the choice, and are certainly very involved when it comes to what appears in a school library or on recommended reading lists. Many schools list books recommended to young people and their parents. For example, the German Gymnasium (Grammar School) in Tegernse lists books which parents concerned about drug and tobacco addiction could ask their children to read (Literaturliste).

Adams and Bushman recommend adopting a thematic approach to getting young adults to read. Suggested themes are “ ‘Identity’, ‘nonconformity’, ‘friendship’, ‘decisions’, ‘courage’, ‘teen pressures’ and ‘the possible/impossible’ ” (sic) (27). These themes are very similar to those used in Appendix B ii. The students are then given book lists for the themes in which they are interested. There is a perception also amongst authors of Young Adult fiction that they should inform as well as entertain. For example, a group of Second World War novels have attempted to show the reader the enemy in Michael Morpurgo's *Friend or Foe*, James Riordan's *The Prisoner*, David Rees' *The Missing German* and Bette Greene's *Summer of My German Soldier*.

Young Adult novels cover topics which interest Young Adults because they are living with those matters now and are therefore deemed useful to educationalists also. Burgess covers sex, Terri Paddock drugs, Kathy Stinson identity, and Blume peer pressure. *Peace Child* includes explicit descriptions of pregnancy:

She could feel the baby moving almost all of the time now. What before had seemed a neat trick, a sweet moment, now became an annoyance. The outline of the foot appearing on the belly now meant a kick in the stomach, heartburn or an uncomfortable feeling under the ribs.

She found it difficult to eat. There was no room for her food. The baby was taking up all of the space inside.

She moved less, and when she did move she felt heavy and ugly.

I'm glad he went, she told herself. I'm glad he can't see me like this.

"The head is engaged," said the old woman. "The baby will be here soon."

(188)

Later, there are equally explicit scenes about the actual birth :

Suddenly there was a sharp pain in the small of her back. She dropped the duster and held her breath, trying to count the pain away.

Something warm trickled from the space between her legs. She saw the blood dripping to the floor. A gush of water, warm and steaming, which she could not control splashed around her feet. Then came the second pain.

The old woman smiled.

"Good," she said. "It is time." (192)

Some information is given also about postnatal depression:

The Mother looked at her child. She couldn't love him. She enjoyed feeding him, but that was all. It was Saratina who patted him afterwards, and cooed

at him and made the funny grunting noise, which were her only words and which he seemed to love.

All the Mother could see was blackness. He was a parasite, feeding off her, taking away her life. He had forced her to live here, to abandon the life where everything was right, where everything should have been wonderful.

(270)

Bigger themes are also included in Young Adult novels— what is life about in Meg Rosoff's *Just in Case*, how does society function in Theresa Beckman's *Kinder der Muttererde*, and how can we deal with the problems around us, in Hervé Jaouen's *Mamie Mémoire*. Perhaps *Peace Child* may also help the young adult look at the way society functions, in its presentation of a way of life without contact with others and which includes “switch-off” – compulsory euthanasia – which is understated in this novel.

Jennifer Hubert explains bibliotherapy to us as a precise way of using Young Adult Literature to educate (70-71). There are three parts to this: identification, catharsis and insight. Young people read books and find similarities between themselves and the characters in the book. They then identify with the characters and have empathy for them. There is then catharsis as they discuss their emotional reaction to the text, and express that verbally, in group discussions, individually in journal entries or by presenting the story in another format - a poem, a film, an art display or a short sketch. The presentation of content in another form, then, provides both the young person and the educator with more insight into the original situation. The artifact has now completely become a tool for education.

Margaret Meek recognises how the books that children read influence and are influenced by their picture of the world. Meek has spent a life time studying children's

reading. She understands how children's world view can be formed or altered from the texts they read. Reading at any age can help us form a world view or adapt the one we have already. Text, then, may offer an educational experience.

Peace Child readers may, as Meek suggests, use the text to help them make sense of the world. Science Fiction texts offering alternative forms of society are particularly good for this, as they offer an objectification. Alternative societies exist in the work of Beckman, Alain Grenier, Charlotte Kerner and Oisín McCann. Readers of *Peace Child* may turn back and look at society in the 21st Century. Perhaps this century too, may have something like Hidden Information – knowledge which is kept from us for our own good. We could even have Golden Knowledge which is kept from us by our inability to understand. A young reader may wish to question our attitude towards perfect health at any cost, for example. This story also shows some human behaviour: conflicts between the generations when Kaleem wants to know more about his background and Marijam will not tell him, examples of people falling in love and / or lust, xenophobic reaction to otherness, and fluctuating self-esteem. Young readers can compare their experience with what is portrayed here.

Jürgen Habermas acknowledges the importance of text in contributing to our world-picture, but also how its meaning is partly shaped by the view we already hold. Text often contains argument, explicit or implicit and this can question the world-view held by readers. After reading, they may adjust their world-view. Of course, all experience may alter a world view, but texts, in particular stories, can act as a short-cut to experience. Habermas also talks of the forming of concepts of the normative and the sacred which progresses through our contact with language, both written and spoken. Language helps to universalise, particularise and define our own identity.

Fantasy, Science Fiction and Science Fantasy create a particular symbolic language for young adults who are trying to recreate the world. The creation of these other worlds allows them some objectivity and provides a safe space in which to explore some social theories. Brian Atterby tells us that:

The delight of fantasy is not in disordering, but reordering reality. It reinforces our awareness of what is by showing us what might be, and uses the imaginary laws of the created world to postulate hidden principles on which our own might be organized. (143)

The Fantasy story invites the reader to take a look at his or her own world, to see it differently and perhaps more truthfully. Beckman's *Kinder der Mutter Erde*, translated from Dutch, was originally written in 1984. It straddles Fantasy and Science Fiction, and is set in an imagined world after World War III, which was a disaster ecologically and changed the face of the earth. *Peace Child* contains a similar mix of Science Fiction and Fantasy. Kaleem lives in society which is technologically advanced and which includes super computers, space travel, teletransportation, full health and intelligent furniture. Fantasy elements come in the form of Kaleem's strange dreams and the matter of the Babel prophecy.

Le Guin's *A Wizard of Earthsea* allows the reader to explore the assumption of responsibility. Sparrowhawk has to take responsibility for his mistakes, caused through his pride, and set the world right on his own. Lawrence's *The Earth Witch* objectifies seduction by tying it up with ancient beliefs.

In fantasy stories we can see a little more clearly how a society behaves because the setting is different from our own. Sometimes, even the setting itself is interesting, because it offers an alternative way of looking at the world. Hearn's *Across Nightingale*

Floor takes us to a setting which resembles historical Japan, but which has an overlay of supernatural activity as well. The inclusion of supernatural elements makes us look for miracles. What of our world might seem supernatural to these people? The main character of Price's *A Sterkarm Kiss* is of our world. She is a young independent woman, with some concerns about the organisation for which she works. She is passionate about a member of the Sterkarm tribe, and travels through the Time Tube – a huge fantasy element – to another version of the world in which she met him – and finds him to be a different person from the one she knew. There is a suggestion that environmental factors are important in shaping people to be what they are. Andrea takes it in her stride. There is also a suggested maturity which is attainable for the young adult. Blackman's society in *Knife Edge* is different from ours, though it is one which we do not find difficult to imagine. It is the reversal of something which has existed in our time. Blacks and whites live in a society which practices apartheid. The blacks, however, are the ruling class. White Callum is the father of black Sephy's child.

Sometimes the symbols are very clear. In the Harry Potter books, even the names seem to be symbolic. Potter is going to flee from or cheat death in facing his arch-enemy (Voldemort – French “vol de mort” - flight or theft of or from death). Harry will certainly have his work cut out. He is an ordinary sort of person who just “potters” around. Snape, the apparent embodiment of all evil, behaves like a sniper and has the cunning of a snake, a popular symbol of evil. Of course Lupus is a werewolf. Käthe Recheis' *Wolfsaga* also offers many symbols. Within a story about a pack of brave wolves, we find symbols of nature's exploitation by man, mankind saved by the meek, the Third Reich, the Holocaust, Communism and Christianity.

Science Fiction like Fantasy constructs an alternative world for the reader. Luke Slater also defines some sub-genres for us. In these we find Jamila Gavin's *The*

Wormholers as an example of "The Unknown Frontier". Here the reaction of the voyagers to the new setting is more important than their personal lives. Good "hard" Science Fiction, according to Slater "uses scientific concepts to explore contemporary and universal social and humanistic themes through stories about involving (sic) characters." (3).

Dystopias often exist in Science Fiction literature. Kim Reynolds's defines dystopia:

Dystopian fiction holds up the mirror to culture to reveal what we most fear: it takes out present dreams and aspirations and subjects them to scrutiny to reveal their faults, their petty egocentric dimensions, and their consequences for aspects of life overlooked by those in power who propose to implement their grand designs. (5)

A well-known example of a dystopian story is Aldous Huxley's *Brave New World*. Kaleem's world in *Peace Child* has some similar elements. That the Z Zone exists is almost as horrific as the presence of Huxley's social groupings. Terrestra's society is manipulated through how knowledge is distributed as Huxley's world is manipulated through class conditioning.

Post-apocalyptic situations sometimes occur in Young Adult novels. Louise Lawrence's *Children of the Dust* deals with a nuclear war and a post-nuclear society. It contains technical details of how people survived in underground bunkers. Yet it also depicts the struggle of a group of young adults who want to find out the truth about their circumstances. They go back up to the surface and find that it is now clear. This gives the young adult an alternative world and it is a satisfying one for them: the adults were wrong and the young adults were right. In addition, we can examine social interaction in the life in the bunker. Beckman's *Kinder der Muttererde* as well as being a Fantasy is a post-

apocalypse story and is in fact more strongly about a different social order than it is about the destruction which World War III causes. Values which are really different from those of the 20th and 21st centuries are presented to the reader. The text then questions the role of men in such a society where women are in charge and portrays a new tension which grows out of this situation.

Science and an alternative reality mix in McGann's *The Gods and Their Machines* as an objective background to portray the negative consequences of war, to allow the young adult to explore the possibility of people from different cultures being able to come to an understanding. It also provides the framework for Chamus' act of absolute bravery, which makes him a superhero, saving the worlds of all three sides of the war from total destruction. Science, magic and alternative reality mix in Philip Pullman's *His Dark Materials*² trilogy. They are woven together successfully and make the three books a very good read. Yet the books are really about young people taking on the world. Lyra and Will really are left alone. God is as good as dead, the Church is corrupt, the trustworthy adults have all gone, and they even have to leave their daemons behind to win their fight against evil. The children grow up. Their daemons stop changing.

Young Adult Literature, then, is used by those involved in the education of young people as a tool for showing their charges the world and for enhancing literacy skills. That expectation enhances its ability to exist – it will be read, and much of its market exists in education.

2.2. The Publishing Industry

The concept "Young Adult Literature" has been with us since as early as the 1930s, the time when teenagers began to be recognised as separate from children. At the same time, YALSA,

² *Amber Spyglass; Northern Lights; Subtle Knife.*

the Young Adult Library Series Association, started to keep lists of titles suitable for people between the ages of twelve and eighteen. Today, on the YALSA page of the *American Libraries Website*, lists going back to 1957 may be accessed. However, these were originally to inform professionals involved in the education of young adults, and the term “Young Adult” was used by neither young adults themselves nor the industries which produced the books and conveyed them to their readers.

Works which might deserve the description Young Adult did exist before the beginning of the 21st Century. One of the earliest written specifically for the age group defined by YALSA was Louisa May Alcott’s *Little Women*, written in 1868. The novels produced by L. M. Montgomery in 1908-1910 are similar to Alcott’s work and also are written for the same age group. In the 1960s and 1970s Blume and Nöstlinger started producing books which were slightly controversial in their time and were aimed at thirteen to fourteen-year-old girls. In bookshops, Blume’s works appeared with the children’s books and though within this category, were classified as being for the “older reader”. In Germany, the story is slightly different. The cataloguing system of most imprints and bookshops is much more precise, making it possible for those adults who select books for children to find exactly what they require. From books for emergent readers through to what we might now class as Young Adult there are many subdivisions which describe both reading level and content to guide the consumer. A general term “Jugendlich”, which interestingly literally means “youth” is used to describe books for any reader except the very youngest and actual adults. As Nöstlinger also writes for younger children, her works for teenagers were very precisely described even in the middle of the 20th Century as “für Jugendlichen ab 14 Jahren” – “for young people over fourteen”. The term is almost there in German. As more and more of the books similar to those written by Blume and Nöstlinger began to appear, in the 1980s bookshops gradually started including the

category Teen. Other European countries started following Britain and Germany and having a separate Teen category.

In the 1980s Fantasy written for the same age group began to appear. Maurice Saxby in *Give Them Wings: The Experience of Children's Literature* (125) attributes the strong activity in this area to the “complexities and uncertainties of life in the 1970s and 1980s.” In Australia Patricia Wrightson included traditional Aboriginal spiritual beliefs in modern fantasy stories.

Canada was slow even to start publishing for children, relying largely on works published in America and the UK to fill children's lists. However, in the 1990s, many Canadian Writers such as Budge Wilson, Sarah Ellis, W.D Valgardsen, Rick Book and Gillian Chan began to produce collections of short stories for teenagers. Still, however, both book publishing companies and booksellers did not use the term “Young Adult”. Fiction written for eleven to eighteen-year-olds was usually classified as “Teen”.

In 1999 the British bookshop chain Ottakar's took the decision to relabel their “Teen” section “Young Adult”. Exactly the same books appeared there as had been in the previous “Teen” section. This seems to be a marketing strategy aimed particularly at those young people aged over fourteen who do not like to be classified even as “teenagers”.

At the beginning of the 21st Century, writers, encouraged by the industry, began to produce fiction aimed directly at older teens. Alongside the books which show protagonists who look like young adults, and then Fantasy novels, came a mixture of novels dealing with “teen issues” – see Appendix Bi Real Life - and those which deal with “big issues” – see Appendix Bii. In addition come those works which push boundaries by being more explicit about themes already widely used and by introducing themes which have not been attempted before – see Appendix E.

As we move further into the 21st Century, the range offered to young adults becomes richer and more diverse. Publishers are tending to differentiate between “Teens”, aiming at ten to thirteen-year-olds, and Young Adults, who are over fourteen. Sometimes within the Young Adult range books are reshelfed and recatalogued from both adult and older children’s sections. In May 2007 there are moves to produce new covers for some works by Terry Pratchett and David Eddings and relabel them Young Adult. Within the sample in this study, those books labelled **Ara** and **Arb** in Appendix A, i.e. those chosen because the publishing industry has designated them to be Young Adult books, include some which were originally written for another market: Cormier, Fonatane, Goethe, Kordon, Lawrence, Naidoo, O Brien, Opdyke, Pullman (both series), Reiss, Richter, Riordan, Rowling, Salinger, Storm, Tolkein, and Wallace. Others are there because they have protagonists who resemble their reader: Bertagna, Black, Böll, Chbosky, Marchamalo, and Ojea. A third group definitely bring something new: Burgess, Cerdá, Hassenmüller, Jaouen, and Suzuma.

A whole industry and commercial system therefore ensure the physical presence of books. Retail outlets and publishers hold different opinions across and even within cultures of what is Young Adult fiction. Espacio Abierta of Spain, for instance, has produced series of books which it labels as “Young Adult”. This is not just the case of a retailer shelving them that way. Carmen Ojea’s *El Cordon de Oro*, for example, is written like a pseudo classic. There are some young protagonists and Stella, who appears right at the end of the story, is allowed to pursue her dreams. Fernando Claudín’s *El Embrujo de Chalbi* appears in the same series and is completely different. It tells of the trials that beset a group of older teenagers, abandoned by their guide in an African dessert. It is also a story about growth and relationships. The French publisher, Hachette, divides its Young Adult titles into Foreign Literature, Fantasy, Biography, Historical, Crime, Comedy, Adventure, Myth

and legend and Poetry. The books are colour-coded accordingly. Similarly, Harper Teen (USA) has a complete list of sub-genres: Adventure, Animals, Classics, For Girls, For Boys, Historical, Mystery, Non-fiction, Romance, School, Science Fiction and Fantasy, Spirituality, Sports, Thrillers and a very special Harper Tempest Series, which is made up of emotionally highly-charged romances. DTV Junior also classes its Young Adult books under different themes, using categories which Young Adults are very likely to appreciate more than the others noted above. We should note that these sub-genres do not match exactly from culture to culture, or even within a particular culture.

Most publishers, but not all, deem 14 to be the start of the Young Adult period. The Canadian Kid's Can Press, for instance, sets the boundary at 12+. Some publishers are quite vague. The Australian imprint Allen and Unwin merely talk about "upper teen". Spanish Algar Editorial starts this group off at 13, as does the Spanish Edebe. Edebe includes sub-genres, which are exactly the same as children's apart from also including "Romance". The American Delacorte refers just to "teen" and Harper Collins (USA) puts teen and Young Adult into the same category. Ediciones Everest (Spanish) has the unusual category 12-16, which cuts in two years earlier and ends a year earlier than most publishers. Many publishers, such as the German Rowohlt, only cater for children up to a maximum age of 14. Gerth Medien (also German) and Arena (German) start a Young Adult category at "over 12".

The French imprint, Pocket Jeunesse recognises that young adults frequently seek out books aimed at adults. It offers a Young Adult list which is made up of adult books which teachers, librarians, child psychologists and bookshops deem suitable for Young Adults.

Le lectorat "jeunes adultes" manque de repères pour faire son choix parmi une offre pléthorique. Faute de trouver des livres qui lui conviennent, il

risque fort de se détourner de la lecture. Cette nouvelle collection (vrai choix d'éditeur – partagé avec des experts: enseignants, librairies, pédopsychiatre, bibliothécaires) propose des titres dans la littérature générale adulte, et donne aussi à ce lectorat des repères pour mieux guider son choix.

(The readership "young adults" lacks resources for deciding amongst a plethora of choice. If they do not find books which suit them, there is the grave risk that they might be put off reading. This new collection (a real editor's choice, shared with experts: teachers, bookshops, educational psychiatrists, librarians) offers titles from general adult literature and also gives the readership the resources for making a better choice.) (Pocket Jeunesse)

Publishing houses are businesses and need to make profits. They regard the young adult as a particular type of consumer. Gerald Adams points out that advertisers see teenagers divided into two groups. "Tweens are the 9-14 year-olds who buy merchandise to look, dress and act like teenagers. Teens are the 15-20 year-olds who buy things to look, dress, and act and appear like adults" (1). A novel presents a copiable image of an adult to a teenager and may help them to look like an adult.

Bookshops in Canada and the US have shelved their Young Adult novels in an entirely different part of the shop since 2002. Borders, in the US, reports that their sales of Young Adult books have tripled in the past five years. There are more Young Adult books being produced, but moving them away from both children's and adults - making the adolescent really special, has been effective. (Bookseller: 32)

In general "teenagers" (13-19 year-olds and therefore including our nominal "young adult" group of 14-17-year-olds but not exclusively made up of them) spend 6% of their income on books. Yet in 2002 the teenage sector was the only one with sales growth. (Morgan 124). This suggests that someone is buying them. This probably includes several adults who have an interest in Young Adult culture - educationalists, psychologists, other writers and other workers in the publishing industry, - but also quite probably, and avidly so, those keen readers who happen to be young adults.

Several publishers are producing distinctive book covers for this age group. In addition, they have recognized that more than 90% of teenagers have mobile phones. The marketing company C390 runs text messaging and email marketing campaigns alongside conventional direct marketing. Hodder has used them for one of their books from their Bite imprint. Their first campaign was for a Young Adult Non-fiction book *Flirtology*. Now they also have a website - www.bookswithbite.co.uk, which, by February 2005 was a year old and had over 10,000 members.

Harper Tempest (part of Harper Teen, the US publisher) has a very varied list aimed at Young Adults and includes series named Adventure, Classics, For Girls, For Guys, Historical, Humour, Non-fiction, Romance, School, Sci-Fi and Fantasy, Spirituality and Sports. DTV Junior (German) has really acknowledged that a young adult may be looking for something a bit different, a little more exciting (DTV Junior). It has divided its Young Adult categories into: Abenteuerlust, (thirst for adventure), Fantasywelten (fantasy worlds), Freundenskreise (circles of friends), Geistesblitze (spooks), Herzklopfen (heart racing), Zeitsprünge (side steps – getting out of the box), Zukunftsmusik (music of the future – Science Fiction) and Zündstoff, (burning points).

Conglomerates also exist in the book-selling world. The large chains, which have prohibitive marketing policies, are rapidly squeezing the small independent out. They

obtain books from publishers at huge discounts, often passing a little of the discount on to the customer. Books are usually purchased centrally. If a book is not selected by one of these chain stores, it has little chance of exposure. Books are also sold in supermarkets. This leads to even larger discounts and therefore even smaller royalties to the author, but they do receive a lot of exposure. Currently, Young Adult books are rarely sold at supermarkets, with the exception of Harry Potter Books 5 (*Phoenix*) and 6 (*Half-blood Prince*) which become Young Adult books because of the age of the protagonists.

On-line bookshops such as Amazon also bring in strategies which change how the market works. Amazon, for example, helps to make the exposure of all books possible and counteracts to some extent the narrowing of choice caused by the industry's desire to sell only very commercial books. Often, a lesser known book will be linked to a best-seller because some customers have shown an interest in both. This widens readers' awareness and helps them to make different choices from those they might have made in the bookshop. Nevertheless commercial pressure on publishers and booksellers has led to an expectation of something that is extremely well written and has something new to offer, or which follows a tried and tested pattern. All of the books within the sample have at some point in their history been deemed to be commercially viable. Either they have a new edge or they conform to a well established convention.

The publishing and bookselling industries offer suggestions of what young adult books might be, rather than showing us exactly what they are. Clearly, they want young adults - usually, but not always, defined as between the ages of fourteen and seventeen - to buy books. In addition, "Young Adult" books are often read by children and adults. There is a potential consumer and there are actual products. The industries' suggestions add a third useful way of looking at the Young Adult novel along with that provided by education and implied by the nature of the young adult.

2.3. The Impact of Some Young Adult books

It is easy to understand why Le Guin's *Wizard of Earthsea* became a classic. It shows the growth of a young wizard. The magic is strong and also a little frightening and the language and literary style of the book shows a high level of craft. The novel has set a standard for modern works.

Pullman's *His Dark Materials* trilogy contains an extraordinarily intricate story, which is also a story of the growth of the two main protagonists. He creates a believable but totally different world. There is the conventional struggle of good against evil, but surprisingly, God is indifferent and the Church is corrupt. Haddon's *The Curious Incident of the Dog in the Night-Time* gives us a clear sense of what it must be like to think as an Asperger's Syndrome sufferer. Suzuma's *A Note of Madness* gives a similar insight into the mind of a Bipolar 2 sufferer. Kerner's *Blueprint Blaupause* also looks closely at the mind and emotions of a clone. The explicit nature of Burgess' treatment of adolescent male sexuality in *Doing it* initiated much debate within the press, and that very debate increased sales. Are the pregnancy, childbirth and breast-feeding scenes in *Peace Child* explicit enough and interesting enough to allow this novel to have that status?

The pain lasted a few seconds. Then the other pain would start. The dull ache in her womb, which minutes later would be relieved as a fresh spurt of blood trickled into the pad she wore between her legs.

Then she could relax. It made her feel sleepy as the small child sucked slowly at her breasts. Sometimes, she thought of when Gabrizan had touched her there. She had loved that too. Now, though, that seemed wrong.

These are for the baby, she thought. These were never meant for you.

The child patted her breasts as he fed. It felt right. (269-270)

We must also include Rowling's later texts (*Goblet of Fire; Order of the Phoenix; Half-blood Prince*) amongst those works for Young Adults which have caused considerable excitement. These texts are devoured by all sorts of readers, including the target group. Advertising has no doubt also had its impact. Sometimes expectation is raised and sometimes there is disappointment. Yet these texts offer the joy of reading to many who have not found it before. The Harry Potter stories are at once: school stories, teen issues novels (relationships, bullying, romance, identity, and making sense of the world), fantasy stories, adventure stories and mysteries. They are also comic, tragic and quirky at the same time. There are few people, then, whom they cannot please. *Peace Child* attempts some diversity. It contains information about Kaleem's and Marijam's schooling. There are details about relationships, bullying, romance, identity, and Kaleem certainly tries to make sense of the world. He has his adventure and there are two huge mysteries. However, is the mix as effective and will the story hold together as well for the reader?

There is also a group of works which are surprisingly not so well known. This may be because of a lack of exciting novelty that the books mentioned above have, or because they have not had a massive marketing campaign, or indeed both. For instance, Forde's *Fat Boy Swim* is an engaging story of Jimmy's growth towards finding out who he really is, and accepting his obesity, his ability to swim and his skill in cooking. Rachel Klein's *The Moth Diaries* gives us good insight into the mind of a highly imaginative, slightly too highly-strung young girl. Cerdá's *Noche de Alacranes* is a story set in two different historical periods. It gives us information about the aftermath of the Spanish Civil War and also brings us a satisfying romance. Jaouen's *Mamie Mémoire* gives an unusual insight into what it is like for a teenager living with a grandparent who has Alzheimer's. Amélie' Nothomb's *Antéchrista* is a strong psychological story of a young girl who is subtly bullied.

Mankell's *Das Rätsel des Feuers* deals with Aids, poverty in Africa and growing up.

Waite's *Forbidden* is the story of a young woman's escape from a religious cult.

Unusually it is written in the present tense and this combined with it being written in the

first person brings us very close to the main protagonist. Hearn's *Across the Nightingale*

Floor is a literary text. It is a well-told story, and gives two close viewpoints of young

people facing the same cares and challenges, albeit in a different context, as the

adolescents who may be reading the text. Beverley Naidoo's *The Other Side of Truth* gives

food for thought about the nature of truth, and suggests that the opposite of truth is another

truth. She does this through an exciting plot. Beckman's *Kinder der Mutter Erde* is

complex and shows us another possible form for society. Price's *A Sterkarm Kiss* takes a

brave look at the effects of 21st century interference in primitive societies. Blackman's

Knife Edge (2004) examines racism, apartheid and class differences. Hans Peter Richter's

Damals war es Friedrich helps us to understand a little how the Holocaust could have

happened. McGann's *The Gods and Their Machines* portrays a fantasy world without

having to give an exposition. The world is given to us through the words and actions of the

characters which people the story. It is also a story of growth and bravery.

There is then, within the selection, also a group of books which have made a brave attempt at being a little different.

Pullman's Sally Lockhart series³ brings an unusual main character – she is an unmarried Victorian single parent who actually works for her living and shares an apartment with two men. These books were reprinted after Pullman had so much success with his *His Dark Materials* series. They only had marginally more impact than they had when they were first published. Probably Pullman was a much more skilled writer by the time he completed the trilogy.

³ *Ruby in the Smoke; Shadow in the Plate; Tiger in the Well*

Lawrence's texts (1985, 1989) have bold themes. *Children of the Dust* represents a post-apocalyptic dystopia. *The Earth Witch* is full of mystery and latent sexuality. These books are now out of print and forgotten. It is difficult to pinpoint any difference between them and Le Guin's *A Wizard of Earthsea* in quality of content. It may be that Le Guin's text is more skillfully crafted.

The daring themes of drugs, physical and sexual abuse, and HIV, are introduced in Feid's *Trotzdem Habe Ich Meine Träume* and Hassenmüller's *Gute Nacht, Zuckerpüppchen*. Both texts seem to present a true story but use some fictional devices to make them more interesting for the reader. The stories are strong, though in both cases we do not get as close as we might to the main characters. Perhaps their experiences have been so traumatic that they keep something back from us.

Opdyke and Reiss bring us two more Holocaust stories. Opdyke's shows us a young woman who helped to rescue Jews and Reiss brings us the story of two Jewish sisters who were hidden from the Nazis. The ages and viewpoint of the girls involved make the texts suitable for young adults. The texts, however, are very similar to most other Holocaust accounts and lack the immediacy we find in Hans Richter's *Damals war es Friedrich*.

Michelle Magorion's account of family life for Elsie and her struggle against a bully in *A Spoonful of Jam*, and Mary Hoffman's *Stravaganza, City of Stars*, the story of the connection between two worlds - the one we know and a fantasy one- are both well-told stories which certainly entertain. They do not, however, do that extraordinarily well, even though the stories are unusual.

Gates' *Dusk* presents a disturbing scenario where a creature had been bred that is part human, part bird. Nature, manipulated by man, becomes to some hostile. We follow

most of the story from the point of view of a disaffected teenager who eventually helps Dusk. The text ought to have more impact and perhaps it is a little too short to allow the story to develop fully.

Olivier Adam's *On Ira Voir la Mer* and Paddock's *Come Clean* both push boundaries. Paddock's text introduces us to a world of drug abuse, false arrest and sexual abuse. Adam takes us into the world of the delinquent and humanizes him. Neither book has had a big impact. Possibly it is because neither book contains enough hope.

Jesus Marchamalo's *La Tienda de Palabras* is a text which contains much interesting word-play. It also has the two interesting ideas that words could be a commodity for which one could shop, and which could also be stolen. There is the clever twist that that main protagonist's girlfriend had tricked him into believing this. However, it is difficult to read and might only appeal to those people who really are interested in language and words. *Peace Child* similarly challenges our ability to read unusual texts:

"Well," he said, turning to where Kaleem and Kyli and the other ten people were sitting, "jury partners, what you must now deliberate is this: not whether the blamed was wrong, that he has given to, but whether he had ground enough to do as he did. And if he didn't have ground enough, whether he needs to be reinstructed in how to weigh up how to make conclusions."

The judge stood up.

"All rise," said the write-it-down.

Every one in the room stood up as the judge walked out.

"This will be a long session," whispered Kyli. "And we must all be of an understanding." (238)

Although this third group of books has failed to appeal to the public as much as the industry would want them to, we can see that they have attempted to do something a little different and we can understand why publishers have been willing to take a chance on these works.

All of the other books in the sample seem quite plain in contrast to these, but are nevertheless following a formula acceptable to the industry. They portray adolescents facing the issues we might expect, but tend to be less serious and could be labeled “Chicklet-lit books”. Characteristically, they are light-hearted, have female protagonists who are concerned about make-up, boys, and their appearance. However, as most Young Adult books are cross-genre – see Chapter 3 - “Chicklet-lit books” can often seem more serious than their adult equivalent. These include the works by Malika Ferdjoukh, Cathy Hopkins, Jordi Sierra I Farba (*Las Fans*) and Annie Jay.

We may conclude, then, that there is some confusion about the profile of a young adult in the book-producing industry. The exact age range is uncertain. However, a very commercial industry has defined the young adult, and has a clear picture of that reader’s life-style and aspirations. All books have to excel either in their novelty or in their adherence to a tried and tested pattern.

CHAPTER THREE

How These Definitions Produce a Set of Useful Characteristics

3.1. Characteristics of the Young Adult Novel

Over 110 books have been consulted in this case study in the pursuit of a definition of the Young Adult novel. Appendix A shows how those novels were chosen. Appendix B shows the sub-genres and the teenage issues contained in each one. From close analysis of these works it appears that seven particular traits are almost always present in Young Adult novels and are possibly different from what exists in novels for other age groups:

They are often cross-genre.

They usually invite a strong emotional response.

They are usually fast-paced.

They often push boundaries.

They have protagonists who resemble their readers.

The texts are open to interpretation and allow the young adult to exercise their imagination.

They are usually, as well as anything else they might be, a Bildungsroman.

3.2. Young Adult Novels as Cross-genre Novels

Within this case study, the sub-genres of Fantasy, Science Fiction, Science Fantasy, Chicklet-lit (similar to “Chick-lit” but for the young adult), Adventure, Thriller, Horror,

Historical, Real Life and Non-fiction have been identified. Appendix B shows which genres are included in each text. Most of the novels include elements of at least two genres. In the case of “Real Life” novels, often one or more young adult issue or big issue is included, so there always is more than one theme. Other Young Adult novels, at the same time as fitting loosely into one or more of these general genres, feature several themes of interest to young adults. These themes are also shown in Appendix B.

Some novels are actually difficult to categorize at all, such as Edwards' *Fake ID*. It is historical, in that Zoe finds out something of her grandmother's past, centred on the Second World War. There is also something of a Thriller about it. There is a mystery to solve. It is also an emotional journey for Zoë, who has to face the fact that her beloved grandmother is not quite the person she had believed her to be.

Holly Black's *Tithe, a Modern Faerie Tale* covers seven issues and belongs to three genres. Blackman's novels also belong to three genres and cover seven issues. Jay's *A la Poursuite d'Olympe* fits four genres but covers just two issues. Older works tend to be less diverse. Heinrich Böll's *Das Brot der Frühen Jahren* belongs firmly in one genre and covers three issues. There are just nineteen novels which belong to just one genre – and each time, this is “Real Life.” Six of them are novels written prior to 1980. There are just seven which have only one young adult theme – and in every case, that is risk-taking. Two is the most commonly occurring number of genres included and three the issues addressed. Thirty-two novels deal with three young adult issues.

Figure 1 shows the number of novels which contain each number of genres.⁴

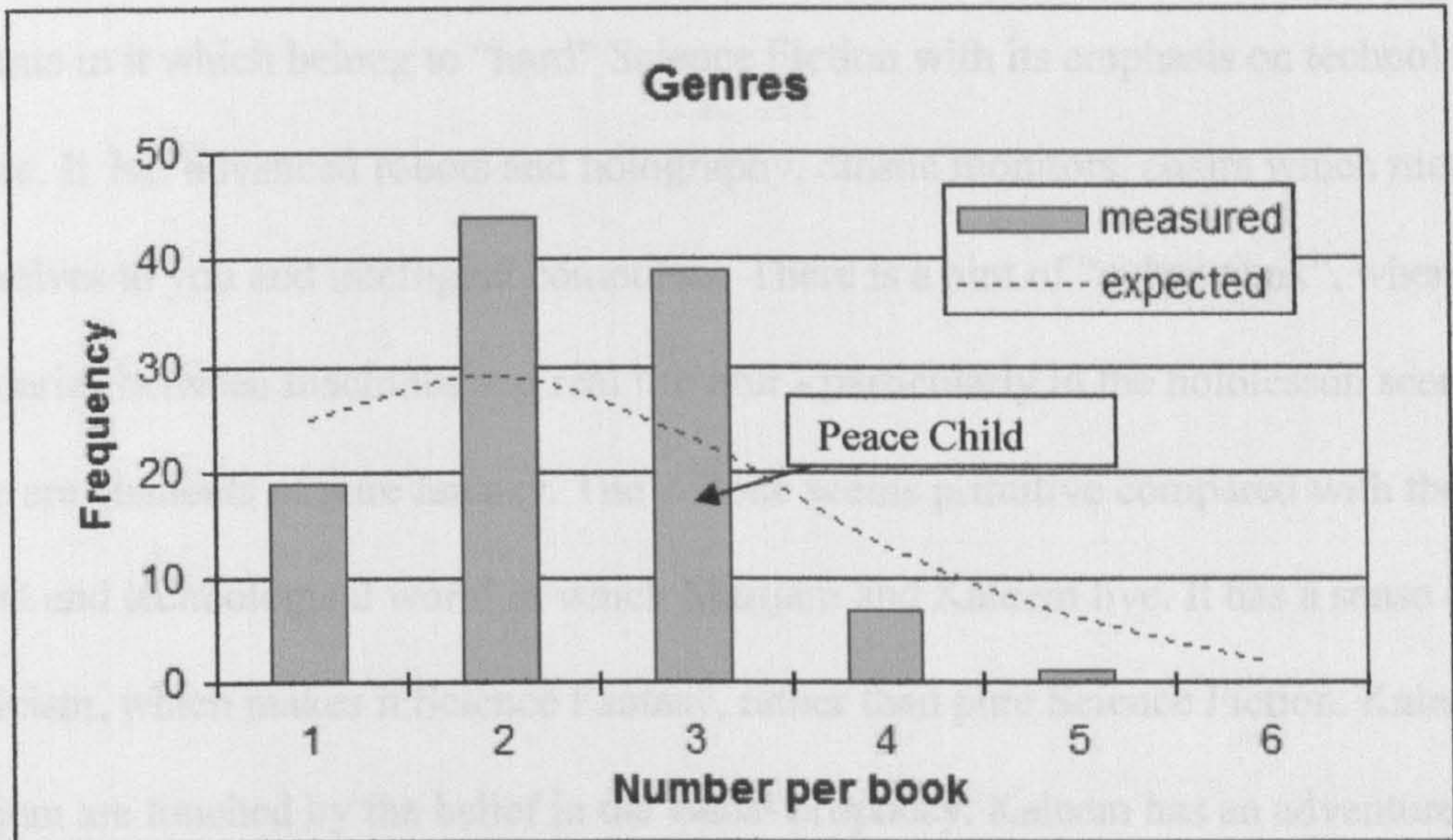
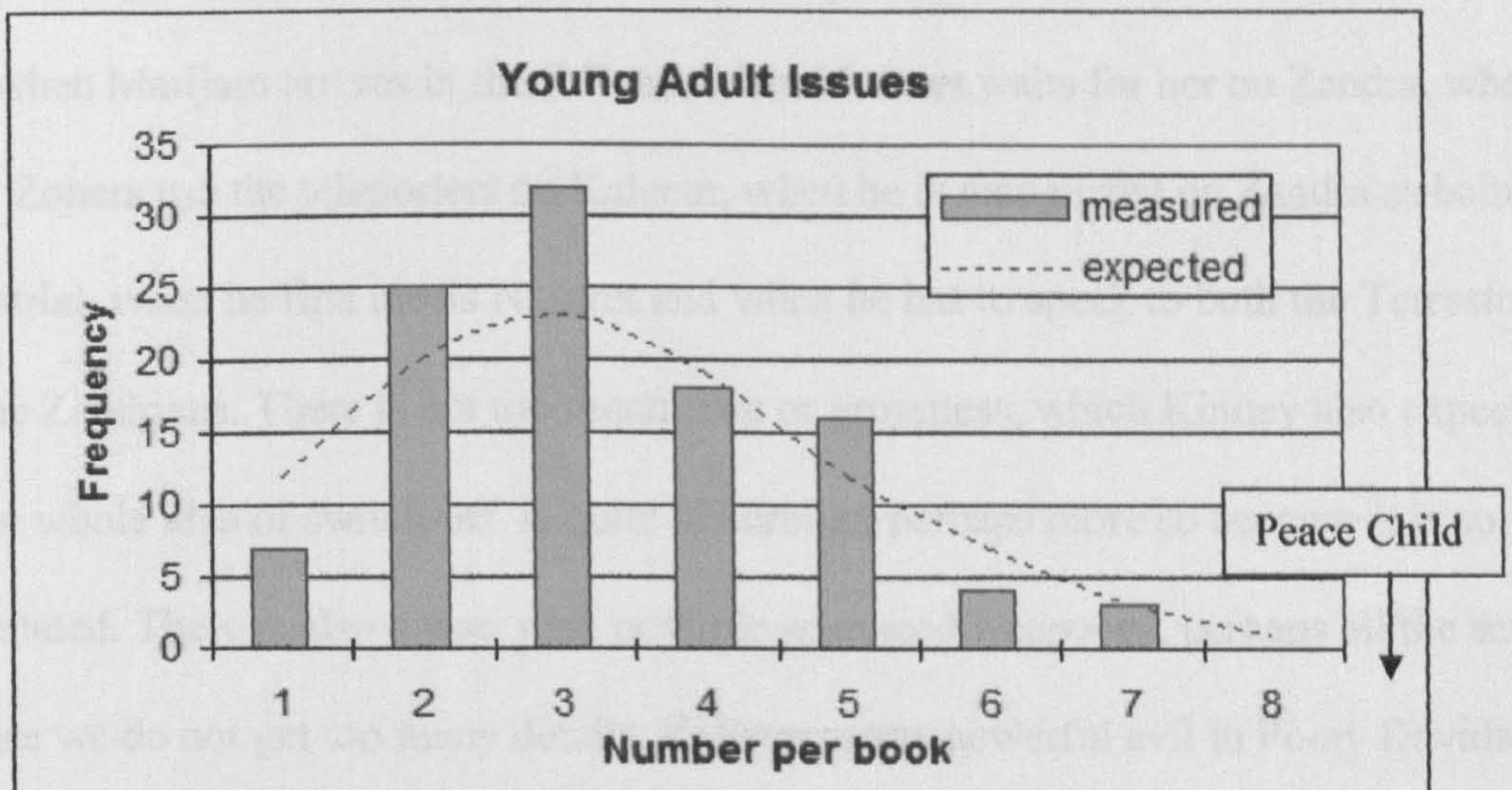


Figure 2 shows the number of novels which contain each number of young adult issues.



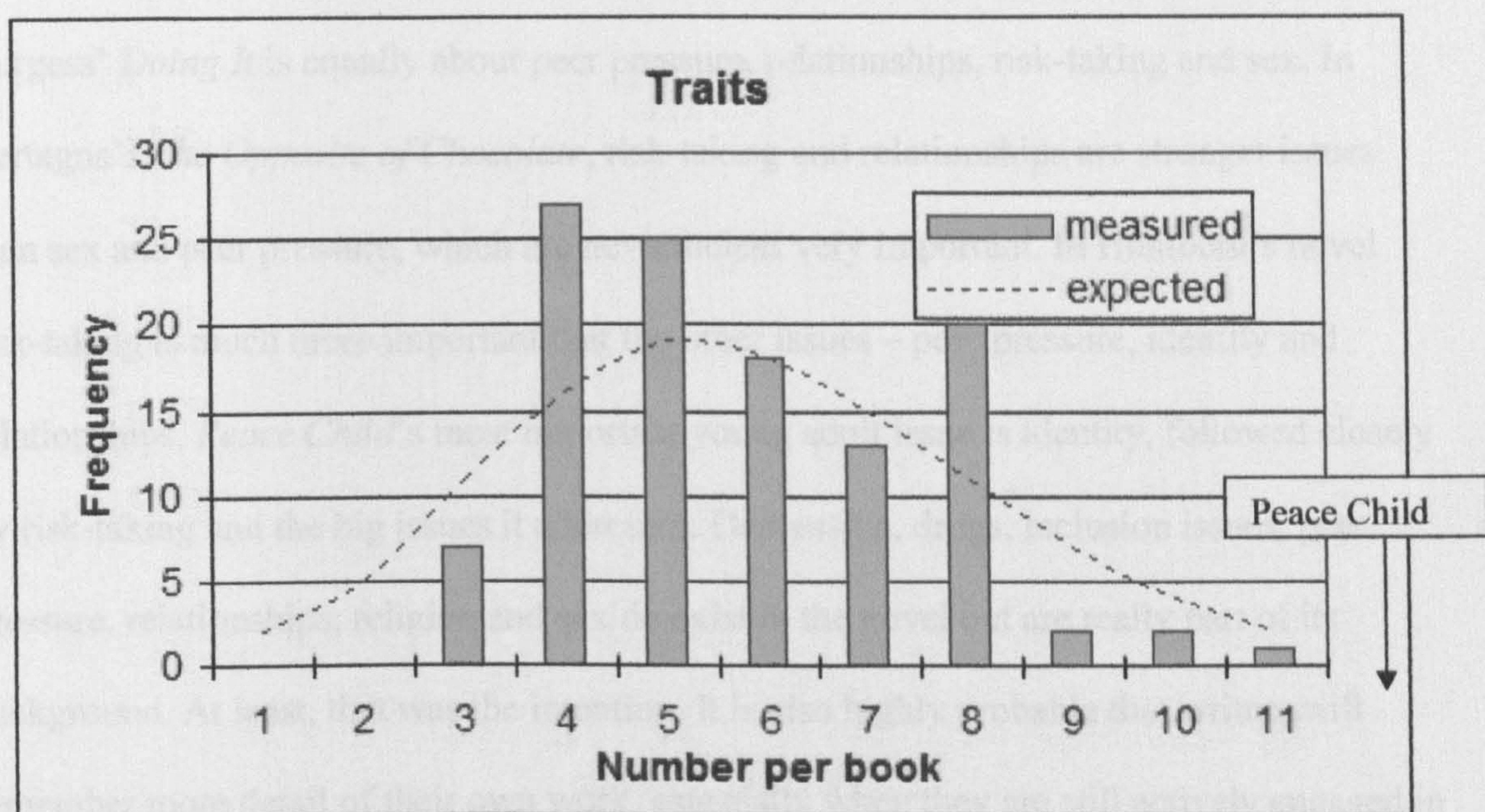
⁴ The dotted line on these charts shows the expected frequency of each value if the data sample conforms to a "Poisson distribution", that is an unbiased and random sample. The fit of expected results to measured results is very good, with a calculated confidence of better than 90% in each case. Therefore any individual result which differs greatly from the modal value (the peak of the curve) indicates a significant finding.

It is a little alarming to note that *Peace Child* contains every young adult issue. It also has traits of three genres – Science Fantasy, Adventure and Horror. There are elements in it which belong to “hard” Science Fiction with its emphasis on technology and science. It has advanced robots and holography, diastatic monitors, chairs which mould themselves to you and intelligent computers. There is a hint of “cyber-punk”, where the boundaries between machines and real life blur - particularly in the hololession scenes. There are elements of pure fantasy. The Z Zone seems primitive compared with the near-perfect and technological world in which Marijam and Kaleem live. It has a sense of mysticism, which makes it Science Fantasy, rather than pure Science Fiction. Kaleem and Marijam are touched by the belief in the Babel prophecy. Kaleem has an adventure and follows the hero’s journey (see Appendix G) He sets off on something resembling a quest. Molly Kinney (335) defines Horror as having “suspense and cliff-hangers.” Often those moments come at the end of chapters in *Peace Child*, for example when Kaleem becomes ill, when he gets mysterious messages on his computer, when he is followed by a an old man, when Marijam arrives in the Z Zone, when Nazaret waits for her on Zandra, when the two Z Zoners use the teleporters on Kaleem, when he is recognized on Zandra as being Terrestrial, when he first meets Nazaret and when he has to speak to both the Terrestrans and the Zandrians. There is not too much gore or grossness, which Kinney also expects, but the whole idea of switch-off is quite disturbing, perhaps more so because it is so understated. There is also a war, with possible advanced weaponry, perhaps all the scarier because we do not get too many details. Kaleem meets powerful evil in Ponty Davidson.

Kaleem faces many young adult issues, including big problems in a dystopian world, such as suppression of information, compulsory euthanasia and cultural isolation. He suffers from mild depression and Marijam suffers from post-natal depression. Drugs appear in the story. He is in search of his own identity. He feels himself to be an outsider

and is treated as one. There is certainly peer pressure and concern about relationships. Religion may be there in the form of the Babel Prophecy. Kaleem and Marijam both take risks. Sex takes place even if it is not shown in detail.

Figure 3 shows the amount of complexity contained in the novels within the sample. The number “traits” is established by adding the number of genres the novel fits to the number of young adult issues it contains.⁵



It is interesting to note *Peace Child's* position in each chart. The number of genres it fits is about average. It contains every young adult issue identified. The number of traits and young adult issues it contains is significantly higher than the number in other books studied. Could it be that *Peace Child* has tried too hard to be the perfect, globally defined Young Adult novel?

⁵ Although there appears to be an anomalously large number of books with eight traits, the correlation to the Poisson distribution is still 89%. This may still indicate that Young Adult novels tend towards complexity, as the deviation is in the combination of genres and issues in a novel. The complexity is achieved mainly either through the number of genres or the number of themes included, with a few novels having an average amount of both.

However, Appendix B and Figures 1, 2 and 3, do not really represent a piece of quantitative research. The assignment of each novel to a number of genres and the pinpointing of young adult issues is rather subjective. Another writer-reader might assign them differently, and the same writer-reader might assign them slightly differently on another day. The tables in Appendix B were actually mainly drawn up on one day, though some novels were added in later. Also, in the table showing the young adult issues covered, no weight is given to how much the issue was part of the novel. For instance, Burgess' *Doing It* is equally about peer pressure, relationships, risk-taking and sex. In Bertagna's *The Opposite of Chocolate*, risk-taking and relationships are stronger issues than sex and peer pressure, which are nevertheless very important. In Hohlbern's novel risk-taking is much more important than the other issues – peer pressure, identity and relationships. *Peace Child*'s most important young adult issue is identity, followed closely by risk-taking and the big issues it addresses. Depression, drugs, inclusion issues, peer pressure, relationships, religion and sex do exist in the novel but are really part of its background. At least, that was the intention. It is also highly probable that writers will remember more detail of their own work, especially when they are still actively engaged in editing it, than they will of other works they have read.

Nevertheless, it is useful to conduct some mathematical analysis of the observations made. The tables and the charts do confirm that most Young Adult novels contain characteristics of more than one genre, and that they tend to contain more than one young adult issue. It seems that there is a greater tolerance of cross-genre in Young Adult fiction than in adult fiction or than in children's fiction. Not being able to fit a particular work firmly into a genre is often a reason not to publish. Perhaps Young Adult texts are isolated in another way and have common characteristics, which are more prominent than the characteristics of a particular genre.

Young Adult fiction partly achieves this range of so many young adult issues by a natural complexity within the texts themselves. Professor Andrew Melrose has developed the idea of the plot pyramid. The plots relate to each other in such a way that one can draw them out in pyramid form. (Melrose 45). The sub-plot is actually a part of the main plot.

An important point about the plot pyramid is how each plot relates to the others. The whole of the *Peace Child* story is about Kaleem finding his identity. The biggest sub-plot is about him becoming a Peace Child. Part of that story is the arrival of the mystery illness. The seeking of a negotiation tool between Zandra and Terrestra is a sub-plot of the latter, and the recognition of acorns – helped by his father - is the smallest, most exciting plot point and is the one which offers the denouement of all plots. Melrose calls this the “aha” moment. The bottom line of Kaleem’s story, is that he does, as do other young protagonists in the Bildungsroman which is the Young Adult Novel, reach his full potential, in one area at least, finally without the presence of the mentor. This solves for him the question of his identity, but does not finish his story. He still has to accept himself and the part that he has to play in reconciling two worlds. He has to take up the role of negotiator and convince both sides in the Terrestran / Zandrian conflict that they can trade. That moment is nevertheless a key turning point for him. The main plot is about Kaleem finding and accepting his identity, then comes the Peace Child mission, the general conflict between Terrestra and the rest of the world, the illness on Terrestra, the actual conflict between Zandra and Terrestra, Kaleem’s imprisonment and his role on Zandra, and his negotiation about trade between the two planets. The major clue about his identity which is provided by meeting his father helps to give him the confidence he needs as well as some information about his negotiating tool. Thus, *Peace Child’s* plot pyramid:

Kaleem finds his father.

Kaleem looks for a negotiating tool between Zandra and Terrestra.

The illness and the need for communication.

Kaleem becomes a Peace Child.

Kaleem finds out something about who he is and begins to accept his differentness.

All stories are not as mathematically precise as a pyramid, and in any case, this would be difficult to measure. However this type of balance between the main plots and the sub plots feels right to us. Young adults have been exposed from at least the beginning of their school life, if not earlier, to story structure and as they have become older, to multi-layered plots. Young Adult Novels have permission then to be complex with multiple sub-plots.

Most of the books in the sample are quite long, averaging about 220 pages, with some being over 400 pages long. *Peace Child* in book form will probably be about 350 pages long. Plots in every example studied seem well balanced, so that it is absolutely clear which is the main plot. For example, in Rosoff's *Just in Case*, the main story is that of Jason's struggle against fate. The "aha" moment, the tiniest sub-plot of all is his catching meningitis. The second most important plot is his relationship with baby Charlie

– who in fact saves him at the end, just as David / Jason saved him at the beginning. Other sub-plots in this order include the imaginary dog, Boy, the crash at the airport, his relationship with Agnes, and his relationship with school friends.

Sierra I Fabra's *Las Fans* has four major plots about each of the girls finding her own way to meet the pop group they so admire. This is part of the plot about them meeting the group, which itself is part of the plot about determination. There are four "aha" moments where each of the girls comes face to face with one of the members of the group. Each girl has her own adventure, which is part of the bigger plot of the girls asserting themselves in order to pursue a dream. This is not quite yet a resolution, but it makes a resolution possible. Each girl has come very close to their pop idol. They now have the choice of facing them and making contact or fleeing. Hernández's *El Búho y la Horca* is about two young women asserting themselves in a man's world. The tiny sub-plot which provides the "aha" moment is that of their finding out what has caused the disappearances in Barcelona. They still have to stop them continuing and that still involves persuading more experienced male colleagues about their work.

3.3. Emotional Response Invited

Readers are invited in many Young Adult novels to feel some empathy for the ups and downs of the lives of the young girls – and sometimes boys, as in the "Chicklet-lit" books. They will laugh with the main characters. They may even shed a tear or two as they live with them through the slightly rawer emotions portrayed in the works of Nöstlinger and Cann. They may feel more fear and excitement as they follow the fast-paced adventures, Fantasy and Science Fiction stories, or in the historical intrigues. Those books which examine really deep issues – such as Kerner's *Blueprint Blaupause* - often show us the emotional response to the situation in which the young adult finds themselves. We read the

almost mad ravings of the clone as she suffers a nervous collapse just before a really important piano concert:

Ich werde Pianistin, wenn ich groß bin. Du/ich findet das Kleid etwas zu lang – Ich werde größer und berühmter sein - Warte Ichdu (sic) holt die große Stoffschere – Bist du denn schon tot? Wir schneiden einfach etwas ab – Ritsche ratsch DNS. Ritsch ratsche DNS.

(I will be a pianist when I grow up. YouI find the dress a bit too long. I will be bigger and more famous. Wait, Iyou (sic) will bring the dressmaking scissors. Are you already dead, then? We'll just cut a bit off. Clip, snip DNA. Clip, snip DNA.) (162)

In Haddon's *The Curious Incident of the Dog in the Night-Time* we are quite shocked at the fear which we sense from Christopher who almost gets run over by a Tube train when he rescues his pet rat from the track.

And the man with the diamond patterns on his sock grabbed hold of me and I screamed, but he kept pulling me and he pulled me on to the concrete and we fell over and I carried on screaming because he had hurt my shoulder. And then the train came into the station and I stood up and I ran to the bench again and I put Toby into the pocket inside my jacket and he went very quiet and he didn't move. (224)

We gain a good insight throughout the book to the mind and the emotions of the Asperger's Syndrome teenager.

We are invited also to share the deep emotions of the painfully in love Amanda in Katarina Von Bredow's *Ludwig Meine Liebe*. In one of the entries to Amanda's diary we read:

Ich halte es nicht mehr aus. Kannst du dir vorstellen, was es bedeutet, ihn so schrecklich gerne zu haben und hier zu liegen und ihn einen verfluchten Abend nach dem anderen zu sehen und zu wissen, dass niemals, niemals, niemals?! Manchmal wünsche ich mir, tot zu sein!

(I can't bear it any more. Can you imagine what it means to love him so much and to lie here and to see him every damned evening and to know that never, never?! Sometimes, I wish I were dead!) (46)

Some of the strongest feelings in *Peace Child* may be evoked by Marijam. We feel for her when she falls in love with Gabrizan, and then appears to be let down by him. Then there is the fear about the pregnancy, the arrival at the Z Zone and the birth. We may feel her despair in the Z Zone and when she cannot love her child.

Later, we may rejoice with her when she feels the strong bond to her child. Chronologically, Kaleem's story takes over from Marijam's sixteen years after they leave the Z Zone. We can feel his sense of isolation and his discomfort with being so different and living so differently from his peers. He has romantic feelings- first for Rozia and then Tulla, and we feel some sadness for him because none of these are requited. He is angry and resents his mother's secrecy and his father's absence. Later he worries about his ill mother. His feelings of isolation grow as he is singled out for a special task and worries about being the bringer of disease back to Terrestra. There are also some scenes which show well-being, a sense of belonging to friends, where he feels himself accepted on Zandra, with just a few reminders and waves of homesickness for Terrestra.

We also experience the emotional worlds of other characters as well. We even see Razjosh feeling vulnerable. We see Gabrizan / Nazret behaving like a nervous teenager going out on a first date as he waits for Marijam to arrive from Terrestra.

The modern novel generally follows the viewpoint of one character. Even when the viewpoint changes – and it does in *Peace Child* – it stays very close to a specific character at any given time. However, because the adolescent is the creature they are and they do react with the emotions and because Young Adult texts often deal with the very ones which the young people are facing in their everyday lives, that reaction is likely to be strong. *Peace Child* presents the reader with romance, feelings of inadequacy, nervousness around the opposite sex, distress over identity and fear of unfamiliar societies. Even if it depicts the past, a possible future or a completely fictional time, and a space in a Fantasy or Science Fiction, the setting in a novel feels as familiar to the reader as the one in which they actually exist.

Mikhail Bakhtin points out to us that in a novel: “Space becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning and forms a crucial relationship with the hero and his fate” (120).

The space / time framework in Young Adult novels is very close. This is just as true of novels written in the actual present day and local location as of novels set in another time and those set in a fantasy world or a future time. The intimate time and space created help to make the story real to the young adult and creates that emotional engagement with the worlds of the protagonists.

Sierra I Fabra’s *Las Fans* is set in Barcelona in the present day. The whole story takes place over a few weeks with the concentration on the events of one afternoon making up the last two thirds of the narrative. There are several references to an anonymous modern town, the various homes of the girls and their school, which again could be in any town, and specific references to Barcelona, which becomes central to the plot because of its architecture.

Jay's *À la Poursuite d'Olympe* is set in 1683. Nevertheless, we are in the everyday world of Olympe and her companions. We get to know her father's household where she lived unhappily with him and her stepmother, the convent where she was later sent and from which she escaped, the life of the laundresses amongst whom she lives for a while and eventually the life at court. The whole novel is set in a definite time frame, which relates to the length of time the plot would need to take place. The reader lives through that plot with her, rather than looking at her from a distance, when it is over and done with.

Hearn's *Across the Nightingale Floor* takes place in a world and a time which are completely unknown to us. Yet it very clearly becomes Takeo's immediate world. It is understandable to him and therefore becomes understandable to us. The text gives us close details of place, conversation, thoughts and feelings. The various incidents take place in a real time.

Most of the narrative of *Peace Child* is grounded in a defined time and space, even though these are projected a long way into the future. As *Peace Child* was planned, every action was pinned to a specific time. Specific places include, Terrestra, Zandra, Marijam's cave apartment (kitchen, her room, Kaleem's room and the lounge area), The Citadel (Kaleem's room, the chief Elder's office), the Supercraft, Kaleem's apartment on Zandra, Kaleem's room in the prison, the Plantation Centre, Pierre's apartment, Narisja's apartment in the Z Zone, the park in the Z Zone, the tubes across Terrestra's surface before the poison cloud lifted, and the waterfall where Marijam and Gabrizan's romance plays out. Only in the dream sequences are place and time less specific. Even in the Z Zone episodes, where the voice is different, there are fairly specific spaces. The time may pass quickly between scenes but we are grounded very much in each individual scene which shows physical detail and often the consciousness of one of the characters. We watch some of Marijam's daily routine in her cave home in the Z Zone.

The days followed the usual pattern. The Mother rested more and more. The older woman completed the chores. One day the Mother woke up, full of energy again.

"I want to help you to beat the rugs," she said to Narisja "I want to boil the bean soup and want to move all the dust out of the cave. It must be clean for the sake of the child."

And she set to, broom in hand. She sang as she worked. She swept and scrubbed, she peeled and scraped.(112)

Bakhtin also tells us that the novel tends to give a personalised story of the protagonists, even if their story has a universal application. In *Consciousness and the Novel* David Lodge presents the idea that the novel is an attempt to pin down consciousness.

The young adult novels studied do this to an extreme, and this probably further enhances the emotional engagement discussed above. It can also enhance the pace because it invites the readers right into the middle of the scene. They experience the story as if it is a film or as if they are in the middle of one of Kaleem's hololeasons. Feid / Wegener's *Trotzdem Habe Ich Meine Träume* gives us everyday reality as perceived by the main character Natascha. She simply narrates what actually happened. She mentions lessons she has learnt and she shows how she has grown from the experience. However, she does not claim to have discovered any world-amending truths. She leaves the readers to make their own conclusions. Two older texts, Salinger's *The Catcher in the Rye* and Robert Cormier's *The Chocolate War*, give us a very strong viewpoint and voice of the young adult. Cormier's text uses the adolescent slang of the time:

"Know what?" Janza asked.

Jerry waited.

“You look like a wise guy,” Janza said.

Why did the wise guys always accuse other people of being wise guys?

(166)

Salinger uses a first person narrative which is almost a stream of consciousness of the disintegrating Holden Caulfield.

When I left the skating rink I felt sort of hungry, so I went to this drugstore and had a Swiss cheese sandwich and a malted, and then I went to a phone booth. I thought I might give old Jane a buzz and see if she was home yet, take her dancing or something somewhere. I never dance with her or anything the whole time I knew her. I saw her dancing once, though. She looked like a very good dancer. (122)

Perhaps these two works, in this way at least, pointed the way for other books for young adults.

McGann's *The Gods and Their Machines* raises some generalized questions about war. However, they are just those that are limited to Chamus' perspective. They will give readers food for thought, but it will just be additional to what they have observed already – either directly or through reading and other communicative activities and to what they will find out in the future. Novels, including the Young Adult novel, generally shows us scenes which the main character experiences. Readers are mainly left to draw out for themselves any premise or message the book brings.⁶ Hernández's *El Búho y la Horca* is the story of the personal growth of two young females working in worlds which are still male-dominated. A close personal viewpoint and a realistic limitation of time and space make

⁶ An authorial voice which addressed the reader directly often existed in pre 20th Century children's books.

this a traditional novel. Although the particular young women in this novel do succeed in a man's world, the novel does not suggest that everyone can do that. It just hints at the possibility that we can take charge of our lives.

Peace Child mainly follows the viewpoint of Kaleem. There is also a large amount of Marijam's viewpoint and smaller sections concentrating on Razjosh's and Danielle's. Even the Z Zone episodes seem to be a part of Marijam. It is their story, and mainly Kaleem's. If there are any universal truths, we discover them with these characters.

Appendix C shows the key emotions involved in each novel.

3. 4. Fast-Paced

Pace is further achieved in Young Adult novels as one problem is solved or partly solved and the next follows rapidly behind. Often the next problem is introduced right at the end of a chapter, which encourages the reader to carry on reading. Even in calmer works, such as Kate Cann's *Footloose*, which is perhaps the quietest and most introspective of all of the books in the sample, where chapters end on a more philosophical note, we are left curious as to how the central characters are going to stay with their resolve. Most of the novels do move quickly from plot point to plot point. At the other extreme from Cann's work, we have Gibbons' two texts where we are really kept guessing as to whether Phoenix will manage to get out of the computer games and escape from the strange organisation behind them. The difficulties come thick and fast. In between the levels of pace in Cann's and Gibbons' works, we have the whole range of Fantasy, Science Fiction, Historical Literature, Real Life stories, Chicklet-lit, all of the adolescent themes and the very deep issues, all of which have their individual paces, but all of which contain the sense of a hero on an epic journey, meeting with challenge after challenge. The young protagonists in Garbala's text, for example, meet similar challenges to those in the two

Gibbons' stories. In this text there is suspense not only at the end of chapters or sections, but also within sections.

Chapters in *Peace Child* were planned to end on a dramatic point or a question, which would invite the reader to read on. Examples include:

- Underground, Chapter 3, where Marijam is recognised as the Mother, and she is told that she will not leave Narisja's cave until after the birth of the Peace Child.
- Overground, Chapter 3, where Kaleem has just met Razjosh, who informs him he is coming to visit his and Marijam's home soon.
- Z Zone 2, when Marijam's labour starts.
- Off the Planet Chapter 10, where Kaleem is transported from the Supercraft to Zandra's surface.
- On the Planet Chapter 4, when Kaleem thinks that the disease has come back.

Many of the chapters also begin with dramatic openings. Examples include:

- Underground, Chapter 1, where there is a spectacular light show going on across Terrestra's clouds. The Terrestrans do not realise at this point that their poison cloud is disappearing.
- Underground Chapter 3, where Marijam realises that she is pregnant.
- Overground, Chapter 6, where Kaleem becomes ill – on a planet that has not known illness for over two hundred years.
- Overground, Chapter 10, where Razjosh explains the action which may have to be taken because of the spreading illness.
- On the Planet, Chapter 4, where Kaleem has the dream again and we are led to believe that he has become ill again.

All the novels in the sample, including *Peace Child* are conventional in that they contain stories. Robert McKee's theory of story comes from the film world. He provides us with a structure which we might recognise in any story. Young Adult Novels contain stories

which conform very well to McKee's story structure. There is possibly less description and reflection than in an adult story. This gives the Young Adult novel pace.

A story, according to McKee, is a design in five parts: The Inciting Incident, Progressive Complication, Crisis, Climax, and Resolution (181). McKee gives us here a useful plotting tool. Any story can be planned according to these five elements. This five part structure is what prevents a story from merely being a string of events. Yet McKee is telling us more than that. He emphasizes how the five elements relate to each other, and how important that first incident is. It needs a strong setting. The inciting incident cannot have its impact – and therefore neither can the other four elements – unless there is a solidly built society and situation with which the first incident can be at odds.

3.4.a. The Inciting Incident

This to be presented dramatically in Young Adult novels. The story normally starts in mid-action. For instance, Pullman's *Northern Lights* begins:

Lyra and her daemon moved through the darkening Hall, taking care to keep to one side, out of sight of the kitchen. The three great tables were laid already, the silver and the glass catching what little light there was, and the long benches were pulled out ready for the guests. (3)

The reader immediately has several questions. What is a daemon? Why is Lyra trying to keep out of sight? Who are the guests? Why is Hall spelt with a capital letter?

Peace Child has two false starts, one of which is contained in the prologue. Its main function is to provide a setting and give some exposition so that a description of the setting and any exposition does not interfere with the main narrative. Another option may have been to weave the exposition into the text, but this did not seem to give enough information to allow the narrative to make sense. In addition, there is almost the separate

story of Marijam in the Z Zone, coming into contact with the Babel prophecy. There are therefore three inciting incidents. First we have Kyle's encounter with Terrestra, just as the poison cloud is about to disappear. Then we have Marijam watching the amazing light show caused by the electrical activity within the poison cloud. The next start is Kaleem being bullied by class mates because he looks different. These incidents rock stable worlds; Kyle cannot understand a planet tolerating a poison cloud; the level-headed Marijam suddenly feels the need to pursue excitement; Kaleem is forced to confront his differentness away from his womb-like cave home.

3.4.b. Progressive Complications

McKee (213) points out that the writer builds conflict progressively to the end of the story. Conflict can happen on three levels – inner conflict, personal conflict and extra-personal conflict. We see the main protagonists almost solve one problem in one or more of these areas only to have another obstacle thrust in their way.

Many of the novels studied are full of progressive complications, on all three levels, with the action also frequently charging along at quite a pace.

In Grenier's *L'Ordinateur* a computer seems to be responsible for several murders. Logicielle, a young female detective inspector finds the mystery deepening as she finds more and more clues as to how this is all happening (extra-personal conflict). She faces an inner conflict in her desire to be treated as a woman, though she is operating in what she perceives to be a man's world. She has a personal conflict in working with a colleague.

In Cann's *Footloose* Kelly and Mike fall in and out of friendship and love and Kelly slips between being independent and being dominated by Mike. At each turn the emotions and behaviors become more complex. The extra-personal conflict comes in the adventure for all three girls of living away from home and dealing with types of relationships with which they are not familiar. Her personal conflict is with Mike. She is in

love with him but finds him manipulative. She also struggles with herself. The feeling she has for Mike diminishes her own feelings of self-worth. One problem is solved – she, with her two friends, finds a way of surviving in the not too convenient holiday home. Her self-esteem grows. As everything begins to run smoothly, Mike arrives. The old feelings of being stifled by him, by seeming immature to him, and therefore to herself, return.

Olympe escapes from one danger after another, going through more and more disguises, which gives the reader plenty of extra-personal conflict to observe. Her personal conflict is with her father and demanding, unsupportive step-mother. Her inner conflict is about wanting to lead her own life versus supporting her father who has been both suppressed and robbed by his new wife (Jay, *A la Poursuite*).

For Kaleem the arrival of Razjosh and the introduction to the Peace Child project present a personal conflict. They help to underline his differentness. The mystery of the Babel prophecy, his unexpected illness, encounters with cyber worlds, leaving the cave apartment and then the planet, and integrating into a different culture are the extra-personal conflicts. His inner conflict is about his identity. He has a sense of his true self which is this person who can understand others well, yet he knows he is different and wishes he wasn't.

3.4.c. Crisis Point

This is a point of no return. It is decision time. There is often danger and opportunity. The crisis in Young Adult novels often comes at a point where the young protagonist has to make a decision on their own. Nöstlinger's Erika in *Die Ilse ist Weg* decided that the only way that they can find out what has happened to older sister Ilse is if she goes and looks for her. In Pullman's *The Amber Spyglass*, Will and Lyra decide to leave their daemons behind in order to be able to enter the world of the dead. For Harry Potter in Rowling's fourth book, *The Goblet of Fire*, the crisis comes as he has to perform his third task in the

Triwizard Tournament and it becomes apparent that there is more to this challenge this time.

The crisis point for Kaleem in *Peace Child* is when he is made prisoner of war on Zandra. We follow through to the climax where he thinks of a negotiating tool to use with Zandra and Terrestra and in the course of further investigation, also finds his father.

3.4.d. Climax

At the highest point of the plot, the reader or the audience hold their breath and see how the protagonists are going to bring life back into harmony. Climaxes in Young Adult literature tend to have us sitting on the edge of our seats. Even in the more gently paced Real Life story, such as Jaouen's *Mamie Mémoire*, where we are all too well aware that Mamie's total decline into Alzheimer's and death are inevitable, we are intrigued to know exactly how that will happen. The point of no return for Mamie comes when she pushes food into her mouth and does not chew or swallow it. This is the beginning of the end. Thereafter the incidents associated with Mamie's disease become a little less funny and a little sadder.

In Hassenmüller's disturbing account, *Gute Nacht Zuckerpüppchen* the climax comes as Gaby tries to escape the sexual advances of her stepfather by putting her young friend in danger. It is an attempt to get everything out into the open. The plans for exposing the stepfather go wrong, and result in the friendship being brought to a close.

The climax for Kaleem in *Peace Child* comes as he meets his father. This is a result of his trying to identify a plant which is prolific on Terrestra and extinct but needed on Zandra. His father will be able to answer that question for him and the even bigger question about his identity.

3.4 e. Resolution

This is when harmony is restored. However, life will be different from the way it was at the beginning of the novel. Resolutions in Young Adult novels are often clear, usually satisfying and uplifting but rarely completely closed. They leave room for some speculation. Cécile from Jay's *Complot à Versailles* finds out her true identity and also manages to cure the prince at Versailles. Thus the ending is satisfying and upbeat. We are also pleased that she has a good relationship with Guillaume. He is in love with her. We are, however, not sure whether she will ever return his love fully. Forde's Jimmy Kelly in *Fat Boy Swim* finds out his true identity but we are left not quite knowing what he is going to do about tracing his father. In *Peace Child*, Kaleem has definitely found his father and has also successfully opened up negotiations between Terrestra and Zandra. We are still not quite sure that he will ever feel completely comfortable about his otherness, and there are the questions about the Babel prophecy and the failure of the Stopes programme.

3.5. Pushing Boundaries

In Adam's *On Ira Voir la Mer* there is no upbeat ending and life looks very bleak for the protagonist. He remains proud that he has stolen a car and driven it although he was neither qualified nor insured. The only positive note is that he did it for a friend, who had died earlier, but she died of an alcohol and drugs overdose, and his relationship with her has got both of them into a lot of trouble. They egg each other on in a type of "folie à deux" and they both end up in special care.

Feid's *Trotzdem Habe Ich Meine Träume* tells the story of Natascha who, as well as being a drug addict, works as a prostitute, becomes HIV positive as a result of sharing needles with an infected partner, and after a childhood of abuse, seems to attract abusive

men. Natascha herself writes the story. Feid has worked as an author to make Natascha's story readable. It portrays a world of vicious circles which spiral downwards. It has received positive reviews from young adults on the *Wintergärten on-line bookstore* site, *Guter Rat* and *Pauker.at*.

Paddock's *Come Clean* shocks us in two ways. It presents us with an underworld of drug addicts and institutional abuse. The main protagonist, Justine, is actually a wrongly imprisoned inmate. The second shock is that such pedantic, misguided institutions can exist and actually be respected.

The German publisher, Rotfuchs, has designated Hassenmüller's *Gute Nacht Zuckerpüppchen* as a Young Adult novel. It is the story, based on the author's own experience, of sexual abuse. The main protagonist is abused by her stepfather. It keeps close to the point of view of the young girl involved, though it is unusual in that it covers a long time span. We have an innocent point of view at each stage. Nevertheless, the novel is not suitable for younger children, as it is finally the point of view of a young adult which we read. Similarly, Von Bredow's *Ludwig Meine Liebe* invites our sympathy towards a couple who are involved in an incestuous relationship.

Jaouen's *Mamie Mémoire* is about the slow decline into Alzheimer's and the eventual death of the protagonist's grandmother- a theme we might not expect to find in Young Adult literature. It is a tender story, involving many sad, funny and sometimes inconvenient incidents, but it addresses an issue which is rarely considered in fiction, and portrays a world far removed from the adolescent.

Gates' *Dusk* shocks us because the military have produced a freak. Dusk is mainly an adolescent girl, but she is also partly a hawk. She longs to fly. She sees like a bird. She eats live mice. The book is disturbing. Gross manipulation of nature is portrayed in a

sophisticated way. It is quite frightening when nature seems to take its revenge and threatens Jay, the other main character.

Death, to a large extent shunned or sanitized in literature for younger children, makes an appearance in Young Adult Literature. Chomsky's *The Perks of Being a Wallflower* is about Charlie, a high-school freshman, whose friend has committed suicide.

Slightly earlier works, Pullman's 'Sally Lockhart' series, also presented us with something quite extraordinary: Sally Lockhart was not only a young Victorian woman who worked for a living, but she was also a detective and a single mother, all of which were most unusual for Victorian times.

Erich Perschon informs us that the German authors Wahls, Edelfeldts and Pohls have covered subjects which were formerly taboo, such as rape, right-wing extremism, sexual abuse of young people and a romantic liaison with the partner of a parent.

The Holocaust is a common, but shocking and distressing theme, particularly within German Young Adult literature. One example is Johanna Reiss' *Und im Fenster der Himmel*, the story of two Jewish sisters who were hidden by a farming family. Opdyke's *Memories of a Holocaust Rescuer* is the true story of a young Polish girl who helped to hide Jews during the Nazi regime. It is written to resemble a work of fiction. The more unusual Holocaust story, Richter's *Damals war es Friedrich* goes to the heart of the matter. We are presented with scenes out of the life of two boys growing up side by side. One is pure German, the other is Jewish. No moral point is made. We follow closely the point of view of the German boy. Only slowly does it dawn on us and on him that something terrible is happening. The story stops when the German boy reaches the age of the perceived young adult reader and when the Holocaust is really and truly underway.

German Young Adult Literature often also treats other big themes apart from the Holocaust. Kermer's *Blueprint Blaupause* includes an examination of some of the moral issues around cloning. This subject is examined in depth and would give any young adult plenty of food for thought.

Asylum seekers feature in Naidoo's *The Other Side of Truth*. Two children, whose journalist father is in trouble for speaking the truth, are smuggled into the UK and then abandoned. They have a very difficult time. The protagonists are a little younger and more naïve than the normal ones of Young Adult Novels, yet the theme is so deep that the book is easily appreciated by young adults and adults alike. Other bigger themes include apartheid in Blackman's *Knife Edge*, Aids in Africa, in Mankell's *Das Ratsel des Feuers*, mental illness in Suzuma's, *A Note of Madness*, physical illness in Paulette Barbeau's *Accroche-toi Faustine* and the physical and psychological destruction of nuclear war in Lawrence's *Children of the Dust*.

Many texts portray inclusion, often of those physically, mentally or socially challenged, or socially excluded, even if that is not the premise of the novel. Examples include *Accroche-toi, Faustine* (Barbeau), *The Curious Incident of the Dog in the Night-time* (Haddon) and *A Note of Madness* (Suzuma). Bredow's *Ludwig Meine Liebe* deals with incest. Kaleem and Marijam in *Peace Child* are both to some extent social misfits, so it becomes a novel about inclusion, especially as the two main protagonists are loved, appreciated and respected by many and shows some of the perils of exclusivity as *Terrestra* isolates itself from the rest of the universe.

If there is one big theme in *Peace Child* and if it brings any message at all, it could be that not seeing beyond one's own culture is a mistake which can have extreme consequences. That is perhaps the short answer to the question "What is *Peace Child* about?" There are possibly two other quite important questions, though. Firstly, what

would happen if we had a society where disease had been banished and there was no expectation of death? Would we employ something like “switch-off”? Secondly, how do we deal with those people who choose to be different? Do we just hide them and forget about them? These two themes will be taken up in the other two books in the trilogy.

Many of the novels in the sample then do push boundaries. Some conform to a Young Adult norm, which is still in the process of being defined. Others are clearly novels and may resemble children’s or adult novels and become Young Adult novels because of the themes they address and the age of the main protagonists. Appendix E categorizes each novel studied.

There is no explicit sex, no amoral living, no excessive drug abuse, in *Peace Child* and the dystopian futuristic world is no better imagined, nor more shocking, than many which have gone before. It may even be less shocking than some. The technology in Kaleem’s world is not surprising and even where something not invented before appears, it does not surprise the reader all that much. Comfissessels, for example, are different, but we already have chairs which can be minutely adjusted, cars that can almost drive themselves and computers which accommodate themselves to our styles and needs. Comfissessels are predictable.

Peace Child is, however, quite explicit about pregnancy, child birth, post-natal depression and infant rearing. There is more physical description of these events here than in many adult books. There is less physical description about sex in this book.

The Mother felt panic. She could not lose this baby. He must not die. He was the one connection with that young man she had loved - still loved, though he had treated her badly.

The midwife worked inside her, pulling and twisting. Two more pains came. She just had to breathe through them this time. Then she nodded. The Mother knew that this was going to be the strongest yet. She breathed in deeply and as the air went out again, she pushed as hard as she could.

She felt the ball of the baby's head in the space between her legs. She felt as if her body was going to explode. She needed help. They must help her. This was a sensation she had never had before. She was about to disintegrate. She would lose herself.

"I'm going to have to cut the skin," she heard Narisja murmur. (217)

It also experiments with language, particularly in the court room scene on Super Kanasa. It stretches the ability of the young adult to understand differing levels of tone and style in its use of multiple voices. This is probably quite appropriate for a novel which deals with language learning.

"Right, Mista Thomant, what say, you saw the blamed give back Old Mother Gossipen the holdy-all back afore she being at her living-in?"

"That is so, your honour," said Thomant. "He left her at the angle of the walkway and the penty-slope. She had to fight her way with the ponderful holdy-all. The blamed did not seem to give it mind." (212, hololesson on Super Kanasa)

These may not, however, be the topics the young adult seeks. They may just be some of the unique points of this work.

3.6. Young Adult Protagonist

Inhelder's work with Piaget gives us even more information about the adolescent's way of thinking and reasoning. The onset of formal thinking, the ability to recognize a pattern and apply it, particularly whilst also moving from one context to another, starts at puberty and is functioning well as young people move into the age defined as young adult. Inhelder argues that this is partly determined by neurological changes in the brain and partly on social factors (337). Adolescents become individuals who begin to see themselves as equal to an adult. Of course, they are fledgling in their attempts. There is an awkwardness, often embarrassment about the way they operate, and our Young Adult protagonists must also behave like that.

Berk says that the adolescent has a distorted view of the relationship between themselves and others (247). There is the “**imaginary audience**” which leads to obsession with physical appearance and over-sensitivity to public criticism. There is also a distortion of “**personal fable**”. The adolescent thinks that everyone is observing and thinking about them. They also think they are special and will be different from their parents.

The work of Glen Evans and Millicent Poole shows that for many young adults, the important concerns in life are jobs, education, relationships with others, self-development and self-realization, and also to some extent, economic and social awareness (7). These concerns manifest themselves in many different contexts - in fact, in their education, work, family and leisure. The adolescent also feels a need to keep busy and have fun. (194.) The characters in the novels, then, should lead interesting lives, with plenty of humour and tension which leads to fast pace, high tension, thrills and spills, and suspense at the end of chapters.

Young adults are no longer children and have become adults but are not yet confident in that role. They are honing their personal competence and skills, seeking autonomy and control and they are also about to integrate into society. They are being introduced as adults into the social, economic and political structures of society. All of this, however, is new to them and a little strange. Melanie J. Zimmer-Gembeck and Andrew W. Collins discuss how “autonomy emerges from all the maturational, social and psychological changes which heap upon the adolescent”. Autonomy for the young adult is described as freedom from the constraints of childhood and freedom to make choices and to pursue goals (175- 199).

Morgan concludes that evolution, biochemistry, environment and society conspire to enable older teenagers to:

Better understand adult jokes

Make connections (e.g. between what has been learnt in RE and what is happening in the world today)

Realise that two different things can be true at the same time

Understand themes and deeper meanings

Develop big ideas of their own. (166-68)

All of this produces a risk-taking individual who is emotionally insecure and inexperienced, and who is tormented by raging hormones, another area in which they have little experience.

Many of the main characters in the sample novels are very self-conscious, self-critical and lacking in self-esteem. On the other hand, some, such as Pullman’s Sally

Lockhart⁷, Gibbons' Phoenix and Grenier's Allis⁸ are just the opposite. We have, respectively, a very self-confident unmarried-working-accountant-detective-mother – in Victorian times at that – a superhero-computer-expert, and a writer-detective who is also blind. If anything, they are self-consciously brilliant in their roles. They are perhaps what the young adult reader might aspire to be.

In Blackman's *Noughts and Crosses*, Sephy and Callum change from being companionable friends and become lovers. The emotions and the physical consummation of their relationship are messy and fraught with difficulties. Even after Callum has died, the debate goes on about whether he had loved her or raped her. Mariana in Afonso's text seems more confident about the world, though her approach is naïve and an adult reader might find her enthusiasm touching. However, even she is thrown off balance when she receives her first admirer and even more so when she experiences her first lover's kiss. Faustine in Barbeau's text wavers between being a frightened child and someone who takes a mature, somewhat pragmatic attitude towards her illness. At times, she is terrified. Beatriz in Ojea's *El Cordón de Oro*, although for much of the text a mature woman, takes the adolescent attitude of feeling abandoned, victimised and threatened.

The protagonist of the Young Adult novel, like its readers, is often at odds with the world. There is a mismatch between what they expect of themselves and what the world seems to expect of them. Erika cannot understand the attitude of the adults around her to the disappearance of her older sister in Nöstlinger's *Die Ilse ist Weg*. They are surprised when she takes the brave step of going to look for Ilse. They had thought she was only a child. She also does not see the danger that they see. Rachel, in Blume's *Here's to You Rachel Robinson*, feels the world around her to be an alien place, which expects so much

⁷ *Ruby; Shadow; Tiger.*

⁸ *Virus L.i.v.3*

of her, yet we can see and she knows deep down that she has a lot to offer. Anne Shirley, in Montgomery's texts expects a lot of the world and is often disappointed. She remains attractive for the young adult reader even as she grows into quite a mature woman because she never quite loses her vivid imagination and high hopes of the world. For both Kaleem and Marijam the world changes from a place which has held them securely to a place which threatens them. Kaleem worries more and more, as he goes through adolescence, about his roots. In his relationships with Marijam and Razjosh, he wavers between respect and rebellion. Suddenly, the world expects a lot of him – he is to fulfill a prophecy, take on a major diplomatic role, and go on a dangerous mission. One moment he relishes being the superhero, the next he feels that this burden of responsibility is too much.

Both Kaleem and Marijam are extremely self-conscious. Marijam so fears the whole world looking at her because she is Frazier Kennedy's daughter that she always dresses down. She prefers to keep herself to herself. Kaleem constantly worries about his appearance which is so un-terrestrial. He also feels a keen difference on a mental and emotional level. He is slightly more serious than most of his peers, but perceives that difference to be even greater than it is. He is also more tolerant than others of the strange and different even before he starts on the Peace Child programme, and that makes him feel even more strange and different. He perceives a lack of generosity in other young people around him and that makes him feel isolated. Once on Zandra, the isolation becomes deeper, although he initially finds it easier to find friends there than he did on Terrestra.

The young adult is sensitive to criticism (Berk 247). Logicelle in Grenier's *L'Ordinateur* succeeds mainly because she is stirred up by the implication from her colleagues that she has really no idea what is going on and all her ideas are nonsense. Andrea in Price's *A Sterkarm Kiss* becomes angry whenever her boss makes a criticism, though she does not express that anger to him. We see him through her eyes, and she labels

him a fool but we can also see that she loses her sense of self-worth when he criticizes her. Nesta in Hopkins' *Mates Dates and Pulling Power* has no sympathy at all for her father's view of her relationship with Luke. She finds him unjustly critical. Only at the end of the novel does she find out that he had his reasons for his views.

Neither Marijam nor Kaleem actually receives much criticism though they fear it. Frazier and Louish Kennedy would have probably supported Marijam through the pregnancy and Frazier would have been able to use his influence to find out why the Stopes programme had failed. However, Marijam so fears criticism, not so much from her parents, perhaps, as from the rest of the world, that she flees to the Z Zone. Kaleem becomes quite a business and intellectual success on Zandra. He has become quite good at carrying on the subterfuge. Yet he constantly worries about how he appears to his friends and whether he might give himself away.

Those of us involved in the care of young adults are often concerned about their involvement with drugs. Most young people, if not actually users, are at least curious about them. Natascha Wegner, in Feid's texts admits to using drugs and alcohol as an escape. She noticed, already at the age of eleven, that "Alkohol und Tabletten, mir halfen, meine Probleme zu vergessen" (Alcohol and tablets helped me to forget my problems) (18). Paddock's *Come Clean* takes us into the world of drug addicts who are attempting to become clean. We read about her brother, who did die of a drugs overdose. Olivier in Adam's *On Ira Voir la Mer* has almost certainly been involved in drug abuse, though it is not stated explicitly. We know for certain that his friend Lorette was an addict and probably died of an overdose. We also see quite clearly in the text that they both abuse alcohol.

Recreational mind-altering substances do exist on both Terrestria and Zandra in *Peace Child*, and in the various cyber-settings which Kaleem visits as part of his training.

On the whole, they are approved by the establishment and used in moderation and in a controlled way by the young people in the novel. They are just something the characters enjoy, which they use for relaxation. The drugs are in the main not important for the plot.

It is actually Razjosh, a respected elder, a moral and authority figure who administers a powerful drug to Kaleem and Pierre, so that Kaleem will stay calm whilst he says his goodbyes to his best friend and so that Pierre will forget anything that Kaleem tells him that he shouldn't know. Both boys have a hangover, but because of the cleverness of the Terrestran diastic system, one glass of water is enough to make them feel perfectly normal again. Involvement with drugs, in this case, is not just left to adolescents. More traditionally, Ponty Davidson, on the Supercraft on the way to Zandra, puts Kaleem out with a sleeping draught, using a trick with which we are familiar from fairy- and folk-tales. The pregnant Marijam is given porterbeer, a type of home-brew Irish-style beer, made in the Z Zone, because it is rich in nutrients and also because it will relax her. She becomes mildly addicted to it because it helps her to forget her unhappiness a little. None of the characters take drugs because they are seriously troubled.

The depression and mood changes of adolescence are shown in many of the texts. Olivier and Lorette in Adam's *On Ira Voir la Mer* cannot find a purpose in life and Natascha's drug abuse, as we have seen above in Feid's text comes out of a need to escape. Olivier's and Lorette's depression (Adams) resemble clinical depression. They have no need to be disaffected. They both have supportive families, though Lorette has had to face the trauma of losing her twin brother at a very early age. Adolescent mood swings can be a little like this anyway. Young adults may suddenly lose all confidence and enjoyment in life without a concrete reason. The mood-swings occur throughout the texts, including amongst the lighter-hearted "Chicklet-lit". Nesta names her father "Old Misery" in Hopkins' *Mates Dates and Pulling Power*. He has been a little unreceptive to her latest

boyfriend, who comes from a family with whom her father fell out some time ago. This prevents her from eating and reduces her to tears.

There are some negative feelings, too, for Jimmy, in Forde's *Fat Boy Swim*. In this case, the negative feelings can be explained. He is bullied about his weight, which in itself is worrying enough. Then there is the concern about who his parents really are and the feeling of not quite belonging to his family. Fliss, in Cann's *Breaking up* has reason to be depressed. Her parents are forever arguing and she fears they will break up. This actually leads to her splitting with her boyfriend. These are big issues for the young adult, and the reaction to them is emotionally-charged.

Even the three young men who are reasonably confident sexually in Burgess' *Doing It* have their moments of self-doubt. Ben needs to finish the affair with his teacher. He's out of his depth. Dino is worried about his parents splitting up because his mother has been having an affair with one of his teachers. Jonathan is worried about a lump on his penis.

Kaleem does not suffer from clinical depression. He just has some of the normal mood-swings which accompany adolescence and which the reader will recognise. These are slightly exaggerated by the circumstances in which he finds himself. He is conscious of his and Marijam's poverty. He feels rootless because he does not know why they have to live like that, where he comes from or who his father is. He is ambivalent about his Peace Child mission. One minute he is excited about the challenge, the next scared or resentful about the amount of work he has to do and how much it isolates him from people his own age. He wavers between complete confidence and absolute terror.

Marijam suffers from depression. She is, of course, heart-broken when Gabrizan disappears. The days in the Z Zone, whilst she waits for the baby to be born, are very

strange and give her time to become self-absorbed and introspective. After the birth, she experiences classical, clinical post-natal depression. Later, too, when she has come out of her coma, but not yet returned to normal, she lives in a type of limbo which the young adult reader will recognize.

3.7. Reader Control

Endings of young adult novels are not all that definite. Readers decide for themselves what has actually taken place and how the future might be for the protagonists. Perhaps young adults prefer to make up their own mind about how the world actually works.

The biggest question of all is posed at the end of Blackman's *Knife Edge*. We are not sure whether Sephy has actually killed her daughter, and if she has, whether or not it was accidental. This may look like a marketing ploy with the writer, publisher and bookseller working together to make sure the reader buys the next volume. It is more likely that it satisfies the adolescent's need to make their own conclusions.

Most Young Adult books include an element of this. We are never quite sure whether everything will work out absolutely finely for the central character. There is normally some hope, but it is very different from the "happily ever after" ending of the very young child's fairy story or the very upbeat ending of most of the 9-11 books.

Blackman's text is the second part of a trilogy, so the story will carry on in the third book. That could explain why the ending is so uncertain. This too explains some of the endings in some of the other books – Price's *Sterkarm* series and Pullman's *His Dark Materials* series, for example. *Peace Child* is also the first story in a trilogy. Although Kaleem has partly solved the question about his identity and started the process of reuniting Zandra and Terrestra, we are not sure that he will succeed or how he will get on with his father. Several other issues also remain unresolved. Why did the Stopes

programme not work for Marijam and Gabrizan? What is the Babel Prophecy all about really? Why did Kaleem keep dreaming as he did?

Yet it is not just novels which are part of series that have uncertain endings. Adam's *On Ira Voir la Mer* has one of the most indecisive endings. Olivier is involved in one more negative act. He is stealing a car – the car which belongs to the father of the friend whose grave he is visiting. He is going to the sea because that is what she wanted to do.

Bertagna's *The Opposite of Chocolate* offers many choices at the end. It is actually difficult to decide which is the main story in this novel: It may be Sapphire's decision about her pregnancy or Gil finding out the truth about his family. By the end of the novel, we know that Sapphire has decided to terminate the pregnancy, but we do not know how that decision is going to affect the rest of her life. We are not at all sure about Gil, and we certainly do not know whether Gil and Sapphire are going to form a long term relationship, though there is definitely the possibility there for that to happen.

By the end of Paddock's *Come Clean*, Justine has managed to escape from the abuse at the drug rehabilitation centre and has started to repair her reputation. Her grandmother predicts that she will recover from her grief over the death of her twin brother. We cannot be certain that she will or how long it will take.

In Feth's *Das Mädchenmaler*, most of our excitement comes from wondering whether the victims will get away from the abductor and how that will happen. By the end we are also left wondering how those two victims will further survive. Both of the girls have already suffered one traumatic experience. The story in Gates' *Dusk* is also incomplete. Jay escapes with Dusk, but we are left to question how the two of them will survive, whether Jay will manage to keep her hidden and whether, by achieving that, he

will regain his self-esteem. We know that Jimmy Kelly, in Forde's *Fat Boy Swim* has a new identity by the end of the novel. However, we do not know whether he will ever get used to that identity, or if having found out who he really is, he will now be more comfortable with his cooking and swimming talents or cope better with his weight problem, or if he will become more confident with his new girlfriend. Similarly, in Waite's *Forbidden*, we see Elinor at last turn her back on her life with the cult, the Chosen. We sense that she will now have quite a difficult time adapting to a more normal version of the 21st century. We suspect that Jamie might be there to help her, but we cannot be sure whether he will remain just a friend or whether he will become more than that. Rafael Ábolos', *Grimpow El Camino Invisible* ends no less uncertainly. Grimpow has seen all the knowledge and wisdom in the universe, but he has not been able to retain it nor does it change him. He will still have to grapple with ordinary life. Readers can take charge of this text in two other ways also. They are invited to solve the puzzles which face Grimpow and his companions as they go along. The text is full of riddles and enigmas. Bright readers will get there first. In addition, the novel and its sequels are supported by an interactive web site.

The resolution in *Peace Child* appears, on the surface, to be that Zandra and Terrestra come to a tentative agreement and there is great hope that the unexpected illness can be wiped out from Terrestra. However, the resolution really goes much deeper than this. Kaleem has found his true identity and is beginning to accept his otherness. The resolution is not fully complete, partly because this is only the first stage of three-part story, partly because that is a Young Adult novel trait. We end with Kaleem dreaming his dream again. We cannot be sure whether that is just a normal Freudian mixture of all the things that have been happening to him or whether there is something mystical about the

Babel story and its prophecy. The dream sequence at the end acts as a type of epilogue and leaves the way open for more of the story.

Appendix F lists the reader's choices associated with each novel.

3.8. Everything a Bildungsroman

The German word "Bildungsroman" literally means "novel of education" and Goethe's *Wilhelm Meisters Lehrjahre* is the most well-known one. Wilhelm became a symbol of the central character of the Bildungsroman – the young man who sets out, not knowing what he is doing, making many mistakes, finally reaching maturity and finding his proper profession. The central character of each of the sample novels sets out clumsily at first, making many mistakes, and finally succeeds in at least a small way, finding the right path through. In fact, there is not one single case in the sample of texts discussed here where that does not happen. Yet that was not a factor in identifying the texts. Appendix D shows the area of growth or "Bildung" in each text.

Joseph Campbell mentions that what happens in real life reflects story pattern.

The so-called rites of passage which occupy such a prominent place in the life of a primitive society (ceremonials of birth-naming, puberty, marriage, etc.), are distinguished by formal, and usually severe, exercises of severance, whereby the mind is radically cut away from the attitudes, attachments, and life patterns of the stage left behind. Then follows an interval of more or less extended retirement, during which rituals designed to introduce the life adventurer to the forms and proper feelings of his new state, so that, when at last the time has ripened for the return to the normal world, the initiate will be as good as reborn. (10)

It is possible that the modern Young Adult novel describes this ritualistic severance and rebirth over and over, a process we can see even in the modern adolescent.

Campbell in *The Hero With a Thousand Faces* and Christopher Vogler in *The Writer's Journey* have both created theories of story which describe the hero's journey. Vladimir Propp's theory in *Morphology of the Folk Tale* is also similar but leaves out several stages. This may be because his story theory applies to folk stories which lack the supernatural. The hero's journey is traceable in all of the novels studied and also in *Peace Child*. Appendix G i shows examples of story traits in the sample of Young Adult novels and Appendix G ii shows story traits in *Peace Child*. Campbell's, Vogler's and Propp's theories could just as easily be the theory of the "Bildungsroman" which is modern adolescence. Each Young Adult novel, with its Bildungsroman pattern may act as part of the thread which runs through the labyrinth.

- Ordinary World (V) Childhood
- Call to Adventure (P) Invitation to become adult through the onset of puberty.
- Refusal of the Call (P) The adolescent sometimes wishes to continue to behave like a child.
- Meeting with the Mentor (V) Supernatural Aid (C) trusting other authorities from childhood which had parents and school. The trappings of teenage life – clothes, make-up, music, and possibly also drugs and alcohol give supernatural help.
- Crossing the First Threshold (P) Going through puberty.
- The Belly of the Whale (C) Trials, Allies, Enemies (V) The Road of Trials (C) The ups and downs of becoming an adult, changes in the

brain, hormones going mad, and could the belly of the whale be the typical teenager's bedroom?

- **The Meeting with the Goddess (C)** The seduction by the opposite sex, or same sex role models put upon a pedestal – idol worship / footballers / pop stars
- **Woman as Temptress (C)** Sexual experimentation
- **Approach to the Inmost Cave (V)** Going deep into oneself to find true identity.
- **Ordeal (V)** The struggle to find one's own truth.
- **Atonement with the Father (C)** Reconciliation with the old way of life and the essence of the personality.
- **Apotheosis (C)** Emergence of a beautiful new adult.
- **The Ultimate Boon (C) Reward (V)** Finding a role in life.
- **Refusal of the Return (C)** Denial of roots.
- **The Magic Flight (C)** Reaching out to those roots with the new adult knowledge.
- **Rescue from without (C)** Facing the realities of the world.
- **The Road Back (V)** Reconciliation between the new and old orders.
(Parents who had seemed incredibly stupid when one was fourteen, now that one is seventeen seem not too bad after all.)
- **Master of Two Worlds (C) Resurrection (V)** The new adult takes up the new position in the world but still appreciates what has come before.

- Freedom to Live (C) Return with the Elixir (V) Self-esteem and self-knowledge.

Marc Levy's *Où es-tu?* contains a strong “Bildungsroman” element which justifies it, perhaps, being classified as a Young Adult novel. It tells of the friendship between Susan and Philip which endures for decades. They have known each other since they were children and their friendship becomes deeper when they become adolescent. They never really become lovers, though there is a sense of romance as they become closer to no one than they are to each other. Believing Susan to be dead - and she has created that myth herself - Philip fosters her daughter, only to find out that Susan is alive, after all. She has grown, and Philip grows too. We would expect this. They are quite middle-aged by the end of the book. The whole situation, however, is framed in terms which the Young Adult can comprehend. It is an alternative *Romeo and Juliet*, with a more realistic ending.

Sierra I Fabra's *La Voz Interior* tells the story of a young nun who seeks to bring out the truth of what happened between a group of adolescent girls who grapple with relationships. There is a double layer of interest here for the Young Adult reader. The girls in the story are the same age as them, facing the same issues which they meet everyday. The central character, however, is a little older and is at the beginning of her career - with all the issues that that brings.

Stinson's *Becoming Ruby* is definitely a rite of passage novel. The story tells of how a young girl comes into her own in body, mind and spirit. Susan Gates' *Dusk* is not only shocking, it is also a familiar story of the awkward teenager from a broken home doing something good at last. Blackman's *Knife Edge* shows us a teenage mother who struggles to bring up her baby girl and recover from the death of her daughter's father. She also grapples with the normal range of teenage emotions. She falls in and out of friendship

with her mother and the mother of her former boyfriend. She wavers constantly between being a devoted mother and a member of a rock band.

The Harry Potter stories perhaps form the definitive Bildungsroman. The child can grow with the hero. The first book begins when Harry is eleven, so may be read from the age of about nine. Harry will be nineteen by the end of the seventh book and readable by the older end of the young adult age group. Of course, all of the books are read by people of all ages, but the fifteen to seventeen-year-old may identify more strongly with the Harry we shall meet in the seventh book. Already, before the end of the sixth book, Harry has lost his mentor. He will have to complete his task on his own, which is right and proper within a Bildungsroman.

Cann's *Footloose* is almost a pure Bildungsroman. Kelly learns how to gain equal footing with her boyfriend and can become her own person. She learns to feel comfortable in her own world. Neither she nor Wilhelm Meister is transported to an alien society as Kaleem in *Peace Child* is, but in many ways the society in which they try to establish themselves is one that is strange to them. Society, which the younger child had begun to understand and certainly took for granted and trusted, suddenly becomes quite bizarre again to the young adult. Therefore, putting Kaleem into a society which is already a little different for the older teenager and then from there into places which are even more different, seems quite apt.

If we revisit Melrose's plot pyramid, we might notice that the "bottom line" of the pyramid, the main overall plot of each novel, is also that which is described in Appendix D. This is also the one line description which is useful to writers and publishers alike in defining the premise of a novel.

The Young Adult Bildungsroman differs a little from the original Goethe model and subsequent works in that the growth is usually not so general, but is confined to one area. The young adult crosses over a threshold within that area. Some of these areas are discussed below.

3.8.a. Identity

Berk concludes that identity for the adolescent depends to some extent on each of their individual personality, their relationship to their family, the influence of their peers, school and community as rich and varied opportunities and the larger society. The literature provided for young adults is part of the large society which may help them on their journey (460).

Erik Eriksson has produced a system for tracking the emergence of identity. In going through his Stages of Psychosocial Development, the 13-18 year old must achieve a sense of identity, both of who he or she is and what he or she will be - in several areas, including occupation, gender role, politics and religion. According to Eriksson's identity theory, described by Jane Kroger, adolescents go through an identity-formation process which takes them out of a state of confusion (207). They actually encounter one form of identity as part of a group which is going through a similar process of finding a place in the world. This may be at variance with a more whole-life identity which comes partly from genetic material, partly from upbringing, partly from the actual environment and which they perceive to be chosen. People may also seek their identity in history.

Adolescents are often keen to know their roots, and it is often at this age that adopted children will seek out their real parents. The young person may also seek identity through a series of Jungian-style archetypal images, particularly where any historical investigation of identity may yield uninteresting results. An adolescent coming from an ordinary, unromantic family may seek heroes and may find the symbols for them in fantasy stories.

Eriksson has also named a sense of inner identity which must be attained at the end of childhood. He says:

The wholeness to be achieved at this stage I have called a *sense of inner identity*. The young person, in order to experience wholeness, must feel a progressive continuity between that which he has come to be during the long years of childhood and that which he promises to become in the anticipated future; between that which he conceives himself to be and that which he perceives others to see in him and expect of him. (87)

Closely linked with identity is the adolescent's need for autonomy. They need, according to Berk to develop "self-reliance, work orientation, academic competence, and self-esteem" (569).

Adolescents in the texts studied often feel that they have no identity and that they don't belong. Such feelings of isolation are present at some time in all of the main characters in the books in the sample, and in some of them all of the time. Lola in Claire Mazard's text thinks she is being singled out as the one bad person in the whole of the human race. She finds a way of contributing to society. The girls in Sierra I Farba's *La Voz Interior* are left suspicious of each other and totally alone until the young nun who is looking after them gets the truth out of them. She in turn feels isolated from her colleagues because she dares to do what her own "voz interior" (inner voice) tells her. She learns to accept her voice.

Sometimes, the characters are uncomfortable with the identity they are trying to assert. This is the case of Anika in Nöstlinger's *Stundenplan*. She falters as she tries to be one of the clique, as she attempts to be sexually active, as she believes she is expected to be, and as she is at odds with her parents, whom in many ways she actually likes. Kaleem

in *Peace Child* wavers in a similar way between longing to be one of the clique and accepting that he is different. Both Anita and Kaleem learn to accept themselves to some extent.

Jimmy Kelly in Forde's *Fat Boy Swim* has to establish his identity in two ways. There is the normal teen psychological need to become his own person. As if that was not enough, he finds out that his actual identity was not what he thought. His mother is actually his grandmother, his aunt is actually his mother and his father, who knows nothing about him, is still alive and was once a champion swimmer – which probably explains where his own talent comes from. Kaleem also gets a surprise about his parentage, though it is not quite as dramatic as Jimmy's. Both *Fat Boy Swim* and *Peace Child* are about finding identity.

Zoe, too, in Edward's *Fake I.D.* has to confront the fact that she is not quite who she thought she was. When her grandmother dies, she finds out that this lady had led a double life. Zoe begins to suspect that her grandmother may have been a bigamist, a confidence trickster or even worse. She worries that she may also have some of these traits. She even finds out that her grandmother was also a belly-dancer. The ending is inconclusive, but Zoe is beginning to accept that she just is who she is and her grandmother was just who she was.

The main premise of Rudolfo Anaya's *Bless Me, Ultima* is about Tony Marez finding his identity. He has three different religions and two sets of family influencing him. A visit to his, earth-loving family, Luna, relations of his mother, and the wise words of his sea-loving father, Marez, which finally make him grow-up. He learns as his father has suggested he should, to make his own decisions.

Identity is the main theme of Kerner's *Blueprint Blaupause*. Siri is a clone. She knows she is, and is close to her mother / twin, the piano composer Iris Sellin. Siri struggles to understand whether she is a person in her own right or just another part of Iris. She establishes an identity of sorts in that she eventually recreates herself as an artist and turns away from music.

3.8.b. Religion

The young adult is going through other emotional changes which impact strongly on how they interact with society. Irwin mentions:

The attainment of sexual identity through stages of psychosexual development.

The attainment of separation and independence from parents, with a return to parents in a new relationship, based on relative equality.

Development of a personal moral-value system.

Career choice. (27)

Adolescents, in an attempt to work out how the world works, may turn to religion – either an established conventional one or one of their own making. Religion features in Young Adult novels, but not all that frequently. Two of the stories about the Knights Templar – Hohlbern's and Noníndez's texts obviously refer to a religious organization. However, both of them refer more to the military activities of the knights, though Manuel Noníndez's text, where it goes back to the time of the knights, hints at some of the mysticism which may be associated with religion and is perhaps one of the most appealing aspects of religion for young people. However, in neither text is religion the main point of the story. A third story, Ábolos' text suggests that the Templars possessed some sort of secret which was not quite in keeping with the ideas of Christianity. Grimpow is in the

process of unlocking the secrets of the universe. Kaleem in a similar way faces the mystery of the Babel Prophecy. This also is not the main premise of the story. The adventure is more important for him, just as it is for Grimpow.

Philip Pullman, in *His Dark Materials* gives us a God who has stopped caring, a Church which is corrupt and angels who work with witches mainly for good, though there are examples in both species of negativity. Will and Lyra struggle against the dealings of the corrupt Church. The Church is something familiar to most readers, though Pullman portrays it as slightly alien. *Peace Child* also draws on a well-known Bible story, the Tower of Babel, though in the novel, it may have been used to justify some people's actions. Also, we are we not sure whether Kaleem constantly dreams about it because there is something supernatural happening or because he is concerned about people speaking different languages. There are parallels also in *Peace Child* with the Christmas story, though the reader cannot be sure whether human error or something mystical has occurred. Neither Pullman's texts nor *Peace Child* give direct answers about the authenticity and validity of what is contained in the Bible. The two stories differ though in that God and the Church really exist in Pullman's stories. The real existence of the Babel Prophecy or any miraculous birth is open to question in *Peace Child*.

Pullman's text hints that the mystery of life may be to do with dust, and it is the possible explanation for the missing mass in the universe. This seems to argue against any creationist theory. However, these texts are also centred on other matters and the main story is about Will and Lyra overcoming the effect of this background along with many other elements in the story. A young adult who thought deeply about the texts may well also be prompted to ask questions about religion, though many will probably read them and hardly notice that religion is involved.

Rowling's Harry Potter books have caused some controversy in religious circles. They have been condemned as anti-religious and even as occult. Several libraries have banned them, for example the Seven-Day Adventist Schools (Reuters, November 2001):

"We have a library policy that excludes any book acquisition about the occult or which could encourage children into the occult," John Hammond, Seventh-Day Adventist education director in Australia, told Reuters on Thursday.

The Times also reports (March 2000)

At least one Head teacher (Church of England Primary School in England) banned the books, stating, "Our ethos on teaching comes from the Bible.... The Bible is clear about issues such as witchcraft, demons, devils and the occult. Throughout it insists that God's people should have nothing to do with them.

There is actually very little directly about religion in the books, though one could argue, as with any Fantasy novel, the stories have an alternative theology. The young wizards and witches are learning how to perform acts which resemble miracles. Yet Rowling does not introduce an alternative religion or comment on any world religion. The reader and perhaps the young adult one in particular, however, may be prompted to look at religion because of the reaction of some people with religious convictions to the texts.

In all of the above, the young adults achieve their growth despite religion. Judy Waite's *Forbidden*, however, looks directly at religion. It is the story of a young girl who manages to escape the clutches of a religious cult. It may give the young reader some explanation as to why people can be enticed into these types of organisation. It is filled with

the mantra-rich discourse of the cult member. Yet even here, the main point of the novel is Elinor's overcoming the hold of the religion.

Anaya's *Bless Me Ultima* (1994) presents us with Tony who has many religious ideas clamouring for his attention. He lives in a very Catholic family and his mother wants him to become a priest. His friend, Chico, with a Native Indian background, introduces him to the golden carp, the God that swims with his people. Ultima herself is an enigma. She attends church regularly, but is thought by some to be a witch. She can help when the Church can't and what she does appears a little like voodoo. The whole story is about Tony Marez having to reconcile these three forces for himself.

Peace Child offers little discussion about religion. It offers a mystery, in the form of the Babel Prophecy, and perhaps that is more of a mystery if the reader has some knowledge of the main Christian text: the Bible.

3.8.c. Friendships and Peer Pressure

Loyalty is the main theme in Garbala's *Donde Surgen las Sombras*. It is the sense of needing to look after all members of the group that keeps the four main characters searching for their missing friend and helps them through their fast-paced, risk-taking adventure in a horrific real world and frightening cyber world.

There is a thin line between friendship and peer pressure for adolescents. Peer pressure appears in two ways in the texts studied. It is also often seen in the form of bullying, where one of the main characters suffers at the hands of someone who is more able to conform to a code devised by the young people themselves. The reason Jay, in Gates' *Dusk*, ends up spending the summer with his father in the countryside in the first place is because he has not been thug enough to match the behaviour of his peers. He actually picked a fight with the school wimp and lost. Jimmy, in Forde's *Fat Boy Swim* is certainly teased about his body size which is not the accepted norm for a teenage boy. The

bullying of Justine by Christa in Nothomb's *Antéchrista* goes far beyond peer pressure and is psychologically destructive. It undermines totally Justine's self-esteem, which was constructed in being a normal young adult. Fortunately, she manages to reestablish her self-esteem. Peer pressure exists for Kaleem. There is some negative reaction by a schoolboy who cannot tolerate Kaleem's different appearance. Most of the pressure, however, comes from Kaleem's own desire to better resemble his peers.

Nöstlinger shows us a protagonist who is not comfortable with peer pressure.

Anika in her *Stundenplan* finds it a struggle to keep up with those expectations. She feels pressured to sleep with her boyfriend – not so much by him, as by what she thinks other people will expect. The same goes for clothes, make-up and her social life. She feels she ought to like and enjoy more doing what is expected. She manages to conform, but does not feel all that comfortable with that conformity. Marijam, at the beginning of *Peace Child* feels uncomfortable with her peers in a similar way to Anika. Anika fortunately learns to be comfortable with herself.

3.8.d. Relationships

Many of the novels in the case study are entirely driven by the relationship between two people. Cann's *Breaking Up* is entirely about Fliss's relationship with her boyfriend Simon and her observation of her parents' relationship, which is breaking up. Levy's *Où es-tu?* deals with a partnership which lasts decades – even when one of the couple marries and the other invents her own death.

Other texts deal with the variety of relationships which surround the young adult and which may impede their growth in other areas. For example, Klein's *The Moth Diaries* demonstrates the intense relationships and paranoia of girls in a close-knit boarding school.

A room-mate's obsession about Lucy's relationship with Ernessa has dire consequences

for Ernessa. Jimmy Kelly, in Forde's *Fat-boy Swim* has a seemingly close relationship with his mother and aunt. Yet it is fraught with understated difficulties. The two relationships which seem more straightforward are the ones with GI Joe, the priest / swimming trainer and Ellie, another young adult. He experiences negative relationships with other peers who often bully him.

Difficult relationships with both adults and peers appear in Jeri Kroll's *Little Book of Letters*. Mickey is much closer to her grandmother than her parents. She too is worried about her parents who fight. Sadly, her grandmother is no longer alive. Mickey writes letters to her, the Minister of Education, Bill Gates, J.R.R. Tolkein, Napoleon, Freddo the Frog and her best friend. This friend has moved away – so another relationship is broken, while the protagonists in Stinson's *Becoming Ruby* and Blume's *Here's to You, Rachel Robinson* are surrounded by uneasy relationships, even with their peers. In both cases, there is one family member who makes their life even more difficult. In Ruby's case, it is her mother. In Rachel's it is her brother. In both cases, the girls perceive themselves to be treated as if their opinion were not valid. They all grow despite these obstacles.

In Burgess' *Doing It* and Claudín's *El Embrujo de Chalbi* there are intense relationships with people in the same age group and social group as the main characters. Much of both texts are about the working out of those relationships, though in these two cases the main story-lines are also about something else. We also see tense times in Ferris' *Eight Seconds*. John tries to conform and struggles to meet the milder expectations of his life-long friend Bobby and tolerate the bullying of Russ Millard. He expects to become a macho cowboy. He achieves this, though not easily. He is clumsy in his relationship with Kit Crowe, who is gay. John has to become his own person so that he can have a more genuine relationship with the other characters in the story.

The main concerns for Kaleem in *Peace Child* are about his identity. However, relationships do form an important background in the text and to some extent shape his identity. He has a strong but slightly suffocating relationship with his mother, a tentative relationship with his peers and with members of the opposite sex, and a student / mentor relationship with Razjosh. Marijam too is defined to some extent by her relationships with Narisja and with Gabrizan. Even where relationships are not the main area of growth for the protagonist they form important secondary obstacles.

Kaleem's growth takes place in several areas.

- He accepts his otherness more.
- He begins to accept his vocation.
- He discovers a part of his identity.
- He understands his parents' behaviour better.

He has not made the whole journey. He still has some way to go. The total growth will only be complete by the end of the third novel in the trilogy.

CHAPTER FOUR

How *Peace Child* Becomes a Young Adult Novel

David Graddol points out to us that texts have a physical presence. They may be in many forms including those of newspaper articles, bills, CDs, books and DVDs. They are “communicative artefacts”. Meaning is embedded in Saussurian signs and is signified to us via physical signifiers (41).

All of the novels studied exist physically as a text which is recognisable as a book and a novel. The industry has defined them as Young Adult literature and assigned them a position on a bookshelf or in a catalogue and some have become best-sellers. Other people interested in young adults, such as teachers, librarians and parents, recommended some of the novels and some suggestions came also from academic sources. Most importantly, young adults themselves recommended some of the texts. Appendix A shows how each novel was chosen and how else it was shown to be worthy of examination. It seemed appropriate, too, to look at novels written in other languages and in the English of a variety of English-speaking countries.

The physical presence of these books defines them to a large extent. For instance, Hoffman’s *Stravaganza City of Stars* was purchased directly from a bookshop. It was shelved in the “12+” section of the shop. All the fonts on the front cover suggest mystery and history. The blurb hints at an older reader, however, and the inside content certainly does: it is right justified, it is 458 pages long, and it has only a few stylized pictures, most of them of the winged horse and a rather complex, ancient-looking map. Its physicality as well as its content is defining it as being for a young adult readership.

Peace Child has a physical presence – several physical presences in fact. It has been printed at least ten times as a hard copy, and exists, in several versions, in soft copy,

stored on various pieces of computer hardware in various geographical locations. Even in the crude form that it is printed now, it is recognisable as a novel, and readers open it at the beginning and read each page from left to right, from top to bottom. One hopes that at some future date, it too will sit on a bookshelf and will be described by the industry as a Young Adult novel

The scrutiny of other Young Adult texts has influenced what *Peace Child* has become. Some of the influence has come through the natural process of osmosis which all reader-writers use and some has come from a close reading of the chosen texts, an extraction of the rules which govern the genre – if it is a genre - and an application of those rules. This has been quite exciting because the scope of the genre is still expanding and part of its scope is that it pushes boundaries. Interestingly, however, a synopsis written after the text was completed only varied a little from one written before the text was started, though the text has become 23,000 words longer than first envisaged. The second edit, anyway, involved looking at suitability for target readership, and as I edited the text, I kept in mind my answer so far to the question. “What is a Young Adult novel?” I realised, I believe as a result of the study I had undertaken, that *Peace Child* is only the first part of a trilogy. I have started the second part and am writing it with much more awareness of a global definition of the Young Adult novel. I also now have a fuller set of editing criteria for the first novel.

Graddol also points out that the content of the text will often relate to the content of other texts. Differing meanings will be gathered by different consumers of the text, according to what they have encountered before. Possibly, each text encountered alters the consumer, and gives them a different perspective towards the next text they meet. A group of friends can read the same book and have not only different opinions about it but a different perception of its truth. However, there will be some common ground. The young

adult reading these books will have encountered several other texts by now and will be used to responding to them (41).

In places *Peace Child* refers to other texts - the Bible for example, as it includes the Tower of Babel and the Christmas story. I also refer to other young adult novels in that I attempt to follow the conventions of the genre. I have some knowledge of the young adult also, as for many years I have been one of those interested adults who has been involved in the education of young adults.

The word “novel”, meaning “new”, is perhaps an apt name for this form of text. When it first appeared, it was a “new” form of literature, and one of its characteristics was that it offered new ideas. The Young Adult novel offers the young adult ideas and scenes which are different from those they encountered in childhood.

Suzuma’s *A Note of Madness* brings us the novelty of looking closely into the mind and feelings of a Bipolar 2 sufferer. This theme may have been treated before, but perhaps not for this age group or dealing with a character of Flynn’s age. Barbeau’s *Accroche-toi*, *Faustine* similarly presents us with a young person coping with renal failure. Haddon’s *The Curious Incident of the Dog in the Night-time* not only shows the reader what it might be like to be an Asperger’s Syndrome adolescent, but actually gets right into the head of Christopher and the text is written in Christopher’s voice. The new and strange is presented to us in a form which is familiar and whose rules the reader understands.

Peace Child contains recognizable love stories and stories of growth in it, but settings are newly created. Though it draws on familiar stories – the Babel Tower, the Messiah and possibly even Joseph, these stories have not been presented exactly this way before. The story also includes the theme of national isolation, and gives unusually explicit details about childbirth and post-natal depression.

Bakhtin suggests that there are many voices within the novel. He has named this heteroglossia. This is not just the actual dialogue which is used as two people speak. He refers also to the other parts of the novel-text, which we would all probably admit contains a mixture of dialogue, description and exposition. Novels are filled with what Bakhtin defines as a “system of *images* of languages”. Dialogue will not be the actual words as they are spoken in real life - we all know that that does not make for easily consumable text - rather that language is symbolised by certain words and accents. Similarly, atmospheres are symbolised by certain words and phrases and a setting can be symbolised by the tone of the exposition. He tells us that:

The novel as a whole is a phenomenon multiform in style and variform in speech and voice. In it the investigator is confronted with several stylistic unities, often located on different linguistic levels and subject to different stylistic controls.

We list below the basic types of compositional-stylistic unities into which the novelistic whole usually breaks down:

1. Direct authorial literary-artistic narration (in all its diverse variants);
2. Stylization of the various forms of oral everyday narration (*skaz*);
3. Stylization of the various forms of semi literary (written) everyday narration (the letter, the diary etc.)
4. Various forms of literary but extra-artistic authorial speech (moral, philosophical or scientific statements, oratory, ethnographic descriptions, memoranda and so forth);
5. The stylistically individualized speech of characters. (261-62)

Many of the novels in the case study contain several voices, in much the same way as an adult novel does and perhaps in a more complex way than a younger child's novel does. The viewpoint in Ferdjoukh's *Bettina y Cien Recetas para Vivir* is Bettina's and the narrator's voice reflects this, but it is not Bettina's voice:

Enid y Desiré competían a ver quién escupía más el hueso de las aceitunas que se estaban comiendo. Apuntaban a la chimenea y, con una deliberada mala voluntad, todos los güitos aterrizaran entre la novena y la undécima tablilla del parqué.

Charlie levantó los ojos al techo.

Bettina estaba enfrascada en el número de primavera de la revista Fútil.

(Enid and Desiré were competing to see who could spit further the stones from the olives they were eating. They hit the chimney, by deliberately aiming so that all the pips landed between the ninth and eleventh square of the parquet.

Charlie raised her eyes towards the ceiling.

Bettina was absorbed in the spring edition of the Fútil magazine.) (72)

Later we read a conversation between Enid and Bettina. Here we have the stylized voices of the two girls.

Bettina abrió la puerta:

- Una palobrota, un euro – murmuró.

- ¿No estás durminedo ?

- Muy mal, gracias, ¿y vosotros?

(Bettina opened the door.

- One little word for a euro, she murmured.
- Aren't you asleep?
- Apparently not, thank you, and what about you two?) (87)

It is a favourite trick of the twins to ask for money to give away secrets. Bettina is doing the same here. She is younger than most of the people in the story, but even in this small extract of dialogue we sense that she is older and wiser than the twins. She probably holds the same point of view about the way the twins behave as does the young adult reading the story.

Many of the Young Adult novels in the sample contain several viewpoints. Feth's *Der Mädchenmaler* has eight different viewpoint characters, and two of them also have flashbacks, so there are ten different styles. Some are third person narratives, some first person. In *Peace Child*, a normal narrative voice simply describes what is happening much of the time. Often, we see right inside Kaleem's head and the narrative switches to his voice. We also have a long opening section which contains Marijam's point of view and is delivered at times in her voice. Other points of view, and therefore voices, belong to Razjosh and Danielle. A distant story-teller gives us scenes from the Z Zone. These form a back story for Kaleem. We are not quite sure who is telling us this story, because it is not in the normal narrative voice of the text. The last Z Zone episode is in Marijam's voice, but in the form of recorded a voice file for Kaleem for this last part of the story. Another voice comes in as Kaleem hears the Babel story being told to him. The style and tone change slightly again each time Kaleem has his recurrent dream.

I had finished the first draft of the text and had read over half of the books in the sample when I realised, in editing *Peace Child*, that I had left hanging the whole plot strand of what had happened between when Kaleem was sixteen and when Marijam had

left her parents' home. I was aware by then that Young Adult novels often contain multiple voices. I had also realised that young adults like to control the text to some extent. Those two ideas worked together to produce the mysterious voice which recounts what happened in the Z Zone.

As a result of studying other texts and putting what I have seen into practice, both consciously and intuitively, I came to realise that this story is more about who Kaleem is. Fortunately for the world in which he operates, he is a peace child. *Peace Child* was supposed to be about what happens when people isolate themselves culturally and actually from others. Although this has remained an important issue, it became clear through the process of writing and through the process of studying other Young Adult novels that it had to be Kaleem's story. The reader had to be asked to engage with Kaleem's and Marijam's emotions. Because they are both young adults, they have to behave like them, and in a way which will appeal to the young adult reader. This brings in the other issues, but it had to be Marijam and Kaleem who were dealing with them, not the author. The point of view needed to be tightly Kaleem's – and occasionally that of others who were facing the world with him. It is perhaps this closeness to the main character, who, because he is a young adult, is so diverse, that brings the diversity into the text. Perhaps this is true of all Young Adult Literature. It crosses genres and contains many topics because the central character is at an age where they need to experiment and when they have many aspects of life to deal with. In Kaleem's case, it was a matter of seeing what would happen to a young man who was different from those around him. He also had to deal with a huge problem in the world brought about by the reluctance of others to embrace diversity. He also had all the other young adult concerns.

Roland Barthes claims that “a text’s unity lies not in its origin but in its destination” (170). The meaning is made by the reader. It has its effect at the point it is received, rather than when it is given.

A few people, half of whom are young adults, and including also another children’s writer, a Fantasy writer, a physicist, a geneticist and a literary agent have already read the whole of *Peace Child*. All of them would have a reason to be interested in a Young Adult novel which could be described as a Science Fantasy. Opinions have been diverse, and though several of the readers have agreed on several points, no two people have shared exactly the same opinions on every point. Yet in every case, the meaning they have found in it is the meaning which for them is valid, rather than any meaning assigned to the text by the writer. Need and expectation on the part of young adult readers will have some influence on what texts written for them become.

Even when *Peace Child* was just at the planning stage, it seemed important to put it into a Science Fiction setting. The original big “what if” question was what would happen if a society totally cuts itself off from all other societies by refusing to engage with their languages and cultures? The setting gives the distance to look at that question more objectively. Maybe that premise could have remained if the book had been written for an adult audience. However, the young adult needs to feel that they are involved in restoring harmony to their world. It is Kaleem’s destiny to bring peace to his world. He has to become the Peace Child.

Perhaps the biggest surprise is that I am also surprised. I am no surer than the reader about what exactly the Babel prophecy means, or whether it is truly something mystical. I have only a vague idea about why the Stopes programme did not work for Gabrizan and Marijam. I have enough faith in Kaleem to know that he will succeed, to some extent, in his Peace Child mission, though I am not yet sure quite how he will do that

by the end of Book 3. This is not just because of the underdeveloped state of that particular text. It is also because of respect for the perceived reader, who, being a young adult, needs to have some control over the text.

A potential dilemma was indicated during what I thought was a final edit of *Peace Child*, conducted after this study was completed. Young Adult novels need fast pace, a very close viewpoint of the main protagonists and a narrative absolutely grounded into a particular time and space. Yet following closely characters' thoughts and emotions, and clearly showing occasions and locations, all actually best done by getting inside the character and examining their environment through their senses, thoughts and feelings, actually slows down the narrative. Yet if we rush from point to point too quickly, a text can lose its plausibility. A visit to some of the texts again made it clear that the young adult needs a pace that is more dramatic than real life but still governed by the laws of physics as far as is possible in a narrative. The stakes have to be high, the changes frequent and huge, and the rug has to be pulled constantly from under the hero's feet. Thus we have in Garnier's *Vampyr League* a definite space and time and an indication of the protagonist's emotional state:

The lights were still burning in Mrs Cave's lodging house at three in the morning. Though the gas lamps were turned down to afford some rest to tired eyes, nobody thought of climbing the stairs to bed. The cause of their restless vigil was Bird Eye's sudden declaration:

“Evil is awake this night.” (75)

Actions are often sudden in Young Adult novels. The word “suddenly” appears just thirteen lines further on in this book.

Similarly in McGann's *The Gods and Their Machines* there is a long scene in Chapter Seven (157-66) firmly set in early morning in uncomfortable circumstances in the

countryside. We are also given much detail about the physical, mental and emotional states of Chamus and Riadini. At the end of the chapter Chamus makes a bold decision which we know will put him in danger.

Sierra I Farba's *La Voz Interior* contains many of the thoughts of the young nun, María, and many confessional conversations between the girls. Yet at times there is great tension and high drama. María asks the girls about their friend's boyfriend.

“Ese chico, su novio. ¿Cómo era?”

Yolanda dirigió a su compañera una mirada de reproche. Teresa y Gloria, en cambio, miraron a María con los ojos como platos. Esther se acomodó lo mejor que pudo, dispuesta a escuchar.

(“This boy, her boyfriend. What was he like?”

Yolanda gave her friend a reproachful look. Teresa and Gloria, in turn, looked at Maria with eyes like saucers. Esther got herself into the best position to be able to hear.) (117)

Yoalnda had known about the boyfriend and thought that her friend had given away the secret. Teresa, Gloria, Esther and possibly the readers were shocked.

A second final edit of *Peace Child* had to be completed. This led, in fact, to some slowing of scenes. For example, the conversation between Kaleem and Charlek (339-40) did not exist previously. The narrative had gone straight from when the droid took Kaleem to his room at the end of *Peace Child* Chapter One to when Charlek comes in with Kaleem's lunch in Chapter Two. Also, the last Z Zone scene, *Leaving the Z Zone*, (397) changed from the third person distant story-teller narrative used in the other Z Zone episodes to Marijam's own words. Both of these alterations allow the reader a greater involvement with the characters' emotions. This added a further thousand words. However, four thousand words were cut from some of Kaleem's more introspective

scenes, leaving the reader to read his thought from what they are shown. This picks the pace back up again.

At other times more pace and tension are needed. There is a feeling of excitement and anticipation as Kaleem gets ready to go to Tulla's permanent attachment ceremony.

"It was a good day. He had done his research thoroughly. He had his best tunic on, the one with the award fused to it, and the he had charged a love token with the right number of credits. He wondered what they would spend it on and whether when he visited them some time – if he ever did- would they have his name on whatever item it was. (333)

Hopefully the reader will be as surprised as he is a little later.

The door opened and Kaleem's heart missed a beat.

Two security droids were standing there.

"Detran Malthus," said the one on the left. "We arrest you on a charge of being a Terrestrian spy. We shall immobilise you and record all your thoughts."

The other droid placed the control capsule on his forehead. (334)

I attempted a strong contrast between Kaleem working calmly at his dataserve and the drama of him being ill.

The next day, Kaleem started on the little black marks which appeared on the white background. They gradually became more familiar. They started to make sense without him stopping to work out what the marks meant. It was hard work. His shoulders ached because his chair was not supporting his body properly. Slowly, slowly a few pictures began to form, without even becoming words first.

His back was aching and the back of his throat was beginning to irritate him. It was a little as if he were thirsty. He had been drinking plenty, though, and the diastolic monitor had had nothing to say.

He felt a bit cold. He wrapped a spare tunic round his shoulders. He caught sight of his face in the mirror. It was bright red. Suddenly his nose began to run. Clear sticky liquid was pouring from his nostrils.

There was a sharp stabbing at his stomach. It felt heavy and full, as if there were a lump there. Suddenly something was trying to get out. He felt burning fluid forcing its way up into his throat. His stomach jerked. The whole of his throat and chest convulsed. Fiery liquid was in his mouth, then rushing out of it, and arching over towards the floor. *This must be illness, he thought. Only we don't have illness here. (94-95)*

The contrast goes the other way in the transition from Kaleem being terrified on the Supercraft to his finding calm on Zandra.

They really are guns, thought Kaleem. They're going to shoot us. His heart started thumping. He could see Danielle and Sandi watching. They didn't look any more worried than they had a few seconds ago.

Then it went dark. Kaleem felt as if he was being pushed through a very black tunnel. He was sure his body was going to fall to pieces. It seemed as if it was being pulled apart. There was a strange humming. Then he saw rainbows and finally a bright light at the end of the tunnel.

This is what they say happens at switch-off, he thought. They are trying to kill us.

Suddenly he could feel the ground beneath his feet. He was in the open air. Razjosh was standing next to him. He was standing in a court yard between two high buildings, buildings that were not all that different from ones he might expect to find on Terrestra. Beyond them was a sky that was as blue as the Terrestran sky. (290-291)

Most professional writers recognise the importance of structure in a story, how characters are best developed, and how to maintain a voice which consistently speaks to an identified reader. All those involved in some capacity with adolescents are probably quite aware of how young people behave. However, completion of this study has lead me to a better understanding of why they are as they are and has therefore enabled me to draw them more accurately. I have also realized the importance of pace and how it might be achieved for a young adult reader. I have also learnt a new respect for that reader and am now willing to relinquish a little of the control of the text. Most importantly, it has become apparent that Young Adult novels must contain a rite of passage, an episode of extraordinary growth. Collectively, writers of Young Adult fiction, with the blessing and the cooperation of the publishing industry and their own readers, are stretching the boundaries ever further. Hopefully, *Peace Child* has its place within this process.

CHAPTER FIVE

Summary

I started the writing of *Peace Child* in much the same way as I generally start any form of writing. I had a one-line description in my head and a rough plan in an electronic format. I knew a considerable amount about the characters and as usual they came into the story complete with their names. However, three things were a little different this time: because I was using a Science Fiction setting and this was new to me, I spent a considerable amount of time working out how my setting might function; because my plot was more complex and more multi-layered than anything I had written before, my plan was a little more detailed before I started; as soon as I started writing, I started collecting information about the Young Adult novel and applied some critical analysis to what I observed. The first two differences were an extension of my creative practice, rather than a deviation. I have already written two other novels for young adults. I am writing this novel for the older readers within that age group. As I also write for middle-graders, I am used to multi-layered plots. There are a few more layers this time. The third difference is that I proactively analysed novels I perceived to be similar to the one I am attempting to write, rather than simply reading them and allowing myself to be passively influenced by them.

As always, I wrote a first draft as quickly as possible, with minimal editing as I went along. However, because this novel is long, by the time even the first draft was complete, the writing was influenced by my observations about the nature of the young adult, about the characteristics of the Young Adult novel and about the demands being made of the Young Adult novel by education and the publishing industry. As I became aware of how young adults develop, I endeavoured to make Kaleem and Marijam and their

friends look more like them. As the characteristics of the young adult novel emerged, I began to make sure they were in my own work.

I also continued to work intuitively. Some aspects of my characters – such as the way Kaleem sometimes thinks one thing but says another or has two opposing reactions to a situation, or the way in which both Kaleem and Marijam expect criticism from their peers and from their elders - came about possibly because of my years of experience of working with young people. I then asked myself whether what I had written intuitively looked like what should be found in a Young Adult novel. I needed then to ask the question: What does a Young Adult novel look like? Further scrutiny of the novels within the sample led to some answers. As I formulated my observations in writing, I began to understand them even better. I began to see patterns emerging. The latest drafts of *Peace Child* were then written in response to the written observations about the novels in the sample.

I have found that there is a rich variety of stories and types of story amongst Young Adult fiction. Young Adult novels are texts, having a physical presence and a relationship to other texts. They show many of the characteristics of the novel, as defined by Bakhtin and Lodge, and in terms of being novels, are fairly conventional, being similar in structure to novels for children and adults even if the content is quite different. They will show many of the story characteristics defined by Campbell, Melrose, Propp and Vogler.

What actually appears on our bookshelves and is available for young people to read is determined by some considerations in industry, which acts as both a constraint on expansion and as an encouragement towards excellence. Booksellers and intermediary buyers – school and college librarians, teachers, and other educationalists – will also partly determine what is available, though more and more young adults themselves are now expressing opinions about what they want.

Education has both an expectation of what it wants to see in Young Adult novels and has a use for them. In a wider sense, Young Adult literature is important to young adults because of the way it helps them to construct a world and work out what is going on in the world. Young Adult literature may be used to educate and there is an expectation that it should inform and entertain at the same time.

Young Adult Literature shows that it understands young people and therefore may appeal to them. Young Adult protagonists often face the same challenges as their readers. The books are different from both adult's and children's books.

The same variety of genres exist within Young Adult Literature as in the adult and children's market. The range widens when one looks across cultures and languages. Young Adult novels usually belong to more than one genre, and this suggests that the unifying factor lies outside of conventional genre definitions.

Young Adult novels also deal with one or more of the young adult concerns. These concerns exist as a result of physical and psychological changes and because of expectation from and of society. They include: sex, drugs, depression, risk-taking, peer pressure, school pressure, relationships, religion and establishment of personal identity.

The young adult attempts to reconstruct the world. Novels written for them often therefore deal with the really big issues. Fantasy and Science Fiction may objectify some of these big issues for them.

Also because of the nature of the young adult, the language within the novels can be very sophisticated, and in the most cases is, but can also be very simple, because not every young adult is a fluent reader. On the one hand we have Marchamalo's *La Tienda de Palabras* 296 pages long, with its frequent word plays. "AMAD A LA MAL, AMAD A LA DAMA" (Love evil, love the lady) which backwards reads AMAD A LA DAMA, LA

MALA DAMA” (Love the lady, love the evil lady). (36 – 37). On the other end of the scale is Mazard’s *L.o.l.a*, 71 pages long, with much dialogue, short sections and one of its longer sentences. “À 18 heures tapantes, planquée derrière une voiture, Jérôme dans la poussette, elle guettait le prof de sciences.” (At exactly 6.00 p.m. on the dot, positioned behind a car, Jerome in his pushchair, she watched out for the science teacher) (34).

The pace is fast, and the complex plots move quickly from point to point. The novel offers the Young Adult the opportunity to be entertained and to escape from their tumultuous world. The content often pushes the boundaries, taking the young person beyond their comfort zone. The literature certainly often goes beyond the comfort zone of the adults, who curiously still arrange that all of this is available.

There are some remarkable novels in existence which are truly crossover. Most crossover novels “cross” between adult and children, rarely picking up young adults as well. That which lands in either of these two fields and the young adult area as well is unusual. Within the sample studied here, the works by Coupland, Haddon , Hearn , Le Guin, Nothomb, Pullman, Richter, Rowling, Salinger and Suzuma are read by young adults and adults alike. The Pullman and the Rowling books have even been issued with different covers for the adult audience. Examples which appear in all three fields are very rare, but are extremely skillfully composed. The later Harry Potter books, *Goblet of Fire; Order of the Phoenix; Half-blood Prince* do appear in all three groups, but almost by mistake. Younger readers seek more of Harry’s adventures and possibly find the later three books too old for them.

Many novels are just extraordinary, and the industry encourages the production of these. Some are extraordinary because they offer us new insights, - for example those by Suzuma, Haddon and Richter. Others are finely crafted such as Feth, Hearn, Kerner. Some push boundaries such as those by Burgess, Levy and Jaouen. Many are extremely good,

exciting stories – Garbala and Gibbons. Some just conform exactly to an industry-established pattern – Jay, Hopkins and Afonso (2005).

If the seven most important characteristics of the Young Adult novel are perhaps that 1. it is often cross-genre, 2. it is face-paced, 3. it invites an emotional response, 4. it pushes boundaries, 5. it includes protagonists which resemble its readers, 6. it leaves the young adult to decide what has actually happened and 7. is actually a Bildungsroman, then *Peace Child* contains the characteristics of a Young Adult novel, as it conforms to the above to some extent at least. If it tends to the global definition, it is because it has been influenced by other novels written all over the globe.

It is, of course, also an original piece of work and contains elements which go beyond the definition of the genre. This is true of any text, and in any case, that is a part of the definition of what text is. A little like Kaleem himself, and like us all, it belongs and conforms, but is its own unique self.

So, in-depth analysis has led to the identification of a set of characteristics which may be used as a template for the production of a Young Adult novel. They do provide a helpful checklist and a powerful editing tool. In applying what I have observed, I have certainly learnt more about using time and space to aid the creation of emotionally charged scenes. I have learnt that the Young Adult novel is more often character-driven than driven by a series of events and that nevertheless a pace may be maintained that can excite and intrigue. This may all be done through complex or more simple language or through a combination of both, for the young adult can engage with a variety of different styles and registers. However, it is also clear that it could be dangerous to rely on something which is too formulaic. Some of the formula itself came from analysing what had been produced intuitively by myself and by others. The intuitive side to writing must be allowed to remain.

Perhaps the most important lesson of all is that a critical analysis and a creative process can work together to produce a text. The creative piece and the critical thesis complement each other. In this case, because each constantly fed into the other, it almost became a conversation and allowed *Peace Child* to go some way towards fitting a global definition of the Young Adult novel.

APPENDIX A

How the Novels Were Chosen

Iia (Industry influence – bookshop position)

Iib (industry influence – bestseller list)

Ara (Adult review – education- teachers - librarians – parents)

Arb (academic recommendation)

Rr (reader review – recommendation by Young Adults)

The primary reason for choosing each text is shown in **bold**. Other endorsements are shown in normal print and in brackets.

Author	Iia	Iib	Ara	Arb	Rr
Ábalos	Iia				(Rr)
Adam		Iib			
Afonso	Iia				
Almond			(Ara)	Arb	
Anaya		Iib		Arb	
Barbeau		Iib			(Rr)
Beckman		Iib	(Ara)		
Bertagna	(Iia)		Ara		
Black				Arb	
Blackman <i>Noughts and Crosses</i>			(Ara)		Rr
Blackman <i>Knife Edge</i>	(Iia)	(Iib)			Rr
Blume	(Iia)				Rr
Böll				Arb	
Burgess			Ara		(Rr)
Cann <i>Breaking Up</i>	Iia				(Rr)
Cann <i>Footloose</i>	Iia		(Ara)		
Cerdá			(Ara)	Arb	(Rr)
Chbosky				Arb	
Claudín		Iib			
Conlon-McKenna	Iia		(Ara)		
Cormier				Arb	
Coupland					Rr
Dunmore	Iia				(Rr)
Edwards	Iia				(Rr)

Author	Iia	Iib	Ara	Arb	Rr
Ferdjoukh		Iib			
Feid		Iib			(Rr)
Feth		Iib			(Rr)
Fontane				Arb	
Forde			Ara		(Rr)
Garbala	Iia				
Gates	Iia				
Gavin			Ara		
Gibbons <i>Minataur</i>			(Ara)		RR
Gibbons <i>Vampyr</i>			(Ara)		RR
Goethe <i>Wilhelm Meister I</i>				Arb	
Goethe <i>Wilhelm Meister II</i>				Arb	
Goethe <i>Werther</i>				Arb	
Greene				Arb	
Grenier <i>Ordinateur</i>		Iib			
Grenier <i>Virus</i>		Iib			
Guibert		Iib			(RR)
Haddon		Iib	(Ara)	(Arb)	(Rr)
Hassenmüller			Ara		
Hearn	(Iia)		Ara	(Arb)	(Rr)
Hernández	(Iia)	(Iib)			Rr
Hoffman	Iia				
Hohlbern	Iia				
Hopkins	(Iia)	(Iib)			Rr
Jaouen			Ara		
Jay (Both novels)	(Iia)				Rr
Kerner		Iib		(Arb)	
Klein	(Iia)				Rr
Kordon			Ara		
Kroll	Iia	(Iib)			Rr
Laborit		Iib			
Lalana et al		Iib			
Larrea	Iia				

Author	Iia	Iib	Ara	Arb	Rr
Lawrence <i>Children of the Dust</i>		Iib	(Ara)		
Lawrence <i>Earthwitch</i>			Ara		
Lee				Arb	
Le Guin (Both novels)				Arb	
Levy		Iib			
Magorian	(Iia)				Rr
Mankell			(Ara)	Arb	
Marchamalo				Arb	
Mazard	Iia				
McCann	Iia				
Montgomery <i>Avonlea</i>	(Iia)				Rr
Montgomery <i>Ingleside</i>	(Iia)				Rr
Montgomery <i>Willows</i>	(Iia)				Rr
Morpurgo			(Ara)		Rr
Naidoo				Arb	
Nonidez	Iia				
Nöstlinger <i>Ilse</i>					Rr
Nöstlinger <i>Stundenplan</i>	Iia				
Nothomb					Rr
O'Brien				Arb	
Ojea	(Iia)		Ara		
Opdyke			(Ara)	Arb	
Paddock			Ara		
Pearce					Rr
Price	(Iia)				Rr
Pullman <i>Ruby</i> (S. L.)	(Iia)				Rr
Pullman <i>Shadow</i> (S. L.)	Iia				(Rr)
Pullman <i>Tiger</i> (S. L.)	Ii				(Rr)
Pullman <i>Northern Lights</i> (D. M.)	(Iia)	(Iib)	(Ara)	Arb	(Rr)
Pullman <i>Subtle Knife</i> (D. M.)	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Pullman <i>Amber Spyglass</i> (D. M.)	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Recheis	Iia				
Rees				Arb	

Author	Iia	Iib	Ara	Arb	Rr
Reiss			Ara		
Richter		(Iib)	Ara		
Riordan				Arb	
Rosoff	Iia	(Iib)	(Ara)		(Rr)
Rowling <i>Philosopher's Stone</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Rowling <i>Chamber of Secrets</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Rowling <i>Prisoner of Azkaban</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Rowling <i>Goblet of Fire</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Rowling <i>Order of the Phoenix</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Rowling <i>Half-blood Prince</i>	(Iia)	(Iib)	(Ara)	(Arb)	Rr
Salinger				Arb	
Sachar		Iib			
Sierra I Farba <i>La Voz Interior</i>	Iia	(Iib)			
Sierra I Farba <i>Las Fans</i>	Iia	(Iib)			
Steinbeck				Arb	
Stinson	Iia				
Storm				Arb	
Suzuma				Arb	
Tolkein				Arb	
Troyat				Arb	
Ure			Ara		
Von Bredow	Iia				
Waite	Iia				
Wallace				Arb	
Wheatley					

APPENDIX B i.

Genre Assignment

Key:

A **Adventure**

CL **Chicklet-lit**

F **Fantasy**

H **Historical**

Ho **Horror**

NF **Non-fiction**

RL **Real Life (also denotes one or more “teen issue”)**

Sfa **Science Fantasy**

Sfi **Science Fiction**

T **Thriller**

Author	A	CL	F	H	Ho	RL	NF	Sfa	Sfi	T
Ábalos	*		*	*						
Adam						*				
Afonso		*				*				
Almond						*			*	
Anaya				*		*				
Barbeau		*				*				
Beckman			*		*					
Bertagna						*				
Black		*	*			*				
Blackman <i>Noughts and Crosses</i>		*	*			*				
Blackman <i>Knife Edge</i>		*	*			*				
Blume		*			*					
Böll						*				
Burgess		*				*				
<i>Cann Breaking Up</i>					*	*				
<i>Cann Footloose</i>		*				*				
Cerdá	*			*		*				

Author	A	CL	F	H	Ho	RL	NF	Sfa	Sfi	T
Chbosky		*				*				
Claudín	*	*				*				
Conlon-McKenna						*				
Cormier				*		*				
Coupland		*			(*)	*			*	
Dunmore					*			*		
Edwards				*		*				*
Feid						*				
Ferdjoukh		*				*				
Feth		*			*	*				*
Fontane				*		*				
Garbala		*			*				*	*
Gates					*	*			*	
Gavin	*							*		
Gibbons <i>Minataur</i>	*				*			*		
Gibbons <i>Vampyr</i>	*				*			*		
Goethe <i>Wilhelm Meister I</i>						*				
Goethe <i>Wilhelm Meister II</i>						*				
Goethe <i>(Werther)</i>						*				
Greene				*		*				
Grenier <i>Ordinateur</i>					*	*			*	
Grenier <i>Virus</i>					*	*			*	*
Guibert	*				*	*	*			
Haddon						*				
Hassenmüller					*	*	*			
Hearn	*		*		*	*				

Author	A	CL	F	H	Ho	RL	NF	Sfa	Sfi	T
Hernández					*	*				*
Hoffman			*		*	*				
Hohlbern	*			*		*				
Hopkins		*				*				
Jaouen					*	*				
Jay <i>Complot</i>	*	*		*		*				*
Jay <i>Olympe</i>	*	*		*		*				
Kerner					*	*			*	
Klein					*	*				
Kordon				*	*	*	*			
Kroll							*			
Laborit						*				
Lalana et al						*				*
Larrea	*			*						
Lawrence <i>Children of the Dust</i>					*	*			*	
Lawrence <i>Earth Witch</i>			*		*	*				
Lee					*	*				
Le Guin <i>Rocannon</i>			*					*		
Le Guin <i>Wizard</i>					*			*		
Levy	*				*	*				
Magorian					*	*				
Mankell					*	*				
Marchamalo			*		*	*				
Mazard					*					
McCann	*		*		*			*		
Montgomery <i>Avonlea</i>				*		*				
Montgomery <i>Ingelside</i>				*		*				

Author	A	CL	F	H	Ho	RL	NF	Sfa	Sfi	T
Montgomery <i>Willows</i>				*		*				
Morpurgo				*		*				
Naidoo					*	*				
Nonidez				*	*	*				
Nöstlinger <i>Ilse</i>						*				
Nöstlinger <i>Stundenplan</i>					*	*				
Nothomb					*	*				
O'Brien				*		*				
Ojea	*			*		*				
Opdyke				*	*	*	*			
Paddock					*	*				
Pearce		*	*			*				
Price					*	*		*		
Pullman <i>Ruby</i> (S. L.)					*					*
Pullman <i>Shadow</i> (S. L.)					*					*
Pullman <i>Tiger</i> (S. L.)					*					*
Pullman <i>Northern Lights</i> (D. M.)					*	*		*		
Pullman <i>Knife</i> (D. M.)					*	*		*		
Pullman <i>Amber Spyglass</i> (D. M.)					*	*		*		
Recheis	*		*							
Rees				*		*				
Reiss				*	*		*			
Richter				*	*	*				
Riordan			*			*				
Rosoff		*				*				

Author	A	CL	F	H	Ho	RL	NF	Sfa	Sfi	T
Rowling <i>Philosopher's Stone</i>			*		*	*				
Rowling <i>Chamber of Secrets</i>			*		*	*				
Rowling <i>Prisoner of Azkaban</i>			*		*	*				
Rowling <i>Goblet of Fire</i>			*		*	*				
Rowling <i>Order of the Phoenix</i>			*		*	*				
Rowling <i>Half-blood Prince</i>			*		*	*				
Sachar	*				*					
Salinger						*				
Sierra I Farba <i>La Voz Interior</i>						*				
Sierra I Farba <i>Las Fans</i>						*				
Steinbeck				*		*				
Stinson		*		*		*				
Storm	*				*	*				
Suzuma		(*)				*				
Tolkein			*		*					
Troyat	*				*	*				
Ure						*				
Von Bredow						*				
Waite			*		*	*				
Wallace			*		*	*				
<i>Peace Child</i>	*							*	*	

APPENDIX B ii
Teen Issues in Each Novel

BI **Big Issues**
DE **Depression**
DR **Drugs**
I **Identity**
In **Inclusion Issues**
PP **Peer Pressure**
R **Relationships**
RE **Religion**
RT **Risk Taking**
S **Sex**

Author	BI	DE	DR	I	In	PP	R	RE	RT	S
Ábalos							*	*	*	
Adam			*		*				*	
Afonso				*		*				*
Almond	*		*				*			
Anaya			*	*		*	*	*	*	
Barbeau					*	*	*			
Beckman	*						*			
Bertagna						*	*		*	*
Black		*	*	*		*	*		*	*
Blackman <i>Noughts and Crosses</i>	*			*	*	*			*	*
Blackman <i>Knife Edge</i>	*			*	*	*			*	*
Blume						*	*			
Böll						*	*		*	
Burgess						*	*		*	*
<i>Cann Breaking Up</i>		*					*			*
<i>Cann Footloose</i>				*		*	*		*	*

Author	BI	DE	DR	I	In	PP	R	RE	RT	S
Cerdá				*			*		*	
Chbosky						*	*			
Claudín						*	*		*	
Conlon- McKenna		*		*					*	
Cormier				*					*	
Coupland	*		*			*	*	*	*	*
Dunmore						*	*		*	
Edwards							*		*	
Feid	*		*		*	*	*		*	*
Ferdjoukh				*		*	*		*	
Feth							*		*	
Fontane							*		*	*
Forde		*		*	*	*	*		*	
Garbala							*		*	
Gates	*			*	*	*			*	
Gavin									*	
Gibbons <i>Minataur</i>									*	
Gibbons <i>Vampyr</i>									*	
Goethe <i>Wilhelm Meister I</i>				*					*	
Goethe <i>Wilhelm Meister II</i>				*					*	
Goethe <i>Werther</i>				*			*		*	*
Greene				*			*		*	
Grenier <i>Ordinateur</i>									*	
Grenier <i>Virus</i>					*	*	*		*	
Guibert	*								*	
Haddon				*	*	*	*		*	
Hassenmüller		*		*			*		*	*

Author	BI	DE	DR	I	In	PP	R	RE	RT	S
Hearn				*			*	*	*	
Hernández				*					*	
Hoffman					*	*	*		*	
Hohlbern				*		*	*		*	
Hopkins						*	*			
Jaouen	*				*		*			
Jay <i>Olympe</i>							*		*	
Jay <i>Complot</i>							*		*	
Kerner	*			*			*		*	
Klein				*			*			
Kordon				*					*	
Kroll		*					*		*	
Laborit				*	*	*	*			
Lalana et al						*	*			
Larrea				*			*	*	*	
Lawrence <i>Children of the Dust</i>	*								*	
Lawrence <i>Earthwitch</i>				*		*	*		*	*
Lee	*			*	*	*	*			
Le Guin <i>Rocannon</i>				*					*	
Le Guin				*					*	
Levy				*			*		*	
Magorian				*		*	*		*	
Mankell			*			*	*			*
Marchamalo							*		*	
Mazard				*	*		*		*	
McCann						*			*	
Montgomery <i>Avonlea</i>						*	*		*	
Montgomery <i>Ingelside</i>						*	*		*	

Author	BI	DE	DR	I	In	PP	R	RE	RT	S
Montgomery <i>Willows</i>						*	*		*	
Morpurgo									*	
Naidoo					*				*	
Nonidez						*		*	*	
Nöstlinger <i>Ilse</i>						*	*			*
Nöstlinger <i>Stundenplan</i>						*	*		*	
Nothomb				*		*	*			
O'Brien							*		*	
Ojea				*		*			*	
Opdyke	*				*				*	
Paddock			*			*				*
Pearce						*	*	*	*	*
Price				*			*		*	*
Pullman <i>Ruby</i> (S. L.)									*	
Pullman <i>Shadow</i> (S. L.)									*	*
Pullman <i>Tiger</i> (S. L.)						*			*	
Pullman <i>Northern Lights</i> (D. M.)	*			*			*	*	*	
Pullman <i>Subtle Knife</i> (D. M.)	*			*			*	*	*	
Pullman <i>Amber Spyglass</i> (D. M.)	*			*			*	*	*	
Recheis	*				*	*	*		*	
Rees									*	
Reiss	*					*	*	*	*	
Richter	*			*	*	*	*	*	*	
Riordan									*	
Rosoff		*	*			*	*		*	
Rowling <i>Philosopher's</i>				*		*	*	*	*	

APPENDIX C

Emotional Stance of Protagonists, Inviting a Response in Reader.

Author	Main emotions portrayed
Ábalos	The fear and excitement of the quest.
Adam	Olivier is misunderstood by adults.
Afonso	Mariana is confident about her life. She then begins to feel awkward about her secret admirer.
Almond	The main character is worried about possible nuclear war and possible madness.
Anaya	Confusion.
Barbeau	Faustine is scared and resentful about her illness.
Beckman	Young people are worried about the how their society works and the way it is threatened.
Bertagna	Sapphire is overwhelmed by events.
Black	Kaye is torn between two worlds.
Blackman (Both novels)	Sephy loves Callum.
Blume	Rachel Robinson feels inferior to her brother and her peers.
Böll	Anxiety about actual existence.
Burgess	The boys feel inadequate despite their bravado.
<i>Cann Breaking Up</i>	Fliss is devastated about her parents' marriage break-up.
<i>Cann Footloose</i>	Kelly wants to be her own person.
Cerdá	Catalina (Delgadina) falls in love. She has divided loyalties between her rich boyfriend and her bandit brothers.
Chbosky	Charlie wants to fit in but feels left out.
Claudín	A group of young people stranded in the desert learn a lot about each other, themselves and life in general.
Conlon-McKenna	Longing for a family.
Cormier	Determination not to conform.
Coupland	Fear, worry about the world and romantic involvements.
Dunmore	Nicky finds some interesting friends.
Edwards	Zoe is shocked to find out the truth about her grandmother.
Feid	Natascha suffers sexual abuse.

Author	Main emotions portrayed
Ferdjouxh	Bettina becomes infatuated. The feelings are not reciprocated.
Feth	The main protagonist is emotionally blocked.
Fontane	Effi is humiliated.
Forde	Jimmy is self-conscious about his size and puzzled about his identity.
Garbala	The friends are extremely caring about each other and have to be very brave.
Gates	Jay starts to care about another almost human being.
Gavin	Longing for a family.
Gibbons (Both novels)	Phoenix experiences fear.
Goethe <i>Wilhelm Meister I & II</i>	Humiliation because of feeling clumsy and later pride in self.
Goethe <i>Werther</i>	Passion, romantic love.
Greene	Deep friendship.
Grenier <i>Ordinateur</i>	A young female detective has to be assertive.
Grenier <i>Virus</i>	Allis has to confront her enemies.
Guibert	Shock at conditions.
Haddon	Chris experiences extreme fear in situations which are normal to the rest of us.
Hassenmüller	Gaby is fearful and unhappy.
Hearn	Takeo is isolated, brave and fearful. He also falls in love.
Hernández	Two young women have to be assertive in a man's world.
Hoffman	Georgia has to be brave.
Hohlbern	Robin is brave and fearful. She also falls in love.
Hopkins	Nesta cannot understand why her father hates Luke's father so much.
Jaouen	The protagonist experiences profound sadness as she watches her grandmother deteriorate.
Jay <i>Olympe</i>	Olympe is isolated from her father. She also has to be very brave.
Jay <i>Complot</i>	Céline is irritated by the nobles around her.
Kerner	Siri is bereft because she has no identity of her own. She loves and hates her mother twin.
Klein	The writer of the "moth diaries" feels jealous, paranoid and insecure.

Author	Main emotions portrayed
Kordon	Helle and Fritz encounter the truth which is disturbing.
Kroll	Mickey feels alone and unloved.
Laborit	Emmanuelle feels weakened by her deafness at first.
Lalana et al	Loss of a loved one.
Larrera	Kip has to be brave and lonely.
Lawrence <i>Children of the Dust</i>	The adolescents have to be assertive.
Lawrence <i>Earth Witch</i>	Owen is seduced. His friends are worried.
Lee	Shock about human nature.
Le Guin <i>Rocannon</i>	Rocannon is cut off from home and is homesick.
Le Guin <i>Wizard</i>	A young wizard is proud and sure of himself – then comes the fall.
Levy	Philip feels rejected, then taken for granted.
Magorian	Elsie is bullied.
Mankell	Sofia feels deep sorrow because her sister is dying. She also falls in love with the “moon” boy.
Marchamalo	The main character feels betrayed.
Mazard	Lola becomes concerned about other people.
McCann	Chamus has to be brave.
Montgomery <i>Avonlea</i>	Anne falls in love and marries.
Montgomery <i>Ingleside</i>	Anne encounters the difficulties which face many young teachers.
Montgomery <i>Willows</i>	Anne loses and regains confidence as a mature woman,
Morpurgo	Understanding of the enemy.
Naidoo	Sade and Femi go through some very frightening experiences.
Nonidez	Three young men are shocked by human nature.
Nöstlinger <i>Ilse</i>	Erika misses her older sister very much.
Nöstlinger <i>Stundenplan</i>	Anika is confused and under pressure.
Nothomb	Justin is bullied and made to feel inadequate.
O'Brien	Fear and attempted friendship.
Ojea	A young couple lose each other in sad circumstances.

Author	Main emotions portrayed
Opdyke	Irene experiences compassion and fear.
Paddock	Justine grieves for her brother and is mentally, physically and sexually abused.
Pearce	The joy of being a confidant young person.
Price	Andrea is distressed by the apparent change in Per, her former lover.
Pullman <i>Ruby</i> (S. L.)	Sally is determined to be in charge of her own life.
Pullman <i>Shadow</i> (S. L.)	Sally falls in love with Fred.
Pullman <i>Tiger</i> (S. L.)	Sally is afraid as her identity is stolen.
Pullman <i>Northern Lights, Subtle Knife, Amber Spyglass</i> (D. M.)	Lyra and Will have to be brave to save the children. They realise that they are in love, but then are forced to separate.
Recheis	The young wolves have much to fear.
Rees	Unusual friendship.
Reiss	Two girls live in constant fear.
Richter	A young German man's eyes are opened to a more sinister side of human nature.
Riordan	Resentment about imprisonment.
Rosoff	Lack of self-esteem but care about sibling.
Rowling	Harry knows fear and isolation.
Sachar	Boys at camp are ill-treated.
Salinger	Disaffection.
Sierra I Farba <i>La Voz Interior</i>	Four girls are determined.
Sierra I Farba <i>Las Fans</i>	A group of young girls experience the pain of a loss of friendship. A young nun is anxious about whether her strategy for making the girls talk will work.
Steinbeck	Fluctuations between hope and despair.
Stinson	Ruby feels undermined by her mother.
Storm	Romantic attachments and forbidden, unfulfilled lust.
Surget	Ménès feel the burden of having to make decisions on his own.

Author	Main emotions portrayed
Suzuma	Flynn's illness makes his emotions go from one extreme to another.
Tolkein	Very strong friendships are an important to the characters in this trilogy.
Troyat	A young man feels isolated before and after he has found out the truth about his father.
Ure	Sam and Priya have much love for each other and their unborn baby. They are also afraid about becoming parents.
Von Bredow	Intense love and lust.
Waite	Elinor begins to doubt the truth of what the cult preaches. She still loves her fellow cult members.
Wallace	Connection to an old way of life.
<i>Peace Child</i>	Kaleem longs to belong. Both he and Marijam have romantic interests. Kaleem feels a great weight of responsibility.

APPENDIX D

Bildungsroman Threads

Author	Growth which occurs
Ábalos	Grimpow learns that although the mystic of the Knights Templar is interesting, it doesn't help all that much with daily life. That is something he needs to master alone.
Adam	Olivier at last understands why Lorette was so unhappy. Still a delinquent himself, and still committing a crime in order to do this one good act, he goes to the sea in her honour.
Afonso	Mariana is a reasonably confident teenager, gradually making her way into the world, becoming a journalist and a great organiser. Then she is thrown off balance because she has an admirer. Once she is able to encompass that into her life, she truly becomes a beautiful young woman.
Almond	Loss of innocence.
Anaya	The main character learns to accept his mixed roots.
Barbeau	Foustine goes from resenting her illness, through hating dialysis, to finding the courage to undergo a transplant operation. She realises that she has gained much from the support of her friends.
Beckman	The young people in this book and possibly the young people reading it realise that change may need to happen and that we can probably not make the world perfect but we must carry on trying. Importantly, they learn that sometimes something bad has to be done for the greater good.
Bertagna	Sapphire is overwhelmed by events, including having become pregnant. She is given advice from all sides and finally learns to take charge of the situation herself.
Black	Kaye learns to accept that she is actually a pixie and must live by faerie rules.
Blackman (Both novels)	Sephy is gradually realising that life is not as black and white as the Noughts and Crosses that society is divided into.
Blume	Rachel Robinson establishes herself as a person in her own right, rather than being defined by her brother and her peers.
Böll	Acceptance that life is grim and they must make the most of it.
Burgess	Three boys come to terms with their growing sexuality which they finally get under control. They are no longer afraid of it, or governed by it.
<i>Cann Breaking Up</i>	Fliss realises that she must take charge of her own feelings about her parents' marriage break-up and not expect her boyfriend to support her.

Author	Growth which occurs
<i>Cann Footloose</i>	Kelly learns to be her own person and not the one expected by her boyfriend and her peers.
Cerdá	Catalina (Delgadina) learns that life is not straight forward and is genuinely torn between divided loyalties.
Chbosky	Charlie takes responsibility for his actions.
Claudín	A group of young people stranded in the desert learn a lot about each other, themselves and life in general.
Cormier	Self-assertion (at a price.)
Conlon-McKenna	A young orphan has to give up the dream of finding a family. Instead, she learns the value of deep freindship.
Coupland	A group of young people learn to make sacrifices.
Dunmore	Nicky learns that life is not black and white. Neither are people completely good or completely evil.
Edwards	In facing some uncomfortable truths about her grandmother, Zoe learns a lot about herself.
Feid	Natascha learns to take charge of her life and that she can take a stand against the cycle of abuse to which she has been exposed.
Ferdjouxh	Bettina observes her older sisters and learns a lot about life from them. She learns even more when an attempt at romance goes wrong.
Feth	Two already psychologically damaged young girls undergo a further ordeal – which strengthens them.
Fontane	(Decline: Effi has to lead a less comfortable life)
Forde	Jimmy comes to terms with his size, his ability to cook and to swim, and most importantly, his own identity.
Garbala	The young protagnists learn to take responsibility.
Gates	Jay's life has been mainly about proving himself to his friends and playing his separated parents off against each other. Finally, after a night in the wild with only a strange half-bird, half-human girl to help him, he does something worthy in protecting the strange creature from the men who seek to destroy her.
Gavin	Chad and Natalie learn self-reliance.
Gibbons (Both novels)	Phoenix has to become a superhero to overcome evil in computer game.
<i>Goethe Wilhelm Meister I & II</i>	Wilhelm becomes the master of his own life.
<i>Goethe Werther</i>	Werther ends his life. This is almost an anti-Bildungsroman.
Greene	Patty learns the meaning of deep friendship and also that it is not always easy.

Author	Growth which occurs
Grenier <i>Ordinateur</i>	A young female detective learns to trust her own instincts and find out how a computer program is apparently able to commit murder.
Grenier <i>Virus</i>	Allis finds the antidote to a computer-style virus. She has to learn to reach out and trust the enemy
Guibert	Accommodating other cultures is not all that easy.
Haddon (2003)	Chris conquers many of his limitations in being a victim of Asperger's Syndrome and brings some harmony back to family life for himself and his parents.
Hassenmüller (2004)	Gaby at last finds the courage to speak out against the step-father who sexually abuses her. She is prepared for the consequences of her confession.
Hearn	Takeo is reconciled with his destiny and amongst much bloodshed and grief, murders an evils man.
Hernández	Two young women, both working in a man's world, learn to value themselves.
Hoffman	Georgia finds some strength from a fantasy world. She needs that strength to form a better relationship with her step-brother in the modern world.
Hohlbern	Robin proves herself as brave as any man but also finds her feminine side when she falls in love with Salim.
Hopkins	Nesta cannot understand why her father hates Luke's father so much. The truth is devastating, but she learns to understand her father's pain.
Jaouen	The young protagonist gradually realises that her grandmother is dying and losing her memory. She finds out that there is much she can do to make that dwindling life happier. She realises some of her own qualities through doing so.
Jay <i>Olympe</i>	Olympe realises that sometimes you do have to give up on people and take another route. After considerable effort to save herself and her father from the evil of her stepmother, she has to eventually leave her step-father to his own devices.
Jay <i>Complot</i>	Céline has to confront her true identity and alter her attitude towards the nobles she has despised for so long.
Kerner	Siri establishes her own identity, after a huge struggle, beyond being just the clone of her concert pianist / composer mother-twin.
Klein	The writer of the "moth diaries" is convinced that one of her schoolmates is a vampire and has turned all the others into them too. She finally shocks herself out of the nightmare by setting fire to the school.
Kordon	Helle and Fritz encounter the truth about post-war Germany (1918) and the role of the sailors in the war.

Author	Growth which occurs
Kroll	Mickey writes letters – to her deceased Nana, herself, Mr (George) Lucas (Star Wars) and her best friend. They help her to work through some of the things which are bothering her in her life and give her the courage to finally write one to her parents which she will place on their pillow. She asks them not to fight any more.
Laborit	Emmanuelle accepts her deafness as part of her identity.
Lalana et al	The friends have to face a gruesome reality.
Larrera	Kip learns that he need not go through life alone – he can work with others.
Lawrence <i>Children of the Dust</i>	The adolescents trapped in an underground bunker after a nuclear war find the courage to step out and establish a new order for a new world.
Lawrence <i>Earthwitch</i>	Owen is initiated into a new way of life by Bronwen Davis. He escapes from her clutches but emerges a wise young man in contrast to the nervous adolescent he was before she appeared.
Lee	Adult reasoning is not all that simple
Le Guin <i>Rocannon</i>	Rocannon accepts that he will never go home and makes the new planet his home.
Le Guin <i>Wizard</i>	A young wizard learns by his major mistake, for which he pays deeply.
Levy	Philip realises that his life and that of Susan's will be bound together forever. He recognises that in her own way she cares about life.
Magorian	Elsie finds the inner strength to stand up to the bullies by realising her own worth.
Mankell	Sofia becomes a young woman after struggling to help her family and look after her sister, Rosa, who dies of aids. She is helped in this by the admiration of the "moon" boy.
Marchamalo	The main character learns that not everything is as it seems and he must take responsibility for his own actions.
Mazard	A young girl learns the value of caring about other people.
McCann	Chamus realises that he can make a difference in his struggle against the war.
Montgomery <i>Avonlea</i>	Anne becomes a woman and marries.
Montgomery <i>Ingleside</i>	Anne gathers the qualities needed to become a teacher and recognizes the value in a relationship she had shunned up until now.

Author	Growth which occurs
Montgomery <i>Willows</i>	Anne loses and regains confidence as a mature woman,
Morpurgo	David and Tucky have to learn to put strong feelings aside to do what they know is right.
Naidoo	Sade and Femi come to realise that the truth is not always straight forward. They learn to rely on themselves, as the adults they trusted turn out to be just as powerless as they are.
Nonidez	Three young men learn much about the greedy aspect of human nature when an old Templar tomb is found. They learn much about courage in studying the lives of the knights buried there.
Nöstlinger <i>Ilse</i>	Erika gradually comes to understand why her older sister has run away from home. She bravely goes to look for her. She learns much about the contribution she can make to life.
Nöstlinger <i>Stundenplan</i>	Anika learns to resist the pressures of her family, friends, boyfriend and teachers about what she should be and learns to value herself as a person.
Nothomb	Justin is bullied by Christa in a particularly nasty, psychological way. She gradually realises that she has the strength to change the situation.
O'Brien	Ann learns that she can be strong.
Ojea	A young girl learns, through the story of her parents, that one should always pursue one's dreams.
Opdyke	Irene hardens to the horrors of the Holocaust and is happy to put her own life and dignity at risk in order to help its victims.
Paddock	Wrongly accused of drug-taking, and then sexually abused, Justine is finally allowed back home, when in a conversation with her grandmother she realises that one day she will come to terms with the death of her twin brother.
Pearce	Alanna becomes more powerful. This is a book in a series, and the growth takes place across the whole series.
Price	Andrea is a confident enough 21 st century young woman, with a love interest in the 15 th century. Her confidence is shaken when she finds her lover changed. She nevertheless finds the courage to seek out the real Per.
Pullman <i>Ruby</i>	Sally Lockhart is orphaned. There is a mystery around her father's death which is still not completely resolved by the end of the story. She is not well treated by the maiden aunt who looks after her. She realises that she will have to fend for herself and that life will not be easy. By the end of the novel, she is happy to do this.

Author	Growth which occurs
Pullman <i>Shadow</i>	Sally Lockhart at last admits that she is in love with Fred –too late. He is killed in a fire and she is already pregnant – in Victorian England. She has to grow up quickly.
Pullman <i>Tiger</i>	Sally Lockhart has her identity stolen. To regain it, she has to be even stronger than before.
Pullman <i>Northern Lights, Subtle Knife, Amber Spyglass</i>	Lyra and Will learn to understand something of the nature of “dust” and realise that they must be separated from each other for the rest of their lives.
Recheis	The young wolves learn to be leaders.
Rees	The protagonists learn that good and evil are not all that black and white.
Reiss	Annie accepts her fate as an outsider who must hide. She also realises that she is a human being worthy of respect and capable of respecting.
Richter	A young German man’s eyes are opened to a more sinister side of human nature.
Riordan	Tom and Iris learn to see the enemy’s point of view.
Rosoff	Justin learns that although he cannot alter what happens, he can alter his attitude to it.
Rowling	Harry comes to rely on himself to win the final battle with Voldemort and find out the full truth about his ancestry.
Sachar	Main character becomes more self-reliant.
Salinger	Almost anti-Bildungsroman. The protagonist goes into decline.
Sierra I Farba <i>La Voz Interior</i>	A group of young girls learn the value of honesty in relationships and a young nun learns the value of persistence.
Sierra I Farba <i>Las Fans</i>	Four girls learn the value of persistence.
Steinbeck	Everyone is wiser by the end of the story. That wisdom is not all that comforting.
Stinson	Ruby establishes her own identity rather than the one thrust upon her by her mother.
Storm	Reinhard has to give up the love of his life. He accepts a life without passion.
Surget	Ménès earns the right to be king and chose a queen by daring to do battle and solve mysteries in a time of mourning.
Suzuma	Flynn comes to terms with his illness.

Author	Growth which occurs
	He learns to value friendship.
Tolkein	The hobbits have their adventure and return home to find that they must now use their new-found strength to deal with the problems in their own back yard.
Troyat	A young man has to come to terms with the fact that his father was a murderer.
Ure	Sam and Priya take responsibility for Priya's pregnancy. Their life seems to lose its complications when Priya loses the baby in an accident. However, this just raises further questions and both of them realise that life is not simple.
Von Bredow	The couple do both realise that they have to overcome their addiction for each other.
Waite	Elinor learns that there is more to life than the cult which had brain-washed her for most of her life. She learns to put some trust in ordinary people.
Wallace	Frank learns to accept his past.
<i>Peace Child</i>	Kaleem begins to accept his otherness.

APPENDIX E

Boundaries Pushed

Some novels present us with something very unusual. Some conform to a recognized Young Adult novel pattern and some are just solidly novels, and share characteristics with children's and adult's novels. In the latter case, they remain Young Adult novels because they are still Bildungsromane, they still deal with adolescent issues and they feature young young adult protagonists.

Author	Boundaries pushed
Ábalos	This text invites some reader participation, almost like a computer game and is in fact supported by an interactive web site.
Adam	Shows the point of view of a delinquent.
Afonso	Conforms to "Chicklet-lit" genre.
Almond	Confronts a darker side of life in two ways – the outsider / the threat of war.
Anaya	Gives space to a mixture of religions and cultures.
Barbeau	Discusses illness.
Beckman	Presents a new form of society, though arguably this is a standard dystopian Science Fiction novel.
Bertagna	Discusses teen pregnancies.
Black	Presents a brutal faerie world.
Blackman	Unusual portrayal of apartheid.
Blume	Standard "Chicklet-lit" book though was ahead of its time.
Böll	Provides a bleak outlook.
Burgess	Very explicit about sexual activity in male adolescents.
<i>Cann Breaking Up</i>	Standard real-life Young Adult book.
<i>Cann Footloose</i>	Standard real-life Young Adult book.
Cerdá	Resembles an adult book.
Chbosky	Deals with death and mental illness - subjects which has been shunned up until recently in children's and young adult books.
Claudín	Resembles an adult adventure book.
Conlon-McKenna	Resembles a book for children.
Cormier	Contains violence and slang. (Ahead of its time)
Coupland	Very much like an adult Science Fiction book, but has a very close young adult viewpoint.

Author	Boundaries pushed
Dunmore	Resembles a book for children.
Edwards	Resembles a book for adults, though protagonists are younger.
Feid	Extremely honest about the world of drug-taking and associated HIV. Also explicit about physical abuse.
Ferdjoukh	Standard “Chicklet-lit” book.
Feth	Ten different view points are used. This novel stretches reading skills
Fontane	Contains non-explicit seduction scenes. (Ahead of its time)
Forde	Resembles adult novel in its complexity.
Garbala	Resembles adult thriller.
Gates	Presents a disturbing scientific oddity.
Gavin	Includes a disabled main protagonist. This is one of the first works for this age group to have done this.
Gibbons (Both novels)	Extreme use of technology.
Goethe <i>Wilhelm Meister I & II</i>	Possibly first Bildungsroman.
Goethe <i>Werther</i>	This contains a very close viewpoint for the time it was written.
Greene	Humanizes Nazis. More and more works are doing this now, but this was new at the time it was written.
Grenier <i>Virus</i>	Interesting properties attributed to technology.
Grenier <i>Ordinateur</i>	Extreme use of technology.
Guibert	Unusual format – real photos, fictionalised narrative in comic strip style. Also, large hardback book.
Haddon	View point of Asperger’s Syndrome young adult.
Hassenmüller	Explicit details of sexual abuse.
Hearn	Resembles adult literary novel. Actually, unusually literary for age group.
Hernández	Resembles adult novel.
Hoffman	Resembles children’s novel.
Hohlbern	Resembles children’s novel.
Hopkins	Standard “Chicklet-lit” novel.
Jaouen	Addresses an unusual problem.
Jay (Both novels)	Standard “Chicklet-lit” novel.

Author	Boundaries pushed
Kerner	Raises an extreme scientific / sociological / psychological question.
Klein	Resembles adult psychological thriller.
Kordon	Resembles adult memoir novel.
Kroll	Resembles children's novel, though is unusual in its letter format.
Laborit	Unusual viewpoint.
Lalana et al	Curious mixture of children's book and adult thriller. Gruesome reality.
Larrera	Resembles adult novel.
Lawrence <i>Children of the Dust</i>	Presents a possible bleak future.
Lawrence <i>Earthwitch</i>	Hints of extreme seduction.
Lee	Raises debate about a question controversial in its time.
Le Guin (Both novels)	New form of Bildungsroman for its time. More literary in style than age group was used to at that time.
Levy	Ages of protagonists unusual for a Young Adult novel.
Magorian	Resembles an adult novel.
Mankell	Looks honestly at Aids in Africa.
Marchamalo	Experiments with language.
Mazard	Resembles adult novels, but with very strong Bildungsroman element.
McCann	Resembles an adult novel, but is extraordinarily good at an exposition of a complex setting through showing the reader rather than telling.
Montgomery (All three novels)	Resembles an adult novel, though may have been unusual in its time.
Morpurgo	Humanizes Nazis. More and more works are doing this now, but this was new at the time it was written.
Naidoo	This daringly exposes what can happen because of a politically corrupt regime.
Nonidez	Resembles an adult novel.
Nöstlinger <i>Ilse</i>	This looks at first like standard "Chicklet-lit" but is slightly more serious and was very much ahead of its time. It was actually written in 1975.

Author	Boundaries pushed
Nöstlinger <i>Stundenplan</i>	Resembles an adult book, though topic was probably new when first published in 1972.
Nothomb	Resembles adult novel.
O'Brien	An earlier example of a post-nuclear survival story.
Ojea	Resembles classical novel.
Opdyke	Resembles adult novel or even autobiography.
Paddock	This shocks in its portrayal of the drug world and abuse in what is supposed to be a safe institution.
Pearce	Anne earlier example of a novel containing matter-of-fact sex and high risk-taking.
Price	Resembles adult Science Fiction novel.
Pullman <i>Ruby, Shadow, Tiger</i>	The main protagonist is unusual – working single mother in Victorian times. Her two professions are unusual – especially for that era -she is an accountant and a private detective.
Pullman <i>Northern Lights, Subtle Knife, Amber Spyglass</i>	An unusual view of God and the Church is presented and a possible explanation about dark matter which goes beyond what the modern physicist knows.
Recheis	Unusually for this age group the protagonists are animals. However, this is perhaps comparable with Richard Adams' <i>Watership Down</i> .
Rees	An early example of the humanised World War II German soldier
Reiss	Resembles adult Holocaust novels.
Richter	Gives an honest picture of what the Holocaust was like for a young German.
Riordan	An early example of the humanised World War II German soldier
Rosoff	Unusually deep insight into teen angst.
Rowling	Mixed genre and mixed theme starting for age group which usually has more defined genres and themes.
Sachar	Unusual mixture of real life and larger-than-life. Hints of pantomime.
Salinger	Very realistic voice of young adult of its time.
Sierra I Farba (Both novels)	Standard "Chicklet-lit" novel.
Steinbeck	This was shocking enough when it first came out to be censored.

Author	Boundaries pushed
Stinson	Standard “Chicklet-lit” novel. It is, however, unusually centred on one girl rather than a group.
Storm	An implied love affair, which was daring for the time it was written.
Surget	Resembles adult novel.
Suzuma	Treats an unusual subject – Bipolar 2 mental disorder.
Tolkein	Resembles adult Fantasy novel, though may have been unusual in its time.
Troyat	Unusual in its time because of age of main protagonist. Resembles adult novel.
Ure	Resembles adult novel.
Von Bredow	Deals with incest.
Waite	Looks closely at the workings of a cult.
Wallace	Tries to work out what death might feel like.
<i>Peace Child</i>	Explicit detail about childbirth. Experiments with language and voice.

APPENDIX F

No Happily Ever After – How the Reader Chooses What Happens.

Author	Readers' choices
Ábalos	Grimpow is actually at the beginning of a new adventure. We can only guess whether he will succeed a second time.
Adam	It is not clear whether Oliver has reformed or ever will.
Afonso	Mariana may or may not continue with her romance and her career as a journalist.
Almond	There is a note of calm. Nuclear war has been avoided. However, there is no suggestion that this is forever.
Anaya	Marquez stands at the beginning of a new adventure. He has recognised what he has to deal with. Now he needs to deal with it.
Barbeau	The kidney transplant may or may not work.
Beckman	The reader is not sure how the new form of society will work out.
Bertagna	Saphy may or may not have made the right decision to terminate her pregnancy. She and Gilbert may or may not form a more permanent relationship.
Black	Kaye may or may not fit in with the faerie world.
Blackman (Both novels)	At the end of the second book, the reader is not sure whether Sephy has killed her child or not.
Blume	Rachel may or may not overcome her feelings of inadequacy caused by her brother and her peers.
Böll	The hero has not solved his problems.
Burgess	The boys are now more in control of their sexuality. It is possibly the beginning of the next stage of growth.
<i>Cann Breaking Up</i>	Fliss may or may not be able to cope with her problems on her own.
<i>Cann Footloose</i>	The relationship with Mike may or may not continue. Kaye may or may not have the strength to remain in control.
Cerdá	Emilio's and Catalina's new relationship may or may not develop into the romance it was many years ago.
Chbosky	Charlie's mental health still seems rather delicate.
Claudín	The characters have found new relationships. We can only guess how these will work out when they get back to their normal world.
Conlon-McKenna	The main protagonist may or may not find happiness with her new foster family.

Author	Readers' choices
Cormier	We are actually not sure how badly Jerry is hurt. We do not know what will happen to the chocolate.
Coupland	The young people chose a less idealistic life. We cannot be sure how that will work for them or whether it is actually what the reader wants them to do.
Dunmore	Nicky's foster parents may recover from the disaster of the latest theme park ride they have created. Nicky's future is uncertain.
Edwards	Zoe may or may not fully recover from the shock of finding out about her grandmother's true identity.
Feid	Natasha may or may not live a calmer, drug-free life. She may or may not develop Aids.
Ferdjoukh	Will Bettina ever find romance? Will her sister and former boyfriend be reconciled?
Feth	Will the two girls who have been psychologically damaged ever be whole again?
Fontane	The ending is conclusive – Effi can never return to her former glorious life. It is still, however, not a happy ending.
Forde	Will Jimmy ever be completely reconciled with his identity and his weight problem? Will his cooking and swimming skills rescue him? Will the relationship with his girlfriend continue?
Garbala	The friends may be damaged by the horror of the adventure. They may not have found everyone involved in the cult.
Gates	The reader cannot be sure that Jay and Dusk will escape.
Gavin	What happened to Chad and Natalie seems plausible.
Gibbons (Both novels)	We do not get to know the identity of the organisation behind the mysterious computer games.
Goethe <i>Wilhelm Meister I & II</i>	Will the main protagonist continue to progress?
Goethe <i>Werther</i>	No happy ending.
Greene	The reader is uncertain of what Parry's future attitude to friendship might be and whether she will survive her family.
Grenier <i>Ordinateur</i>	Will the female detective retain her new-found power?
Grenier <i>Virus</i>	Will the subversive IT specialists and the literary people be able to work together in the future?
Guibert	No solution is offered for the situation in Afghanistan.
Haddon	The reader is not sure that Chris will get the comfortable family life he craves.

Author	Readers' choices
Hassenmüller	The reader cannot be sure that Gaby can overcome the damage done by the sexual abuse.
Hearn	The reader cannot be sure that Takeo will continue to fulfil his destiny.
Hernández	The reader cannot be sure whether the girls will be able to sustain their position in a man's world.
Hoffman	The reader cannot be sure that the relationship between Georgia and her step-brother will continue to improve.
Hohlbern	We cannot be sure that Robin and Salim's relationship can succeed. It will be a challenge. They are from different backgrounds and they are living a hard life.
Hopkins	We are not certain whether the father will ever forgive the Italian family completely.
Jaouen	The ending is quite clear, but not a case of living "happily ever after".
Jay <i>Olympe</i>	It is not clear whether the relationship between Olympe and Lambert will be successful or whether she will ever be reconciled fully with her father.
Jay <i>Complot</i>	The reader cannot be sure that Céline can adapt successfully to her new role amongst the aristocracy, which she has previously despised.
Kerner	Siri seems to have created an identity for herself; though the reader could suspect that she it will remain quite fragile.
Klein	The reader has to decide exactly what happened at the school.
Kordon	This poses many questions about war.
Kroll	The reader is not sure at the end whether Mickey's ploy of writing directly to her feuding parents will work.
Laborit	Emmanuelle bravely chooses how she is going to cope with her deafness. The reader can only hope it will work.
Lalana et al	Story is finished but protagonists have changed. We are not sure how they will go in their changed state.
Larrea	Kip may or may not succeed in becoming a navigator. He may or may not continue his relationship with his girlfriend.
Lawrence <i>Children of the Dust</i>)	The reader cannot be sure how the young adults will cope outside the nuclear bunker.
Lawrence <i>Earth Witch</i>	There may have been a seduction or the reappearance of something from mythology. Both may have happened. The reader decides.
Lee	This novel poses many questions about racism.

Author	Readers' choices
Le Guin <i>Rocannon</i>	The reader cannot be sure that Rocannon will continue to feel comfortable in his new home.
Le Guin <i>Wizard</i>	The main character actually reaches a new beginning, not an end.
Levy	The reader may wonder whether Philip and Suzanne will ever become a couple or whether Philip will remain faithful to Mary.
Magorian	Elsie gains new confidence. However, it is a little fragile and the reader may wonder whether it will last.
Mankell	Sofia may or may not come to terms with her sister's death. She may or may not have a more permanent relationship with the "moon boy".
Marchamalo	Experiments with language.
Mazard	Lola may or may not be able to sustain her new attitude to people who are different.
McCann	Chamus still has to sort out his relationship with his grandfather and his attitude towards war. His relationship with Riadni may or may not continue.
Montgomery (All three novels)	The endings of these earlier novels are fairly definite, rather like the ending of a younger child's novel.
Morpurgo	This raises questions about friendships which can exist despite differences.
Naidoo	This raises questions about what can happen in a corrupt regime.
Nonidez	The boys have changed because of what they have learnt. The reader does not know how that change will work out for them later.
Nöstlinger <i>Ilse</i>	It is still not stated explicitly why Else ran away and how the family is going to go forward.
Nöstlinger <i>Stundenplan</i>	The reader has to make up their own mind about whether Anika will ever feel comfortable with her peers.
Nothomb	The main protagonist recovers from the bullying by Christa. However, the reader cannot know whether she will be able to sustain the new-found confidence.
O'Brien	The reader cannot be sure how Ann will continue to survive.
Ojea	Estella sets off to fulfil a dream. The reader can only guess whether she will be successful.
Opdyke	No explanation is offered for the Holocaust.

Author	Readers' choices
Paddock	Justin has been given some help in coming to terms with her brother's death. The reader can only guess whether she will eventually succeed.
Pearce	Alanna thinks she may be happy despite a terrible death having happened. The reader may not be so sure.
Price	The reader cannot be sure whether Andrea will ever meet up again with the real Per.
Pullman <i>Ruby, Shadow, Tiger</i>	Each novel does conclude, but at least there is the possibility of more adventures.
Pullman <i>Northern Lights, Subtle Knife, Amber Spyglass</i>	The daemons and dust are left for the reader to explain. The reader can also not be sure whether Lyra and Will manage to keep their promises to each other.
Recheis	The wolves have to build a new empire.
Rees	It is still unclear whether friendship can sustain over differences.
Reiss	This offers no explanation for the Holocaust.
Richter	This shows the Holocaust developing. The reader decides what is actually happening.
Riordan	It is still unclear whether friendship can sustain over differences.
Rosoff	The reader can be optimistic about Jason. However, all that has changed is an attitude.
Rowling	Not yet known.
Sachar	This one actually has almost a "happy-ever-after" ending.
Salinger	The reader cannot be exactly sure what has happened to Holden.
Sierra I Farba <i>La Voz Interior</i>	The reader may be left with some doubt about whether the girls will be able to sustain their new-found openness.
Sierra I Farba <i>Las Fans</i>	The four girls have reached a real high point in their lives. What can they do next?
Steinbeck	We are not sure how the characters' future lives will pan out.
Stinson	It looks as if Ruby may be successful in taking charge of her life, but she has had so many difficulties up until now, old patterns may repeat themselves.
Storm	The reader, perhaps especially the modern one, will wonder how things may have been different if the affair had been consummated.

Author	Readers' choices
Surget	Ménès has taken on his role as the new king. He has been daring and already dealt with some difficult situations. However, because the reader sees his fear, they may be unsure whether he is able to sustain his power.
Suzuma	Flynn gets his illness under control by the end of the novel. However, we are not sure whether this control is sustainable, particularly as a prologue hints a further future illness.
Tolkein	Frodo is permanently damaged, so no "happy ever after". The reader can only guess whether he will ever feel contented.
Troyat	The main protagonist finds out the truth about his father. The reader is left to guess how he feels about that.
Ure	This offers the reader much debate about teen pregnancies. The accident near the end of the novel terminates the pregnancy neatly. This leaves the reader with many "what if" questions.
Von Bredow	There is the loss of high romance and deep passion. The reader may protest. There may be some doubt about the future happiness of the protagonists.
Waite	The reader cannot be sure whether Elinor will ever recover completely from being part of a cult, or what type of relationship she will form with Jamie, her rescuer.
Wallace	We cannot be sure how Eamon / Frnak will get on in the new phase of the after-life they are entering.
<i>Peace Child</i>	The reader may not be sure who tells the stories about the Z Zone or whether that is a part of Marijam's illness. It is not clear whether the dreams are based on what has happened or what is to come. The prophecy may be real or accidental.

APPENDIX G i

Story Traits in the Case Study Novels

In this section, three examples have been given for each part of the story. In every case, it was possible to find the story trait by looking at the next book in the sample to date.

a. Ordinary World (V) Hero leaves society (P)

Almond The ordinary world is the safe one where there is no threat from Cuba and Mum and Dad are at odds, which is normal in this household.

Anaya The ordinary world is innocent childhood.

Barbeau The ordinary world is without a life-threatening illness.

b. Call to Adventure (C, V)

Beckman The arrival of the Teutonic ship which threatens the successful post-World War Three society in Greenland.

Blackman Saphy goes to live with the white mother of her dead lover. In a society where blacks are the ruling class, she makes a stand against apartheid.

Blume Rachel realises that she has to assert herself and not be undermined by her brother.

c. Refusal of the Call (C, V)

Often, in Young Adult texts, the call to adventure are actually, welcomed, at least at first.

Böll The protagonist is resentful of the poverty and hunger of the early years.

Blackman Saphy and Callum jump into the situation of a Nought and a Cross being friends, which is not normally tolerated.

Bertagna The protagonist in this one drags her feet. She hesitates to make a decision about her unwanted pregnancy.

d. Meeting with the Mentor (V) Supernatural Aid (C) Meets a stranger (P)

Burgess The boys' sexuality is their supernatural aid. Once they have that under control, they are able to use it as a tool to help them towards maturity.

Cann Floss' boyfriend acts as a reverse mentor. He cannot give her the help and support she needs. By withdrawing from their relationship, he forces her to take charge of her problems herself.

Cerdá The supernatural aid here is the insomnia, caused by eating too many cakes. Through her night of not being able to sleep Delgadina manages to rationalise what happened to her during the aftermath of the Spanish Civil War and can make decisions about her future.

e. Crossing the First Threshold (C/V)

Claudín The decision of the group of young people to carry on their journey through the desert without a guide, which also becomes a journey into relationships.

Conlon-Mckenna The heroine befriends the taxi driver and family as a step towards finding an adoptive family.

Dunmore Nicky befriends the sick teenager and takes him on the fateful theme park ride.

f. The Belly of the Whale (C) Trials, Allies, Enemies (V) The Road of Trials (C) Arduous Journey (P) Capture by strange warriors (P)

Feid Natascha's struggle for survival in the world of prostitution, drug addiction and physical abuse.

Ferdjoukh Bettina struggles to understand the world of her slightly older sisters and her younger cousins.

Feth All eight view point characters are fighting to stop the abduction happening. The one exception is the abductor himself – two of the viewpoints – who struggles to maintain the abduction.

g. The Meeting with the Goddess (C) Protections by ugly girl (P)

Fontana The simple-minded (“ugly”) Rosita befriends and supports the shamed Effie. Rosita’s simple-mindedness gives her a god-like purity.

Forde The main character, Jimmy, is actually the ugly one, but he is talented and god-like in other ways. His girlfriend, who is indeed a great friend to him, is ordinary and down-to-earth. To him, she is a goddess. The ugly girl and the goddess are one and the same here.

Gates Dusk herself is a misfit. She protects the main character from nature. He finds his glory in protecting her from other humans.

h. Woman as Temptress (C) Appearance of Queen, the beloved one (P)

Gibbons Phoenix in both stories has the highest respect and admiration for the technology. He is tempted into engaging with it.

Garnier(Ordinateur) High technology is also idealized in this story. It takes a while for the main characters to see the human hand behind what the computers are doing as they are dazzled by the magic.

i. Approach to the Inmost Cave (V) Lovemaking (P)

Grenier(Virus) The main character has to surrender to the fact that the cyber world is, after all, important.

Gut Opdyke Discovery and arrest becomes a possibility which much be acknowledged for the young helper of Jews.

Haddon Asperger's Syndrome Christopher has to confront the fact that he really wants / needs his family to be reconciled. This takes him into the cave-like London Underground.

j. Ordeal (V)

Hearn Takeo has to cross the Nightingale Floor – it could mean death for him and if he does not die, he will have to kill. Life will never be the same for him again.

Hernández The two heroines actually have to go down into the Barcelona underworld.

Hassenmüller The only way for the sexual abuse to be disclosed is for the main character to talk about it. Her attempts at hinting and showing have failed.

k. Atonement with the Father (C)

Hoffman Georgia realizes that she has to put things right in her own world and not rely on escaping to Stravaganza.

Hohlbern Robin has tried to behave like a man. She must recognize her femininity when she falls in love.

Hopkins The heroine's reconciliation with her father is quite literal in this story. She realises that her father has a reason which is valid to him for disapproving of her boyfriend and his family.

l. Apotheosis (C)

Jouen The young adult protagonist is the only person who realises exactly what her demented grandmother needs.

Jay (Olympe) Olympe alone has the power to set her father's and her own life back on track.

Jay (Complot) Cécile discovers and lives up to her true identity

m. The Ultimate Boon (C) Reward (V) Resolution (P)

Cann (Footloose) Kelly becomes her own person. Her relationship with Mike may or may not continue, but if it does, it will be on her terms.

Kerner Siri establishes her own identity separate from her mother-twin.

Klein Life returns to normal for the main character and the paranoia and anxiety disappears.

n. Refusal of the Return (C)

Lalana The young adults have become more adult. They have faced the gruesome death of the father of one of their close friends. They seem unable to return to the brighter side of young adult life.

Lawrence The young people who have escaped from the nuclear bunker do not want to admit that their parents had a valid reason for setting that up.

Lawrence Owen feels he cannot return to his former innocence after his encounter with the earth witch.

o. The Magic Flight (C)

Le Guin (Rocannon) Rocannon cannot get back to his own world, neither does he understand either the one he is in now or the one he has left. It is whilst literally riding a flying beast that he becomes reconciled to his fate.

Levy Much of this story takes place at an airport. When she flies in, Philip finds out more about Suzanne's nature and realises that she has faked her own death for the sake of her child.

Magorian For Elsie, the magic flight is a bus ride. Time for thinking on the bus allows her to become angry enough to be able to confront the enemy.

p. Rescue from without (C)

Mankell Life's experiences have made Sofia grow up.

Marchamalo The girlfriend confesses. The main character understands how he has manipulated world.

McCann Chamus sees how war happens and how the innocent and unwilling can become embroiled in it: this is precisely what happens to him.

q. The Road Back (V)

Naidoo The two children are at last reconciled with their uncle, who symbolizes family security for them

Nonindez The teenage boys in the modern part of this book become disillusioned about the behaviours of adults. The discovery of the secret of the Knights Templar tomb makes them realise that human weakness is forgivable.

Nöstlinger Anika turns back towards both her parents and her peers as she gains

r. Master of Two Worlds (C) Resurrection (V)

Nöstlinger The main character brings attention away from her sister to herself when she too disappears in search of the missing Ilse. She brings the two worlds of her parents and her sister together. She resurrects a positive family life.

Nothomb Janine asserts herself. This gives validity to her life before Christa and her life now that she has gone through the ordeal of living with Christa.

Ojea Estrella's parents come back together again. They have missed out on much of each other through a series of misunderstandings in their lives. The joy of life is resurrected in their daughter who is allowed to follow her dream- she becomes a sea captain.

s. Freedom to Live (C) Return with the Elixir (V)

This often happens beyond the end of the story and has to be assumed by the reader in Young Adult fiction. A possibility often exists at the end of the novel.

Paddock We may be hopeful that Justine will recover from the death of her twin brother and her ordeal at the drug rehabilitation centre.

Price We are hopeful that Andrea will return to the correct alternative world and will there find the true Per. We are also hopeful that she will regain her self-confidence.

Pullman (Ruby) Sally has found out a good deal of the truth about her father's death. She has found a way that she can live in the future. It will be quite a challenging way of life, but we are hopeful for her.

APPENDIX G ii

Story Traits in “Peace Child”

a. The Ordinary World (V) Hero leaves society (P)

Marijam has to leave normal society and go to the Z Zone. Kaleem has to leave normal society, go to the Citadel, and then leave the planet.

b. Call to adventure (V)

Both Marijam and Kaleem are called away from home and in both cases it is to do with the Babel prophecy.

c. Refusal of the Call (C,V)

(Often in Young Adult literature, the protagonist is not unwilling to take on the adventure – at least at first.)

Marijam is unwilling to go, though she knows she has to. Kaleem is ambivalent about his adventure.

d. Meeting with the Mentor (V) Supernatural Aid (C) Meets a stranger (P)

Narisja is Marijam’s mentor, Razjosh is Kaleem’s. The supernatural is the technology and possibly the Babel prophecy.

e. Crossing the First Threshold (V)

Marijam goes into the Z Zone. Kaleem leaves for the citadel. This may, however, come earlier in both cases. Marijam goes outside before she is supposed to. Kaleem enters a world of artificial reality.

f. The Belly of the Whale (V), Trials, Allies, Enemies (V), The Road of Trials, Arduous Journey (P) Capture by Strange Warriors (P)

Marijam is kept as a recluse in caves throughout her pregnancy. Her trials come in the form of an old-fashioned pregnancy and labour. Her time in the Z Zone – and perhaps later is for her the belly of the whale. Her strange warriors are the other members of the Z Zone.

Kaleem's time in the belly of the whale could be that which he spends engrossed in language learning, cut off from other young people. His strange warriors may be the people of other nationalities and races he meet through holoprogrammes and later on Zandra. His enemies and allies are also met in these worlds. His trials are to do with his language learning, concern about the disease, and his attempt to fit in on Zandra.

g. The Meeting with the Goddess (C) Protection by ugly girl (P)

Kaleem is protected by an ugly girl when he is a baby. Narisja is almost a Goddess to Marijam.

h. Woman as temptress (C) Appearance of the Queen, the beloved one (P)

Kaleem is tempted by both Rozia and Tulla. However, he does not have time for romance and has to give them both up. His goddess is his quest, to which he must remain loyal.

i. The Approach to the Innermost Cave (V) Lovemaking (P)

Both Kaleem and Marijam find themselves imprisoned, where they both find purpose. Kaleem looks for a way to build bridges between Zandra and Terrestra whilst he is captive. Marijam is isolated so that she can give birth to an important child – possibly the fulfillment of a prophecy.

j. Ordeal (V)

Marijam goes into a coma and Kaleem is interrogated and imprisoned.

k. Atonement with the Father

Both Marijam and Kaleem are literally reunited with their fathers. They are also reunited with their purpose. Kaleem motivates himself to act as a Peace Child.

Marijam twice reverts to being a good mother.

l. Apotheosis (C)

Marijam has played a very special role within this story and makes us think that maybe there was something in the Babel prophecy. Kaleem suddenly understands the significance of being a Peace Child and takes action to fulfill his role.

m. The Ultimate Boon (C), Reward (V), Resolution (P)

Marijam is reconciled with Gabrizan. Kaleem manages to get Terrestra and Zandra talking, which will help Terrestra out of its present trouble.

n. Refusal of the Return (C)

This element and the following are not yet completely present in *Peace Child*.

However, this element has been included near the beginning of the second part of the trilogy.

o. The Magical Flight (V)

There are plenty of magical flights in *Peace Child* – the flights into holoworlds, the flight by Supercraft to Zandra and back home again, and travelling by teletransportation from the Supercraft to Zandra. The magical flight is also deeper and on a more spiritual level. Kaleem is not quite there yet. He has found his identity. He is beginning to accepting his otherness and his vocation as Peace Child. However, this will not happen fully until the end of the third volume.

p. Rescue from without (C)

Kaleem's rescue will ultimately come from what is in the world as a whole. He will be totally rescued when he comes into harmony with life as it actually is. This will mean a resolution of what the dream is telling him, a full acceptance of who he is and complete fulfillment of his Peace Child mission. It is partly achieved at the end of *Peace Child*. It will be totally completed at the end of the final book in the trilogy.

q. The Road Back (V)

Kaleem returns to where he was born. However, the second part of the trilogy will show us that that is only in order to clear up the problems which exist in his own backyard – he has to come to terms with the Z Zone.

r. Master of Two Worlds (C) Resurrection (V)

Kaleem has worked towards being the master of two worlds. He has got to know two cultures intimately. However, a Peace Child needs to feel totally comfortable in those two worlds, and Kaleem is not quite that far yet. He also needs to reconcile technology and magic – and whatever else the Babel prophecy is about.

s. Freedom to Live (C) Return with the Elixir (V)

As he returns to Terrestria, Kaleem has many reasons to be comfortable with his new found identity. However, as we read into volumes two and three we realise that he still has far to go. In a sense, he is returning with an elixir. He is bringing hope of a cure for the Starlight Express disease to earth. We do not yet know whether it will be successful and we also sense that he still has quite a lot of work to do.

Works Cited

- Ábalos, Rafael. *Grimpow, El Camino Invisible*. Barcelona: Random, 2005.
- Adam, Olivier. *On Ira Voir la Mer*. Paris: Médium, 2002.
- Adams, Gerald. *Adolescent Development*. Oxford: Blackwell, 2000.
- Adams, Jill and John H. Bushman. "Thematic Solutions Using Young Adult Literature to Increase Reading Comprehension." *Middle School Journal* 37.3 (2006). 26
- Afonso, Mariana. *O Diário Confidencial de Mariana 2*. Lisbon: Presençam, 2005.
- Alcott, Louisa May. *Little Women*, 1868. London: Penguin, 2007
- Almond, David. *The Fire Eaters*. London: Hodder Children's, 2003.
- American Libraries Association*. 16 May 2007.
<http://www.ala.org/ala/yalsa/booklistsawards/bestbooksya/bestbooksyoung.htm>
- Anaya, Rudolfo. *Bless Me, Ultima*. 1972. New York: Time Warner, 1994.
- AP Dispatch*. November 9, 2001. 31 October 2006
<http://www.trincoll.edu/depts/csrpl/RINVol5No1/Harry%20Potter.htm>.
- Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Trans. Caryl Emerson & Michael Holquist. Austin: University of Texas Press, 2002.
- Barbeau, Paulette. *Accroche-toi, Faustine*. Paris: Castor, 1991.
- Barthes, Roland. "The Death of the Author." *Media texts: Authors and Readers*. Eds David Graddol and Oliver Boyd-Barrett. Clevedon: Multi-lingual Matters, 1994.
- Beckman, Theresa. *Kinder der Mutter Erde*. 1984. Stuttgart: Urachhaus, 1996.
- Berk, Laura. *Child Development*. 17th ed. Illinois: Allyn and Bacon, 2003.
- Black, Holly. *Tithe, a Modern Faerie Tale*. New York: Simon Pulse, 2004.
- Blackman, Malorie. "First Draft." *Msexia* 28 (2006): 26-27.
- Blackman, Malorie. *Noughts and Crosses*. London: Doubleday, 2001.
- Blackman, Malorie. *Knife Edge*. London: Doubleday, 2004.
- Blume, Judy. *Here's to You, Rachel Robinson*. Basingstoke: Macmillan Children's Books, 1994.
- Bookseller* 18 February 2005: 32.
- Books With Bite*. 10 February www.bookswithbite.co.uk
- Böll, Heinrich. *Das Brot der Frühen Jahre*. 1955. Munich: DTV, 1978
- Brice Heath, Shirley. "What No bedtime Story Means: Narrative Skills at Home and at School." *Language and Literacy in Social Practice*. Ed. Janet Maybin. Cleveland: Multilingual Language Matters, 1994.
- Bertagna, Julia. *The Opposite of Chocolate*. 2003. Basingstoke: Young Picador, 2004.
- Bühler, Charlotte. *From Birth to Maturity*. 1935. London: Routledge & Kegan Paul, 1963.
- Burgess, Melvin. *Doing it*. 2003. London: Penguin, 2004.
- Burgess, Melvin. "What is teenage fiction?" *Books for Keeps* May 2005:14
- Campbell, Joseph. *The Hero with a Thousand Faces*. London: Harper, 1993.

- Cann, Kate. *Breaking Up*. London: Live Wire, 2001.
- . *Footloose*. London: Scholastic, 2001.
- Cerdá, Alfredo Gómez. *Noche de Alacranes*. Madrid: SM, 2005.
- Chbosky, Stephen. *The Perks of Being a Wallflower*. New York: Simon and Schuster, 1999.
- Claudín, Fernando. *El Embrujo de Chabli*. Madrid: Espacio Abierto, 2004.
- « Complot de Versailles. » *Ma Bibliothèque*. 1 March 2006 <http://www.livres-online.com/Complot-a-Versailles.html>.
- Cool Reads*. 28 December 2005 <http://www.cool-reads.co.uk/>.
- Cool Reads*. 1 March 2006 <http://www.cool-reads.co.uk/>.
- Conlon-McKenna, Marita. *A Girl Called Blue*. Dublin: O'Brien, 2003.
- Cormier, Robert. *The Chocolate War*. London: Penguin, 1974.
- Coupland, Douglas *Girlfriend in a Coma*. 1998. London: Harper, 2004.
- Crockett, Lisa, Marcella Raffaelli and Irma L. Moilanen. "Adolescent Sexuality: Behaviours and Meaning." *Blackwell Handbook of Adolescence*. Ed. Gerald Adams and Michael Z Berzonsky Oxford: Blackwell, 2003.
- Kundenrezensionen*. 1 March 2006 <http://www.amazon.de/exec/obidos/ASIN/3825170845/303-1806084-5456249>.
- DTV junior*. 30 January 2006 <http://dtvjunior.de/jugendbuch/themen.cfm>.
- Dunmore, Helen. *Fatal Error*. London: Corgi Yearling, 1996.
- Edwards, Hazel. *Fake ID*. South Melbourne: Lothian, 2002.
- Eriksson, Eric. *Identity, Youth and Crisis*. London: Faber & Faber, 1968.
- Evans, Glen and Millicent E. Poole. *Young Adults, Self Perceptions and Life Contexts*. London: Falmer, 1991.
- Feid, Anatol & Wegner, Natascha. *Trotzdem Habe Ich Meine Träume*. Hamburg: Rowohlt, 2005.
- Ferdjoukh, Malika. *Bettina y Cien Recetas para Vivir*. Madrid: Alfaguera, 2004.
- Feth, Monika. *Das Mädchenmaler*. Munich: CBT, 2005.
- Fontane, Theodor. *Effi Briest*. 1894. Munich: Ullstein, 1978.
- "Forbidden" *Highland Schools Virtual Library Web site*. 1 March 2006 http://www.highlandschools-virtualib.org.uk/keep_reading/forbidden.htm.
- Forde, Catherine. *Fat Boy Swim*. London: Egmont, 2003.
- Garbala, David Lazano. *Donde Surgen Las Sombras*. Madrid: SM, 2006.
- Gates, Susan. *Dust*. London: Puffin, 2004.
- Gavin, Jamila. *The Wormholers*. London: Mammoth, 1996.
- Gibbons, Alan. *Shadow of the Minataur*. London: Orion, 2000.
- Gibbons, Alan. *Vampyr Legion*. London: Orion, 2000.
- Gibbons Louel C., Jennifer S. Dali and Joyce B Stallworth. "Young Adult Literature in the English Curriculum Today." *The Alan Review* 33.3 (2006) 53-61.

- Goethe, Johann Wolfgang. *Wilhelm Meisters Lehrjahre Erster Teil*. 1795. Munich: DTV, 1962.
- Goethe, Johann Wolfgang. *Wilhelm Meisters Lehrjahre Zweiter Teil*. 1795. Munich: DTV, 1962.
- Goethe, Johann Wolfgang. *Die Leiden des Jungen Werthers*. 1774. Oxford: Blackwell, 1972.
- Graddol, David. "What is a text?" *Media texts: Authors and Readers*. Ed. David Graddol and Oliver Boyd-Barrett. Clevedon: Multi-lingual Matters, 1994.
- Greene, Bette. *Summer of My German Soldier*. 1973. London: Puffin, 1974.
- Grenier, Christian. *L'Ordinateur*. Paris: Rageot, 1997.
- Grenier, Christian. *Virus L.i.v.3 ou la Mort de Livres*. Paris: Hachette, 2001.
- Gruber, Howard E. and J. Jacques Vonèche. *The Essential Piaget*. London: Routledge & Kegan Paul, 1977.
- Guibert, Emmanuel and Didier Lefèvre. *Le Photographe Tome I*. Dupuis: Fleurus, 2003.
- Guter Rat 16 January 2006 <http://www.guter-rat.de/shopping/produktdetails/Books/280886/3499205521/trotzdem-hab-ich-meine-traeume>.
- Habermas, Jürgen. *The Theory of Communicative Action, Volume II*. Trans. Robert McCarthy. Cambridge: Polity Press, 1992.
- Haddon, Mark. *The Curious Incident of the Dog in the Night-Time*. London: Red Fox Definitions, 2003.
- Harper Teen. 31 January 2006 <http://www.harperteen.com/index.asp?display=tempest>.
- Hassenmüller, Heidi. *Gute Nacht Zuckerpüppchen*. 1989 17th ed. Hamburg: Rotfuchs, 2004.
- Hearn, Lian. *Across the Nightingale Floor*. London: Panmacmillan, 2004.
- Hernández, Pau Joan. *El Búho y la Horca*. Barcelona: Edebé, 2004.
- Hoffman, Mary. *Stravaganza, City of Stars*. London: Bloomsbury, 2003.
- Hohlbern, Wolfgang. *Die Templerin*. Munich: Heyne, 2000.
- Hopkins, Cathy. *Mates, Dates and Pulling Power*. London: Piccadilly Press, 2003.
- Hubert, Jennifer "Bibiotherapy." *The Continuum Encyclopedia of Young Adult Literature*. Ed. Bernice E. Cullinan, Bonnie Kunzel, and Deborah A. Wooten, London: Continuum, 2005. 70-71.
- Huxley, Aldous. *Brave New World*. London: Harper, 1942.
- Inhelder, Bärbel, and Jean Piaget. *The Growth of Logical Thinking*. London: Routledge & Kegan Paul, 1974.
- Irwin, Edna M. *Growing Pains, a Study of Teenage Distress*. Plymouth: MacDonald and Evans, 1977.
- Jaouen, Hervé. *Mamie Mémoire*. Paris: Gallimard, 1999.
- Jay, Annie. *À la Poursuite d'Olympe*. Paris: Hachette, 2003.
- Jay, Annie. *Complot à Versailles*. Paris: Hachette, 2003.
- Kerner, Charlotte. *Blueprint Blaupause*. Berlin: Beltz & Gelberg, 1999.

- Kinney, Molly. "Horror." *The Continuum Encyclopedia of Young Adult Literature*. Ed. Bernice E. Cullinan, Bonnie Kunzel, and Deborah A. Wooten, London: Continuum, 2005.
- Klein, Rachel. *The Moth Diaries*. 2002. London: Faber & Faber, 2004.
- Kordon, Klaus. *Die Roten Matrosen*. Weinheim: Beltz & Gelberg, 2003.
- Kroger, Jane. "Identity development during Adolescence." *Blackwell Handbook of Adolescence*. Ed. Gerald Adams and Michael Z Berzonsky. Oxford: Blackwell, 2003. 207.
- Kroll, Jeri. *Mickey's Little Book of Letters*. Melbourne: Lothian, 2004.
- Laborit, Emmanuelle. *Le Cri de la Mouette*, 1993. Paris: Robert Laffont, 2003.
- Lalana, Fernando and José María Almarcegui. *El Tiovivo Búlgaro*. Madrid: SM, 2003.
- Larrea, Miguel. *Kip Parvati y l Sombra de Cazador*. Barcelona: La Galera, 2005.
- Lawrence, Louise. *Children of the Dust*. London: The Bodley Head, London 1985.
- Lawrence, Louise. *The Earth Witch*. 1982. London: Lions Teen Tracks, 1989.
- Lee, Harper. *To Kill a Mockingbird*. 1960. London: Arrow, 2002.
- Le Guin, Ursula K. *Rocannon's World*. New York: Ace Books, 1966.
- Le Guin, Ursula K. *A Wizard of Earthsea*. 1968. London: Penguin, 1986.
- Lesesne, Teri S. "Censorship" *The Continuum Encyclopedia of Young Adult Literature*. Ed. Bernice E. Cullinan, Bonnie Kunzel, and Deborah A. Wooten. London: Continuum, 2005.
- Levy, Marc. *Où Es-tu?* Paris: Lafont, 2001.
- Literatureliste*. 26 April 2006 <http://www.gymnasium-tegernsee.de/html/literaturliste.html>
- Lodge, David. *Consciousness and the Novel*. London: Penguin 2002.
- Magorian, Michelle. *A Spoonful of Jam*. London: Mammoth, 1998.
- Mankell, Henning. *Das Ratsel des Feuers*. 1995. Trans. Angelika Kutsch. Hamburg: Freidrich Oetinger, 1997.
- Manlove, Colin Nicholas. *The Impulse of Fantasy Literature*. London: Macmillan Press, 1983.
- Marchamalo, Jesus. *La Tienda de Palabras* Madrid: Siruela, 2001.
- Mazard, Claire *L.o.l.a.* Paris: Castor, 2000.
- McCann, Oisín. *The Gods and Their Machines*. Dublin: O'Brien, 2004.
- McKee, Robert. *Story*. London: Methuen, 1999.
- Meek, Margaret. *How Texts Teach What Readers Learn*. South Woodchester: The Thimble Press, 1988.
- Melrose, Andrew. *Write for Children*. London: Routledge Falmer, 2002.
- Montgomery, L.M. *Anne of Avonlea*. 1909. London: Bantam, 1993.
- . *Anne of Ingleside*. 1910. London: Bantam, 1994.
- . *Anne of Windy Willows*. 1908. London: Puffin, 1992.
- Morgan, Nicola. *Blame My Brain* London: Walker Books, 2005.
- . 'Ya to You' *The Author* Autumn 2003: 124.
- Morpurgo, Michael. *Friend or Foe*. London: Mammoth, 1977.

- Naidoo, Beverley. *The Other Side of Truth*. London: Puffin, 2000.
- Nonidez, Manuel. *La Cripta de los Templarios*. Madrid: Pearson Educación, 2003.
- Nöstlinger, Christine. *Die Ilse ist Weg*. 1974. Berlin: Langenscheidt, 2003.
- . *Stundenplan*. Weinheim: Beltz & Gelberg, 1992.
- Nothomb, Amélie. *Antéchrista*. Paris: Albin Michel, 2003.
- O'Brien, Robert. *Z for Zachariah*. London: New Windmill, 1976.
- Ojea, Carmen Gómez. *El Cordón de Oro*. Madrid: Espacio Abierto, 2003.
- Opdyke, Irene and Jennifer Armstrong. *In My Hands : Memories of a Holocaust Rescuer* London : Corgi, 2003.
- Paddock, Terri. *Come Clean*. London: Harper, 2004.
- Pauker.at* 16 January <http://pauker.at/amazon/AuthorSearch/Natascha%20Wegner/1>.
- Pearce, Tamora. *In the Hand of the Goddess*. 1984. New York: Simon Pulse, 2005.
- Perschon, Erich *Werte in der Jugendliteratur*. 26 April 2006 <http://agn.pinoe.ac.at/tagung/jugendliteratur-werte/>.
- Pocket Jeunesse*. 30 January 2006 http://www.pocketjeunesse.fr/do/Index?index=pj_jeune_adu;tepatution-i&num_page=.
- Price, Susan. *A Sterkarm Kiss*. London: Scholastic, 2003.
- Powling, Chris, Philip Pullman, Bernard Ashley, Jamila Gavin and Anne Fine. *Meetings with the Minister*. Reading: University of Reading, 2003.
- Propp, Vladimir. *Morphology of the Folk Tale*. Trans. Laurence Scott. 2nd ed. Ed. Louis A. Wagner. Austin: Texas UP, 1968.
- Pullman, Philip. *Northern Lights*. 1995. London: Scholastic, 1996.
- . *The Amber Spyglass*. London: Scholastic, 2001.
- . *The Ruby in the Smoke*. London: Scholastic, 1985.
- . *The Shadow in the Plate*. Oxford, OUP, 1986.
- . *The Subtle Knife*. 1997. London: Scholastic, 1998.
- . *The Tiger in the Well*. London: Scholastic, 1991.
- . Whitbread Prize acceptance speech, 2000.
- Recheis, Käthe. *Wolfsage*. Munich: DTV, 1997.
- Rees, David. *The Missing German*. New York: Dobson, 1976.
- Reiss, Johanna. *Und im Fenster der Himmel*. 1978. Munich: DTV, 2003.
- Reuters* 31 October 2006
http://www.reuters.co.uk/news_article.jhtml?type=entertainmentnews&StoryID=414245.
- Reynolds, Kim. "New dystopias and children's literature." *IbbyLink* 14 (Autumn 2005): 5
- Richter, Hans Peter. *Damals war es Freidrich*. Munich: DTV Junior, 2003.
- Riordan, James. *The Prisoner*. Oxford: OUP, 1999.
- Rosoff, Meg. *Just in Case*. London: Puffin, 2006.

- Rowling, J[oanna] K[athleen]. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1998.
- . *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000.
- . *Harry Potter and the Half-blood Prince*. London: Bloomsbury, 2005.
- . *Harry Potter and the Order of the Phoenix*. London: Bloomsbury, 2003.
- . *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1996.
- . *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999.
- Sachar, Louis. *Holes*. London: Bloomsbury, 2000.
- Sarah Webb Forum. 4 May 2006
<http://www.sarahwebb.info/forum/viewtopic.php?p=73&sid=6e4b0ac7bc0b27b46d5a2305ac584e>.
- Salinger, Jerome David. *The Catcher in the Rye*. 1951. London: Penguin, 1994.
- Saxby, Maurice. *Give Them Wings: The Experience of Children's Literature*. London: Macmillan, 1987.
- Sierra I Farba, Jordi. *La Voz Interior*. Madrid: SM, 2002.
- . *Las Fans*. Madrid: Espasa Juvenil, 1999.
- Slater, Luke. "Science Fiction, - What is it?" *IbbyLink* 14 (Autumn 2005):1-5
- Stallworth, Joyce. "The Relevance of Young Adult Literature" *Educational Leadership* 63.7 (2006): 59-63
- Steinbeck, John. *Of Mice and Men*. 1937. London: Penguin, 2001.
- Stinson Kathy. *Becoming Ruby*. Toronto: Penguin, 2003.
- Storm, Theodor. *Immensee*. 1852. Leipzig: Reclam, 1988.
- Surget, Alain. *Le Maître de Deux Terres*. Paris: Castor Poche, 2000.
- Suzuma, Tabitha. *A Note of Madness*. London: The Bodley Head, 2006.
- Tolkien, J. R. R., *Lord of the Rings* 1954-55. London: Harper, 2005.
- Troyat, Henri. *La Tête sur les Épaules*. Paris: Rombaldi, 1971.
- Turning Point: "What is Young Adult Fiction?" Nottingham, November 2004.
- Times (the)* (2000) 31 October 2006.
<http://www.the-times.co.uk/news/pages/tim/00/03/290timnwsnws01029.html>.
- Ure, Jean. *Just Sixteen*. London: Orchard Books, 1999.
- Von Bredow, Katarina. *Ludvig, Meine Liebe*. Munich: Beltz, 2002.
- Vogler, Christopher. *The Writer's Journey*. London: Pan Macmillan, 1996.
- Waite, Judy. *Forbidden*. Oxford: OUP, 2004.
- Wallace, Rick *Restless - a Ghost's Story*. New York: Viking, 2003.
- Wheatley, Nadia. *The House that was Eureka*. 1985. Harmondsworth: Puffin, 1987.

Wintergärten on-line book store. 16 January 2006 http://www.wintergarten-ratgeber.de/angebote/detail_pID-3499205521,qmode-1/pages/wintergarten/Trotzdem-hab-ich-meine-Traeume.html.

Zimmer-Gembeck, Melanie J. and Andrew.W. Collins, A. W. 'Autonomy during Adolescence'
Blackwell Handbook of Adolescence. Ed. Gerald Adams and Michael Z Berzonsky.
Oxford: Blackwell, 2003.

Other Works Consulted

- Almond, David. "The Marsh Award for Literature" *Carousel* (2003) 24 22-23.
- Arnold, Mary. "Crossover reads" *The Continuum Encyclopedia of Young Adult Literature*. Ed. Bernice E. Cullinan, Bonnie Kunzel, and Deborah A. Wooten. London: Continuum, 2005. 189-191.
- Atterby, Brian. *The Fantasy Tradition in American Literature*. Bloomington: Indiana UP, 1980. 143.
- Belsey, Catherine. *Critical Practice*. London Methuen, 1980.
- Bradford Brown, B. & Klute C. "Friendships, Cliques and Crowds." *Blackwell Handbook of Adolescence*. Eds Gerald Adams and Michael Z Berzonsky. Oxford: Blackwell, 2003.
- James, Walene. *Immunization: The Reality behind the Myth*. New York: Bergin and Garvey, 1988.
- Lukács, Georg. *The Theory of the Novel*. Trans Anna Bostock London : Merlin Press, 1978.
- Mackett, M and Williamson, J.D. *Human Vaccines and Vaccination*. Oxford: BIOS, 1995.
- Manlove, Colin Nicholas. *The Impulse of Fantasy Literature*. London: Macmillan Press, 1983.
- Phillips, John L. *Piaget's Theory: A Primer*. San Francisco: W.H Freeman, 1981.
- Rennison, Louise. "Writing for Girls." *Writing Magazine*. 39 (November 2005).
- Strachey, James. *Sigmund Freud 4. The Interpretation of Dreams*. Harmondsworth: Pelican, 1976.