CCL Fall/winter 1998 automne/hiver No 91/92 Vol. 24:3/4

Publications Mail Registration No. 08868

ISSN 0319-0080

Contents

CCL, no. 91/92, vol. 24:3/4 fall/winter / automne/hiver 1998

The cover illustration is taken from *Anne of Green Gables, Part 1* (Kumon Library), illustration © 1997 by Yumiko Igarashi, published by the Kumon Publishing Co. Ltd.

L'illustration de la couverture est tirée du livre *Anne of Green Gables, Part 1* (Kumon Library). L'illustration © 1997 de Yumiko Igarashi. Avec la permission de Kumon Publishing Co. Ltd.

CCL's Web Page is at:
http://www.uoguelph.ca/englit/ccl/

A searchable index to all *CCL* issues may be found at:
http://libnt1.lib.uoguelph.ca/canchildlit/index.htm

Editorial: Mythologizing Montgomery

It is one of the fascinating ironies of popular culture that characters who are socially peripheral — such as Frankenstein and Tarzan — can become so symbolically central. Such is the case with Anne of Green Gables, the red-haired orphan who seems forever unwanted in her fictional childhood, and yet forever desired in contemporary Canadian culture. She has become a part of the shared imaginary repertoire of the dominant culture in this nation in a way that no other Canadian fictional character has. When I started soliciting papers for this issue over two years ago, I was asking questions only about the mythologizing of Montgomery's characters and the way that mythologizing informs narratives about nationhood. What I hadn't expected was the brilliant variety of papers I received on the consumability of Montgomery icons, from their persistence in Avonlea kitsch (Lynes), through their presence on the net and "virtual island" chat groups (Nolan *et al.*), their re-imagining in the Salter Street/CANAR TV series of *Emily of New Moon* (Gittings), and in the Kevin Sullivan Avonlea series (Frever), through to their appearance in Japanese popular culture (Stoffman; Ghan). Each of these contributors asks us to look anew at the value systems that encourage the mythologizing of Anne or Emily or Canada: Jeanette Lynes asks, among many things, whether or not it is a nostalgia for a residual culture (an older, supposedly simpler one) that compels people to buy "authentic" Anne dolls and key chains. And in asking whether or not the televisual additions to and deletions from Montgomery's work make her fictions more palatable to late twentieth-century audiences, Gittings and Frever come up with distinct answers. Frever sees the intertexts (*The Sound of Music, Little Women, My Brilliant Career*) that Sullivan uses as source materials that enrich our appreciation of Montgomery's literary tradition and her historical context. Gittings argues that while the television version of *Emily of New Moon* is not authentic to Montgomery's version, its historical authenticity — its inclusion of Micmacs, the French, and fallen women — help it furnish a narrative about nationhood that seems more consumable today than Montgomery's original. Nolan *et al.* analyze the kind of discursive community that Montgomery fans nurture on the net and ask what sorts of narratives and sensibilities are created and sustained under the aegis of Montgomery. And, finally, to the question of why Anne is so popular in Japan, we have two answers: Stoffman argues that Anne's particular brand of individualism involves filial piety and an adorable fiestiness that never shades into crass rebellion — and that's what makes her so consumable an icon. Ghan, in a captivating pastiche of anecdotes from her personal and professional "encounters" with Anne, offers the notion that Anne embodies the Japanese value of "gambatte."

And so I offer here a variety of ways in which we can come to understand the appeal of that freckled girl waiting patiently at the train station, a girl who neither exemplifies the terrifying consequences of playing God (Frankenstein) nor the breathtaking fantasy of self-sufficiency in the wild (Tarzan), but whose image still seems to catch at our imaginations — even if that image is flattened on a tacky key fob.

Marie Davis

It is worth noting that in this special issue on L. M. Montgomery and popular culture, there are three French articles, and that all explore a common field of research: Quebec children's literature and its integration into the larger literary institution. Jean-François Boutin analyzes the ambiguities of the concept of children's literature and points out that the recent acknowledgement of the literary dimension of children's books has secured their acceptance in university curriculum and literary circles. Suzanne Pouliot and Noëlle Sorin examine the radical changes that occurred in the institutional "discourse," namely, the Quebec school system, between 1960 and 1980, changes that ultimately concur with the rise and fall of publishers specializing in children's literature. Finally, Édith Madore studies the shifts in policies of federal and provincial programs that support Québécois publishers. All in all, these contributions will make readers aware that social and political institutions play a vital role in the emergence and vitality of children's literature in Quebec.

Daniel Chouinard

Présentation: L.M. Montgomery: mythologie et culture populaire

La culture populaire présente de nombreux paradoxes, dont, entre autres cas particulièrement curieux, la transformation de personnages marginaux en figures mythiques et universelles. Tel est le cas d'"Anne de la maison aux pignons verts". Image à l'origine de l'exclusion familiale et sociale, notre orpheline aux tresses rousses est devenue aujourd'hui un réalité incontournable de la culture populaire et de l'identité nationale du Canada anglais. Et ce phénomène reste d'autant plus remarquable qu'aucun autre personnage littéraire n'est parvenu à occuper une telle position dans la psyché canadienne.

Le présent numéro cherche donc à découvrir comment s'est élaborée une telle mythification du personnage, et, en retour, comment ce processus de mythification peut influencer la construction littéraire de l'identité nationale et culturelle. Dans cet esprit, la contribution de Jeannette Lynes fait ressortir dans la recherche des souvenirs touristiques "authentiques" la pérennité de la nostalgie d'une société agraire à toutes fins pratiques disparue. De même, les adaptations télévisuelles et cinématographiques ne font pas que mettre ce roman au goût du jour. Pour T.S. Frever, c'est la filiation intertextuelle qui compte, car les cinéastes enrichissent notre compréhension de l'univers de L. M. Montgomery en insérant le roman dans une tradition filmique moderne; au contraire, pour C. Gittings, ceux-ci déforment le contexte de l'époque de l'auteur en gommant ou en déformant l'expression des préjugés à l'égard des Amérindiens et des Francophones. Par extension, pour J. Nolan et ses collaborateurs, la multiplication des échanges sur internet reformule, prolonge et idéalise l'univers de L. M. Montgomery. Enfin, pour L. Ghan, l'engouement du Japon pour Anne révèle un échange transculturel complexe où, non sans interprétations à contresens, les Nippons réconcilient tradition et modernité. Ainsi, tel le mythe, un personnage en apparence innocent et sans prétention finit par amalgamer des réalités socioculturelles fort complexes, voire inconciliables.

Un petit dossier sur l'intégration de la littérature pour la jeunesse dans l'institution littéraire du Québec complète le présent numéro. L'on y verra que la redéfinition du concept de la littérature pour la jeunesse correspond à un élargissement de la sphère d'influence des oeuvres pour les jeunes publics; que le "discours" institutionnel et les pratiques scolaires ont une incidence directe sur le monde de l'édition; et, en dernier lieu, que les organismes gouvernementaux, par le jeu complexe des subventions, ont un impact non négligeable sur la distribution et le rayonnement de la littérature jeunesse. C'est donc un rappel d'une réalité socioculturelle trop souvent oubliée: pour paraphraser Malraux, la littérature pour la jeunesse est aussi une industrie ... dont l'avenir est fortement lié aux initiatives des gouvernements.

Daniel Chouinard

Consumable Avonlea: The Commodification of the Green Gables Mythology

• *Jeanette Lynes* •

Résumé: *L'oeuvre de L.M. Montgomery est à l'origine de formes d'expression artistique ressortissant à la culture populaire, particulièrement dans les domaines du tourisme, du spectacle et de la production de souvenirs destinés au commerce. Ces objets entretiennent des rapports intertextuels complexes et contradictoires. L'article de Jeanette Lynes analyse trois constantes de ces "produits dérivés": la nostalgie et l'idéalisation de la société campagnarde; la compétitivité dans la recherche de l'"authenticité"; et, enfin, les choix iconographiques et leur orientation idéologique.*

Summary: *The popular culture industry predicated on L.M. Montgomery's literary legacy encompasses tourism, entertainment and a wide range of artifacts for consumer purchase. These areas comprise the essence of popular culture delineated by Dominic Strinati as "a range of artifacts and social processes." Popular culture, according to John Fiske, is intertextual and shot through with contradictions. This paper examines how the marketers of the Green Gables mythology create intertextuality by contextualizing Anne products within the broader phenomenon of "countrification" — a consumer movement marketing what Raymond Williams calls a "residual culture" from an earlier era. The paper examines as well the territorial competition for "authenticity" with respect to Anne products. Finally, the paper explores the selective iconography articulated in Green Gables marketing: in other words, which images are privileged and possible reasons why.*

The literary legacy of Lucy Maud Montgomery has moved in two directions. On the one hand, due largely to the efforts of feminist scholars, Montgomery's work has become a legitimate subject of study in the academy (see Rubio and Waterston; Rubio; Epperly, Drain, Robinson, Gerson, and a host of others). On the other hand, Montgomery's legacy exerts a strong presence in the realm of popular culture — a realm which encompasses tourism, entertainment, and consumable artifacts. The consumable articulation of the

Figure One
Cover design by Stanley Turner for the 1937 McClelland & Stewart edition of ***Jane of Lantern Hill***

Green Gables mythology is of an intensely aestheticized, sentimentalized, and intertextual nature.

This paper attempts to mediate between these two areas by premising itself on what Chandra Mukerji and Michael Schudson identify as "the legitimation of contemporary popular culture as a subject for study in universities and a subject of inquiry for serious scholars" (3). As early as 1961, Leo Lowenthal suggested that literary art and "market-oriented commodities" (xii) may not occupy as separate realms as we might think (xii). The movement of popular culture studies from "an academic backwater" to "a swift intellectual [interdisciplinary] river" (Mukerji and Schudson 1) might resonate for anyone who has worked in the areas of women's literature, children's literature, "ethnic minority writing" (Gunew 53), or even Canadian literature. Like popular culture studies, these areas have had to struggle for legitimation within the academy. In a 1987 article in *Signal,* Lissa Paul observed that "[b]oth women's literature and children's literature are devalued and regarded as marginal or peripheral by the literary and educational communities," although she noted, too, that "[f]eminist critics are beginning to change that" (149). Canadian literature, too, has had to struggle for legitimation in English departments where curricula were typically built up around the British tradition.

Since the marginalization of women's writing, children's literature and Canadian literature within the academy has been, I want to suggest

cautiously, partially overcome, I do not bring up the above points out of defensiveness, but rather to posit a space of rich intersection between the comprehensive entity known as "popular culture" and one of Canada's best-known women writers and children's authors, Lucy Maud Montgomery. Although I suspect that studying popular culture expressions of Montgomery's work has few new insights to offer on the work itself, I believe it nevertheless articulates, in meaningful ways, messages about desire in contemporary consumer culture. The discussion that follows does not pretend to decode all these messages; it offers only a starting point, and as such, it excludes a considerable amount — the televised and theatrical adaptations of Montgomery, for example — in order to examine several strategies used in marketing the Green Gables mythology within the larger context of contemporary consumer society.

Figure Two
Website banner, © Anne of Green Gables Store, Charlottetown, PEI, http://www.peionline.com/anne/

Popular culture is not static. It refers, Mukerji and Schudson tell us, "to the beliefs and practices, and the objects through which they are organized, that are widely shared among a population" (3). Strinati's description of popular culture as "a range of artifacts and social processes" (xvii) is similar. Presumably, these beliefs, practices and processes do not remain constant, but undergo transformations and revisions. That is why, for example, Stanley Turner's cover design for the 1937 McClelland and Stewart edition of Montgomery's *Jane of Lantern Hill* (see figure one) looks dated to us now, a period piece, an artifact. In their popular culture manifestations, Montgomery's heroines continue to be revised in ways that harmonize with their respective societal contexts. The Megan Followsian Anne on the *Green Gables Store* internet site (see figure two) could have just stepped out of a Laura Ashley store. Her image embodies paradox, being a collision of past and present, stasis and the flux of fashion. In terms of the "social processes" referred to by Strinati, the Japanese wedding ceremonies held on Prince Edward Island probably represent an example of popular culture as "social process," as would tourist pilgrimages to Cavendish.

John Fiske contends that "popular culture is shot through with contradictions" (105). One contradictory aspect of the Avonlea mythology is

that it is at once regional — grounded in a specific locale — yet highly mobile or portable. For example, during a recent stroll through an upscale Seattle neighbourhood, I discovered a bed and breakfast called Green Gables. The Canadiana souvenirs in airport shops throughout Canada sometimes include Anne memorabilia. Shops in Banff, Alberta, sell Anne dolls, no doubt aware of the attachment Japanese tourists might have for these products. Anne smiles out from the licence plates of PEI cars moving down the road. Even for those who never leave their armchairs, Avonlea has exerted its presence through the "Road to Avonlea" televised series. And now, internet surfers, with a few clicks of their mice, can spend Christmas with Anne, or order Green Gables products from sites such as *The Anne of Green Gables Store* or the *Canadian Living Marketplace.* Anne has entered the virtual marketplace; if you can't go to her, she'll come to you — provided you can afford a modem hook-up.

Avonlea, it seems, is everywhere. At least, it seems to have become a floating signifier. Perhaps the recent internet marketing of Anne has helped "de-regionalize" her, pushing her into more of a virtual, than a regional, space, and in this sense has decontextualized her (notwithstanding the regionally-specific name of the web site, "peionline"). Not all of my Canadian Studies students in Seattle[1] knew where the novel *Anne of Green Gables* was set, even though they were all quite familiar with Montgomery and had read her novels as children. They were also aware of the popular mythology predicated on Montgomery's work, including the *Road to Avonlea* televised series. The regional signified (PEI) as a referent seemed to be of minimal importance to them.

The varying degrees of indifference, on the part of my students, towards the importance of place in *Anne of Green Gables* suggests to me that the commodifiers of the Avonlea mythology allow for, indeed, engineer as part of their marketing tactics, a certain amount of slippage. It is clearly in the interests of those who manufacture Avonlea products to expand their thematic range and thus, profit range, as much as possible. In the course of this expansion, Avonlea products can become diluted, to say the least. For example, the Cavendish Shopping Centre in PEI sells a video called "The Witches of Avonlea" priced at $17.00. Another way of accounting for such slippage or dilution is to follow John Fiske's notion that popular culture is intertextual (124), that its meanings "circulate intertextually" through "primary texts (the original cultural commodities) ... secondary texts that refer to them directly (advertisements, press stories ...), and tertiary texts that are in constant process in everyday life (conversation, the ways of wearing jeans ... window shopping ...)" (124). What Fiske refers to as "tertiary texts" seem to carry with them an element of mimicry; window shopping mimics shopping. Wearing jeans mimics some rustic concept of America (individuality within conformity?). What the commodified Green Gables mythology might be seen to be mimicking will be discussed below.

The commodification of Avonlea exploits all three levels of textual meaning in popular culture, as defined by Fiske. The textual categories, however, may overlap more than Fiske's original delineation of them when we consider consumable Avonlea. The production of Anne books on CD ROM reflects a reconstitution of primary texts, for example — a kind of at-once primary and secondary text. Avonlea spin-off products like aprons, bibs and preserves which are now for sale in the virtual Green Gables Store as well as the original one, exemplify tertiary texts. The internet store is itself a tertiary text, in a sense. Perhaps tourism, too, the middle-class ritual of the family vacation, is a kind of tertiary text, carried out in everyday life and mimicking a familial ideal.

Countrification and "Residual Culture"

One explanation for the considerable success of Green Gables artifacts may be their built-in intertextuality, the interface of Green Gables products with the broader consumer movement of countrification or rural elitism. This movement is reflected, in part, through the phenomenon of the country store and country living — a phenomenon which is, of course, quite urban in conception. Most "country stores" are in, or within driving distance of, urban centres. In other words, Green Gables merchandising is framed by a broader milieu of consumer fantasy fostered and disseminated through store merchandise, catalogues, and magazines such as *Country Living, Martha Stewart Living, Victoria Magazine,* the Eddie Bauer home collection, the Ralph Lauren home collection, Laura Ashley, La Cache, Crabtree and Evelyn, and to some extent (although with a more rugged spin), L.L. Bean. This does not even take into account all the clones of the above. What these consumer outlets share is an upper-end price range and a decorative extravagance; these products are primarily for urbanites who are comfortable in their material surroundings and likely employed in some fairly lucrative profession. They are products for people with homes, which sets these consumers at a considerable thematic distance, if not a diametrically opposed position, from the homeless little girl in her plain dress waiting to be rescued at Bright River Station. Why is it that every culture seems to desire its opposite? Fiske's notion of the contradictory articulations of popular culture is highly appropriate when applied to the commodification of Avonlea.

The Anne of Green Gables Store and Avonlea Traditions Inc.

By inserting their products, through visual associations, within a broader movement of rural elitism, Avonlea producers are really marketing what Raymond Williams calls a "residual culture" which promotes "experiences, meanings and values, which cannot be verified or cannot be expressed in terms of the dominant culture [but] which are nevertheless lived and practised on the basis of the residue — cultural as well as social — of some

Figure Three
Anne of Green Gables Store, Charlottetown

previous social formation" (415). To illustrate a "residual culture," Williams uses the example of the "very significant popularity," in Britain, "of certain notions derived from a rural past" (415). Williams emphasizes the point that although "a residual culture is usually at some distance from the effective dominant culture ... it may get incorporated into it" (415-6). British tourism's appropriation of Kenneth Grahame's pastoral world of *The Wind in The Willows* to promote travel to the English countryside seems exemplary of Williams's notion of "residual culture." In North America, the recent phe-

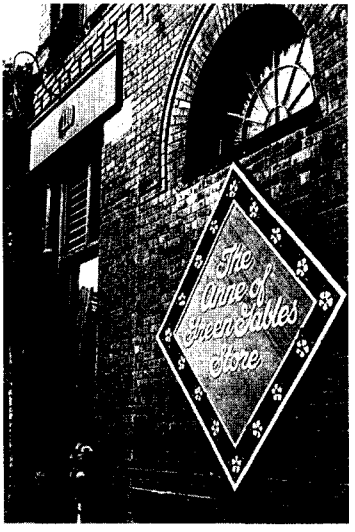


Figure Four
Anne of Green Gables Store, Charlottetown

nomenon of the "country store" — the consumer category in which Charlottetown's Anne of Green Gables Store belongs — would also seem to exemplify "residual culture," hearkening back, as it does, to an earlier time. Some "country stores" are actually situated in upscale urban malls which clearly denotes their participation in dominant consumer culture. What the Green Gables Store and other "country stores" are mimicking is the past — a sentimentalized, feminized version of it.

When I entered the Anne of Green Gables Store in Charlottetown for the first time a year ago,[2] I experienced a sense of *déjà vu*, a strong feeling that I had been in such a store before. This *déjà vu*, I believe, had less to do with the Montgomery novels I had read and the worlds depicted therein than it did with a deliberate intertextuality the Anne Store has established with the country store genre. Owned by Henderson and Cudmore, the Anne of Green Gables Store is located on the main level of a handsome red brick building at the corner of Richmond and Queen in Charlottetown — as the Charlottetown Festival calendar for 1997 tells us, "next to Confederation Centre." There is a great deal of associative marketing going on; obviously, the idea is to combine nationalism with the purchase of some memories. The setting and design of the store — with its simulated handwritten sign — achieve a high degree of visual appeal (see figures three and four). The store's rich green exterior wood trim and overall presentation are not unlike the Laura Ashley chain of retail outlets.

The intent of the Anne Store owners seems to be to have it both ways: to project the image of an entirely unique place (there is, as far as I know, only one Anne of Green Gables store) but to insert the store into the larger text of countrification. Countrification, in turn, with its vaguely folkloric aspirations and its emphasis on "authentic" handcrafted productions and naive art (much of which, paradoxically, is mass-produced) hearkens back to some nebulous "folk" era which is, according to Ian McKay, "part of a much bigger movement of aesthetic colonization of the country by the city" (9). The Anne store seems to have created a ripple effect (and more intertextuality) in Charlottetown's downtown area; "authentic" wood carvings and country crafts are sold in a number of nearby stores and galleries. "The Two Sisters" store nearby, for example, resembles the Anne store in design (see figure five). Given that the "Sisters'" ad in the 1997 "official guide to Charlottetown" is printed in English and Japanese, the "Sisters," specializing in "country and Victorian crafts and gifts" as well as "nostalgic treasures from Anne's land," clearly has the Anne Store clientele in mind. Reflecting its dependance upon tourists, the Anne store is open from the beginning of May to the end of December. I visited it in November, 1997, around 5 pm, and it was full of shoppers.

The Anne Store is decidedly *not* a bookstore; it is, as signs on either side of the front door tell us, a "gift emporium" and place of "fond memo-

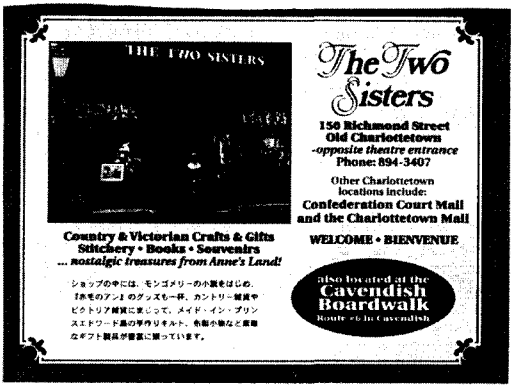


Figure Five
Ad for The Two Sisters Store, Charlottetown

ries" (see figure six). The '"Anne merchandise" is supplemented by the kind of products one would find in any country store: wooden figurines, pewter frames, jewellery, maple syrup, pottery made by local potters. No doubt this supplementation helps contextualize the Anne Store within the country store genre. All products are displayed, for the most part, in appealing, carefully-designed spaces. The store's interior is predominantly glass and wood, in-

Figure Six
Entrance, The Anne of Green Gables Store, Charlottetown

cluding hardwood floors, creating, for the most part, a feeling of warmth. Musak-type music was playing. Surprisingly few books were for sale: the store featured only a couple of modest-sized book shelves, and these were not predominantly displayed. The books included recipe books, paperback copies of most of Montgomery's books as well as a small group of critical works on Montgomery and a few first edition "collector" books. The book, *Your Guide to Finding Anne*, a small, spiral-bound book published by Ragweed Press, sold for $12.00. Video tapes of *The Road to Avonlea* series and the "officially authorized" CD ROM of *Anne of Green Gables* were more prominently displayed than the books. The video, "My Island Home" (presumably containing biographical information on Montgomery) sold for $30.00. The CD ROM "interactive storybook" was priced at $34.99. The majority of the store's merchandise fell into the "secondary" and "tertiary" groups, to recall Fiske's categories, and a good deal of it could be classified as pure ephemera.

The store's products specifically based on Anne could be classified into hard-core and soft-core merchandise. Much of the latter is not necessarily that closely related to the Anne books; it may, rather, make some broader regional allusion such as the lupine fridge magnets, key chains containing some Atlantic motif, sun-catchers or maple syrup. The store also sold soap, body lotion and cologne which do not make any direct reference to Anne, but which refer to the kind of country store merchandise sold in Crabtree and Evelyn stores. Other ephemeral items were tangentially related to Anne by virtue of containing some kind of Anne-ish logo. These products do not have ephemeral prices, though. A wristwatch with a silhouette of Anne's profile on its face cost $54.99. On the lower end of the price spectrum, Anne buttons, calendars, mouse pads, Green Gables tea and preserves were for sale. Clearly, the store endeavours to make shopping there a sensory experience; there are colognes for sampling, as well as preserves. A 250 ml jar of preserves with a Green Gables label was $5.99. The store also offered Green Gables address books, stationary, and diaries, among the few objects which imply writing. Anne of Green Gables posters sold for $20. T-shirts featuring various Green Gables images were approximately the same price, although children's sizes cost less. Jigsaw puzzles with Green Gables images and press-out activity books were at the lower end of the price spectrum (under $20).

The store's hard-core "Anne" merchandise consists of dolls and plates. These items have higher prices and greater claims to authenticity. There is something of a contest for authenticity among these products, the dolls in particular. Anne dolls come with various claims of specialness or authenticity. A "special edition" porcelain doll sells for $29.99 and the tag claims that these "special" dolls are "produced by the Green Gables store" and sold "in limited quantities." *The Canadian Living Marketplace* link of the Green Gables Store internet site sells "A Canadian Heroine," an Anne doll created "by New Brunswick artist Catherine Karnes Munn." This doll, too, comes with a "certificate of authenticity," and claims to be produced in a

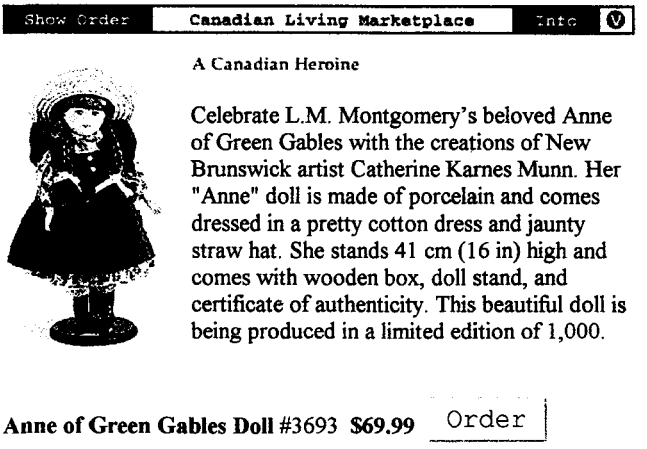


Figure Seven
"Anne" doll by New Brunswick artist Catherine Karnes Munn

"limited edition of 1,000." The Munn doll costs $69.99 (see figure seven). Some dolls sold in the store (and presumably other stores) are trademarks of Avonlea Traditions Inc. These dolls, too, claim to be authentic.

The company, Avonlea Traditions Inc., epitomizes the commodification of the Montgomery legacy. Located in Newmarket, Ontario, Avonlea Traditions is owned by forty-two year old Kathryn Gallagher Morton who was touted in *Chatelaine* as a leading-edge business woman and "character builder." As *Chatelaine* tells us, "Avonlea Traditions produces more than 100 products ranging from dolls to fridge magnets. Manufactured by small firms and independent craftspeople, items sell mainly through upscale gift shops to preserve Anne's homespun image. The formula seems to be working: 1994 sales of $1.3 million made Avonlea one of *Profit Magazine's* 100 fastest growing companies" ("Avonlea Traditions" 44). Gallagher Morton is tapping into the mail order market as well, and consumers can receive an *Anne of Green Gables Catalogue* for $3.00 (see figure eight). The *Chatelaine* piece mentions as well Gallagher Morton's $100,000 legal battle against "unauthorized products" and the conflict which arose when "Prince Edward Island claimed the rights to Anne." The fact that she was prepared to go to those lengths reflects her recognition of the profit potential of Avonlea products.

The territorial competition for "authorized," "authentic" Anne products resonates more broadly with the emphasis on trademarking in the toy industry. Every child wants a *real* Tickle-Me-Elmo, not a knock-off: a real Barbie, not a pretender. The most fully realized expression of trademark marketing is surely that of Disney products: Lion Kings, Little Mermaids,

Mickey Mice, and so on. The potential for cloning seems to be greater with less established products. The recent phenomenon of "Beanie Babies" serves as an example; the "real" or original Beanie Babies were trademarked by Ty, Inc, of Oakbrook, Illinois, but a rash of Beanie clones quickly appeared. This may be because Beanies are relatively easier to make than, say, convincing-looking Barbie dolls. The Beanies are also more diverse, whereas Barbie presents a more singular and static image (despite her alleged "updates").

What are we to make of the competing claims of authenticity with respect to Anne dolls, given that dolls made in different places all claim to be "authentic"? One dictionary definition of "authentic" is "of undisputed origin." In other words, the doll must come from a recognizable source; but a source only becomes recognizable through repetition, and repetition comes about through mass production. Disney products exemplify this notion of "authenticity"; we can recognize "authentic" Disney products because we have seen them so frequently before. Also, because their trademarks are stamped on them in some visible way, we know that product is "of undisputed origin," thus an original Disney product. Gallagher Morton of Avonlea Traditions Inc. no doubt hopes that her products will become so familiar, recognizable, and pervasive in the marketplace that any competing claims for "authentic" Anne products will not get very far. Although successful, her products have not yet reached that stage; that is why there is still contestation and ambiguity around Anne products in a way that there is not around Disney products. The corporatization of authenticity does not admit difference, otherness, or multiplicity of origin. What does our desire to buy "au-

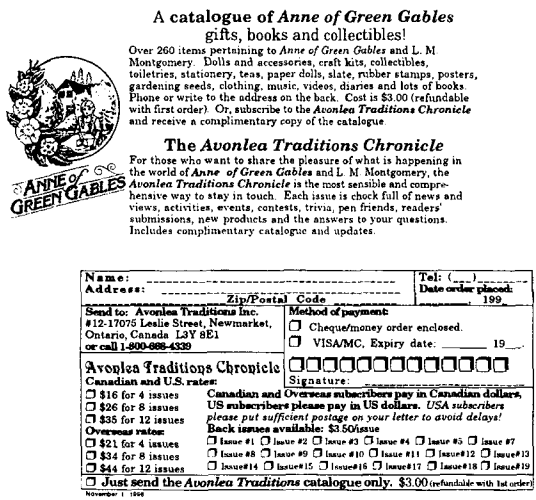


Figure Eight
Ad for the Anne of Green Gables Catalogue, and Avonlea Traditions Chronicle, November 1996

thentic" products really signify? — our desire for recognizability or familiarity, perhaps, or a single, reductive origin we can trace , or consumer status, since products calling themselves "authentic" tend to be among the more expensive ones. A visit to the FAO Swartz Toy store, any toy store, or even the Anne of Green Gables Store, readily reveals this.

Will the "Real" Anne Please Stand Up?

There is as yet no definitive Anne image enshrined in a doll. Anne's dollified image is still in the cloning phase; there is, as we have seen, the Catherine Munn Anne doll, the Gallagher Morton (Avonlea Traditions) Anne doll, the Anne dolls produced by the Green Gables store, and other unspecified dolls who do not seem to come from anywhere in particular, and who do not come with "certificates of authentication." In the Green Gables Store, a few dolls are made in PEI but come with no "certificate" of authentication; is the consumer to assume that these products are unauthentic? There is even a small (not prominently displayed) number of obviously homemade Anne dolls and other Anne ornaments made out of sea shells. These items are, if anything, closest to being "real" and "authentic" since they are handcrafted, yet, ironically, they have little consumer appeal placed next to the glossy posters and perfect-looking porcelain dolls. In this sense, the store represents a site of confusing overlap between technological, industrial culture (e.g. Avonlea Traditions, Inc.) and the culture of the "folk" (locally handmade artifacts) although the latter is to a considerable degree marginalized within the store. The slick, intertextual marketing tactics evidenced in the Anne Store and in the battle for "authenticity" with respect to the definitive Anne image have managed to all but reverse the original meaning of "authenticity," which now seems to be closer to something corporate, Disney-fied.

The Anne Store, then, is a site of tensions between competing claims of authenticity as well as between homemade artifacts and mass-produced ones with homespun pretensions. The store owners count on the late-twentieth-century consumer's ability to accommodate contradictions. The ideal consumer, from a marketing perspective, will find little amiss in seeing a CD ROM or computer mouse pad in an old-fashioned country store, or a $90.00 doll based on a literary character who was a penniless orphan.

Iconography for Sale

In the 1996 *Chatelaine* article cited above, Kathryn Gallagher Morton of Avonlea Traditions Inc. constructs the enduring appeal of Anne in terms of a nationalist iconography; "as long as there are Mounties and beavers," she says, "there'll be Anne." To what extent is Anne's identification as a national symbol really the key to her (or Morton's) success in the marketplace? What symbols, really, are for sale, in the Avonlea mythology?

An examination of products for sale in the Green Gables Store reveals that some images from Montgomery's books are privileged over others, and that an iconography, or set of saleable symbols, has built up around this privileged set of images. We can recognize these images as privileged by virtue of their repetition. The plates and postcards underscore symbols that are not necessarily nationalistic. Many ceramic plates depict the house, Green Gables, a privileged element in the iconography. The on-line Anne of Green Gables Store sells a ceramic Green Gables replica for $39.99. It also sells a "limited edition collector's plate" for $39.99. The image on the plate is Anne in her Megan Follows incarnation, standing in front of Green Gables. She has a book in her hand, and although the title is obscured, the image carries with it a curious self-reflexivity if we imagine that the character has stepped out of the book in which she was created. Among the eight-inch ceramic plates the Charlottetown store sells, Anne is featured on one apologizing to Mrs. Lynde; on another, smashing the slate over Gilbert's head — images of subordination and rebellion, but also images which exhibit what a female whose vanity is insulted, will do.

One of the most pervasive symbolic images for sale depicts Anne waiting at Bright River Station in the novel's second chapter. This is the scene depicted on the posters, and on a postcard manufactured by Avonlea Traditions Inc. (see figure nine). It is interesting that this is such a popular image, since it depicts the young heroine at her most vulnerable and passive, a victim of circumstance. It depicts her as homeless, a migrant figure, someone on the margins of society who is not yet accepted. As a symbol, it delineates someone who has "no place." The placeless female at Bright River, Grand Central Station, Whitcross, wherever. It is an image that allows comfortable middle-class consumers to romanticize the margins, the plight of the outsider who must wait to be rescued. Perhaps buying the plate or card with that image on it represents in some way a symbolic act of rescue.

The most privileged consumable images of Anne depict her at her most childlike: helpless, impetuous, governed by her emotions. It is not only a countrified, sentimentalized, and feminized past that is being marketed; it is the cult of childhood as well. A more innocent time. A more traditional construction of gender. The preponderance of dolls in the Green Gables marketplace enshrines the female child as perhaps *the* key commodity of the Avonlea mythology. Dolls symbolically reinforce the valuing of female identity as decorative, echoing mass media's tendency "to reproduce traditional sex roles" which position women as "subordinate, passive, submissive and marginal, performing a limited number of secondary and uninteresting tasks confined to their sexuality, their emotions and their domesticity" (Strinati 184).

Dolls may also, in some way, empower their owner. Every child is larger than his or her doll, owns his or her doll, bends the doll to his or her

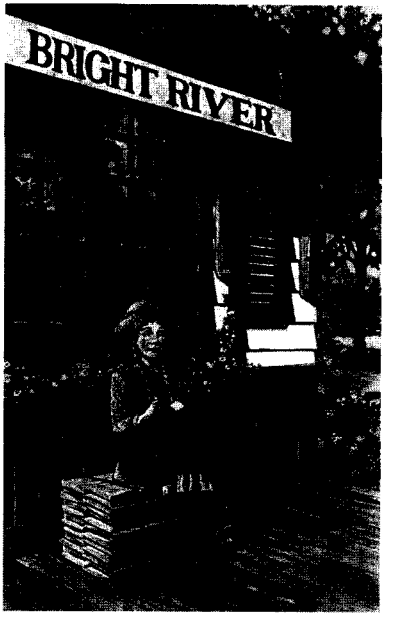


Figure Nine
© Avonlea Traditions Inc.
Avonlea Traditions Inc., 17075 Leslie St., #13, Newmarket, ON L3Y 8E1

will. What is for sale in the Avonlea mythology is at once power and submissiveness; access to the world of the outsider from a position of comfort; participation in a quaint "residual" culture. The articulation of the Avonlea mythology in popular culture is fraught with meanings which are, often enough, contradictory. In this way, the popular culture texts predicated on *Anne of Green Gables* resonate with popular culture texts at large: as Fiske puts it, "full of gaps, contradictions, and inadequacies" (126).

However flawed, these popular culture texts (for those who can afford them) allow the possibility of letting other worlds into our lives. They may even serve to take us back to the primary texts — in this case, Montgomery's novels. The acquisition of a ceramic replica of Green Gables or its heroine reflects our own desire for the iconography of a green world, childhood and innocence, all bound up with our desire for things knowable (we know Anne's story ends happily), for control and possession. Consumable Avonlea embodies innocence and experience. Consumable Avonlea embraces both art and life; in the poster depicting Anne waiting at Bright River station hanging in some child's bedroom, Anne will wait forever, suspended between past and future, like the child-owner of the bedroom herself, waiting for her future to begin.

Notes

1 In the spring session, 1998, I designed a course called "Green Gables and After: Women Writers of Atlantic Canada" which I taught in the Canadian Studies program, University of Washington, Seattle. Canadian students may have responded differently to the distinctly Canadian regional setting of *Anne of Green Gables.*

2 I visited The Anne of Green Gables Store in November, 1997; prices and merchandise may have changed slightly since then.

Works Cited

Anne of Green Gables Store website. http://www.peionline.com/anne/other4.htm.

"Avonlea Traditions Inc: Character Builder: Kathryn Gallagher Morton." *Chatelaine,* Vol 69: 4 (April, 1996). 44.

Drain, Susan. "Community and the Individual in *Anne of Green Gables*: The Meaning of Belonging." *Children's Literature Association Quarterly* 11.1 (1986): 15-19.

Epperly, Elizabeth Rollins. *The Fragrance of Sweet-Grass: L.M. Montgomery's Heroines and the Pursuit of Romance.* Toronto: U of Toronto P, 1992.

Fiske, John. *Understanding Popular Culture.* London: Routledge, 1989.

Gerson, Carole. "'Fitted to Earn Her Own Living:' Figures of The New Woman in the Writing of L.M. Montgomery." *Children's Voices in Atlantic Canada: Essays on Childhood.* Ed. Hilary Thompson. Guelph: Canadian Children's P, 1995. 24-34.

Gunew, Sneja. *Framing Marginality: Multicultural Literary Studies.* Australia: Melbourne UP, 1994.

McKay, Ian. *The Quest of the Folk: Antimodernism and Cultural Selection in Twentieth-Century Nova Scotia.* Montreal and Kingston: McGill-Queen's UP, 1994.

Montgomery, Lucy Maud. *Anne of Green Gables.* Toronto: McGraw-Hill Ryerson, 1968.

Mukerji, Chandra, and Michael Schudson. *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies.* Berkeley and Los Angeles: U of California P, 1991.

Paul, Lissa. "'Enigmatic Variations: What Feminist Theory Knows about Children's Literature." *Children's Literature: The Development of Criticism.* Ed. Peter Hunt. London: Routledge, 1990. 148-65.

Robinson, Laura M.. "'Pruned Down and Branched Out': Embracing Contradiction in *Anne of Green Gables. Children's Voices in Atlantic Literature and Culture: Essays on Childhood.* Ed. Hilary Thompson. Guelph, ON: Canadian Children's P, 1995. 35-43.

Rubio, Mary Henley, ed. *Harvesting Thistles: The Textual Garden of L.M. Montgomery.* Guelph, ON: Canadian Children's P, 1994.

——, and Elizabeth Waterston. *The Selected Journals of L.M. Montgomery.* 2 vols. Toronto: Oxford UP, 1985-87.

Strinati, Dominic. *An Introduction to Theories of Popular Culture.* London: Routledge, 1995.

Williams, Raymond. "Base and Superstructure in Marxist Cultural Theory." *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies.* Ed. Chandra Mukerji and Michael Schudson. Berkeley: U of California P, 1991. 407-423.

***Jeanette Lynes** is an associate professor of English at Lakehead University in Thunder Bay, Ontario. Her areas of specialization include Canadian literature, children's literature and regionalism.*

Re-visioning ***Emily of New Moon****: Family Melodrama for the Nation*

• *Christopher Gittings* •

Résumé: *L'article analyse la problématique de l'adaptation télévisuelle de l'oeuvre littéraire de L.M. Montgomery dans le contexte de l'élaboration de la culture nationale au Canada anglais: dans l'ensemble, les adaptations pour la télévision valorisent cet écrivain en tant que figure d'une culture populaire compatible avec la perception actuelle de l'identité canadienne.*

Summary: *Drawing on theories of culture, communication, nation and melodrama, this essay engages the problematic of adaptation from the literary to the televisual within the context of contemporary national culture. The paper suggests that producers of a contemporary national culture work to rehabilitate L.M. Montgomery as a national popular culture icon compatible with late-twentieth century Canadian imaginings of nation.*

Move over Anne, Emily has arrived. While images of the eponymous character of Lucy Maud Montgomery's *Anne of Green Gables* are impressed upon Prince Edward Island license plates, and while Anne is described by Canadian pop culture gurus Geoff Pevere and Greig Dymond as a Canadian "Mickey Mouse" at the nexus of a multimillion-dollar tourist trade, over the past year Emily Byrd Starr has received more media attention than her red-haired counterpart (Pevere and Dymond 13). The reason for this interest is, of course, the most recent commodification of Montgomery's work, the $13 million, thirteen-episode, Salter Street/CINAR co-production of the 1925 novel *Emily of New Moon*[1] broadcast on CBC from January to April of 1998. Anne herself has been the subject of two American-made feature films (1919, 1934) and in 1985, a four-hour CBC television adaptation viewed by just under six million Canadians (Pevere and Dymond 13). The success of Prince Edward Island as an international tourist destination is due largely to the attractions of Anne Shirley and Montgomery's global readership. Japanese travel agencies alone book 10,000 trips to the island annually (13). Given the economic viability

of Montgomery's characters for the province, it is not surprising that the provincial government invested $1.9 million in the production of *Emily of New Moon*. PEI Minister of Economic Development and Tourism Wes MacAleer suggests that the series could generate up to $15 million in jobs and tourism revenue.[2] Drawing an average audience of 843,000 viewers per episode, *Emily of New Moon* was the only one of ten new CBC shows to capture an average audience of more than 500,000.[3] With this kind of success, and a second season of *Emily* in post-production, it will not be long before Emily dolls are stocked alongside Anne dolls in the tourist shops of Charlottetown.[4]

However, the series was not a success for devoted Montgomery readers who have a strong identification with the *Emily* books, as this excerpt from disgruntled viewer Barbara Lord's letter to the *Globe and Mail* indicates:

> Are there others who share my outrage at the travesty the writers have made of the memorable characters created by Lucy Maud? New ones have been introduced and old ones completely altered. Goodness knows what nonsense is to come. (D7)

Lord touches on the crux of my present analysis, the problematic of adaptation, the translation of a literary source text into a visual medium, the political re-visioning of a melodramatic novel into a national televisual melodrama. National cultures are dependent upon the circulation of national icons like Montgomery; however, Montgomery's caricatures of Irish difference in the *Emily* books and her absenting of Micmacs from the social terrain of the trilogy conflicts with contemporary imaginings of a racially diversified nation. Therefore, producers of a contemporary national culture — Salter Street/CINAR — work to rehabilitate the national icon so that it is compatible with late twentieth-century Canadian imaginings of nation, hence the alterations that outrage Lord.

Lord is not alone. The informal response of Montgomery scholars to the series has not been overwhelmingly positive. Privately, some complain about the televised version's lack of subtlety, and its indulgence in melodramatic excesses, "melodramatic" here being used not as a critical term but as a pejorative, marking "an exaggerated rise-and-fall pattern in human actions and emotional responses, a from-the-sublime-to-the-ridiculous movement" (Elaesser 521).[5] I discussed the challenge of adaptation with the series' supervising producer and main writer, Marlene Matthews, as she was shooting the second series and months before the first series went to air. Matthews is negotiating at least two dynamics: translation from the written word to the televisual sign, and her desire to re-vision Montgomery's late nineteenth-century story for a late twentieth-century Canadian audience.[6] In response to my questions about adaptation, and difference from the source text, Matthews outlines one of the practical problems she encountered:

> There's never enough in a novel to sustain thirteen hours of television, and so far we've done twenty-six hours; so you do have to take certain liberties, and the key is to be true to the spirit of the author.

What is striking about Matthews's comments is the desire to provide authenticity for the viewer, something Lord feels is missing from the production. Borrowing from Walter Benjamin's argument for linguistic translation, I would suggest that the act of bridging a gap between two seemingly incommensurable systems, whether linguistic, or visual, necessarily creates a new text (73). Benjamin says of the translation: "For in its afterlife — which could not be called that if it were not a transformation and a renewal of something living — the original undergoes a change" (73). Now, in translating across the linguistic screen of conceptual apprehension to the direct perception of the moving image, in exchanging the linguistic trope for the televisual sign, shifts in plot and inventions of character are affected by Matthews in the name of historical authenticity.[7] In an effort to map the processes of adaptation at work here, I would like to begin by examining the technical and artistic challenge of translating a written narrative about the development of a writer into a visual and spoken narrative for television. The second part of my discussion will take up Matthews's attempts to re-vision the books as a national televisual family melodrama.

The novels' dominant trope signifying Emily's intense and visionary relationship to the spiritual and imaginative realms is the "flash." As Montgomery constructs it, the flash permits Emily in her waking hours fleeting access to "a world of wonderful beauty," "an enchanting realm beyond" (7). To communicate this concept, Matthews cannot draw solely on linguistic tropes like Montgomery:

> Between [the world of wonderful beauty] and herself hung only a thin curtain; she could never draw the curtain aside — but sometimes, just for a moment, a wind fluttered it and then it was as if she caught a glimpse of the enchanting realm beyond — only a glimpse — and heard a note of unearthly music. (7)

Instead, from the source material she must create a televisual code that transmits a sense of this experience to the viewer. Matthews sets about this task by collapsing the closely related, but separate second-sight episodes Emily experiences while sleeping or during illness into the "flash" experiences. All second-sight and flash episodes in the television series are colour coded. As Matthews explains,

> the flash takes form in Emily's visions and what we've done there is that when she sees, when she has this moment of inspiration, and sees something that others don't see, we will see it on the screen as a vision of hers and we differentiate it from real life by showing these visions in primary colours so that they're a hyped reality.

This exemplifies what I have been referring to as a televisual code. Matthews's sustained use of the flash code increases the probability that it will be decoded similarly by different receivers (Fiske and Hartley 63).

In addition to technical televisual codes, such as the flash code, televisual representation is also dependent upon the transmission of cultural codes such as dress, language, and economics that establish the norms and conventions of a given society. Our perception of reality is, as John Fiske and John Hartley postulate, "always mediated through the codes with which our culture organizes it, categorizes its significant elements or semes into paradigms" (65-66). For example, the pregnancy of a single woman in North-American white invader-settler culture has been coded historically as a spectre of shame, through the linguistic marker of "fallen woman" and through the economic deprivation and social marginalization of such women. Matthews elects to communicate this historical and gendered reality in the story of Maida Flynn, a character and scenario absent from Montgomery's books. In the television episode entitled "Falling Angels," Maida is shunned by polite society, abandoned by her lover, fired from her job and expelled from her father's home because of her pregnancy.

The television series must also communicate the writing process, an activity coded historically as a vocation for men and, as the influential work of Sandra Gilbert and Susan Gubar (1979) indicates, a pathology for women. While Montgomery inserts excerpts from Emily's writing into the novels, complete with spelling errors, purple prose, and trial and error searches for the right turn of phrase, Matthews is dependent on the codes of television to signify the metamorphoses of Emily's innermost thoughts into the written word. A medium shot of Emily writing cuts to a close up of the pen inscribing letters onto paper, and is accompanied by a voice-over track of what is being transferred to the page; this becomes the televisual code for literary production in the CBC series. At the beginning and end of every episode Emily is seen and heard "writing" in her journal. This device marks another "liberty" taken with the novels or another translation from the novels to the small screen. In the novels, Emily, although she writes letters to her deceased father, does not start keeping a diary until the end of *Emily of New Moon*. However, in the series, Matthews sustains the device of Emily writing to her father "on the road to heaven," for a very long time as a "way for the audience to know [Emily's] inner thoughts." The act of writing is central to both the novels and the television series; writing facilitates Emily's self-expression and empowerment. Initially, it is a covert practice that must be hidden from Elizabeth Murray who seeks to withhold the pen from Emily as a means of socializing her charge. A single woman in a man's world, Elizabeth has internalized patriarchal values, the dominant phallocentric Presbyterian codes of what it means to be a socially acceptable girl/woman in nineteenth-century Prince Edward Island. Withholding the pen from woman is tantamount to denying woman access to knowledge, and communication; it is an action perpetuating inequity. Elizabeth acts as an agent of the patriarchy to ensure

From the Salter Street/CINAR co-production of ***Emily of New Moon****, with Martha MacIsaac as Emily, Susan Clark as Elizabeth, Sheila McCarthy as Laura and Stephen McHattie as Jimmy*

that Emily is contained within the status quo, to ensure that Emily becomes a "lady" who will not "waste" her time on any activity that is not utilitarian and that might mark her difference from mainstream society. However, when she sees that Emily can earn money through her work, Elizabeth softens.

Although three men — Douglas Starr, Jimmy Murray and Mr. Carpenter — are instrumental in inspiring and supporting Emily's literary endeavours, Starr and Carpenter are both progressives, and perceived as socially unacceptable to the Murrays, while Jimmy is regarded by the community at large as a mental defective. These men exist outside the Presbyterian patriarchy as Wallace Murray represents it in the novels and the series. As the foregoing illustrates, representations of life in the novel and television are indeed mediated through cultural codes, in these cases the cultural value assigned to gender and other formations of social difference by a dominant social group. The television series and the novel may be read profitably through the genre of the family melodrama, of which gender, generational and cultural conflict are but three characteristics (Gledhill, "An Investigation" 9, 37).

Montgomery's *Emily* novels are written in the melodramatic tradition of the late nineteenth century. Melodrama is a large and unwieldy category, its roots in Greek tragedy, the bourgeois sentimental novel, Italian opera and Victorian stage melodrama contribute to what Christine Gledhill describes as the confusion surrounding its generic definition (Gledhill,

"Melodrama" 73). Traditionally, melodramatic plots revolve around the powerless and their victimization by a corrupt social system as this is represented through family relationships (Elsaesser 514-515). In Thomas Elsaesser's conceptualization of melodrama, Charles Dickens' *Oliver Twist* and Victor Hugo's *Les Misérables* are paradigmatic texts. The story of orphaned Emily's life reflects this paradigm to a limited degree; however, the realpolitik of earlier melodramas by Dickens and Hugo is diluted in Montgomery, replaced by the struggles of an orphan against a repressive family and community regime. Martha Vicinus's characterization of the melodrama as a genre that "always sides with the powerless" (qtd. in Gledhill, "Melodrama" 14) needs to be qualified with reference to Emily.

As a white female orphan under the rule of New Moon, Emily's power is restricted; however, a position of powerlessness is compromised by the social standing of her Murray family as part of a landholding Presbyterian elite. Emily's powerlessness is relative to the socioeconomic position of Perry Miller in the novels and television series, and Little Fox, the Micmac boy invented for the television series. However, Montgomery's and Matthews's figuring of Emily as an outsider to the Blair Water community by virtue of her artistic sensibility, writing, and orphan status grants her access to, and community with other outsiders, such as Ilse, Perry, and Lofty John in the novel and Father Ducharme, Maida Flynn and Little Fox in the television series. A central cultural paradigm of the nineteenth century (5), the melodrama contributed to what Gledhill refers to as the "institutional and aesthetic formation of 'the popular'" (36), and thus was a logical choice for Montgomery whose nostalgic representations of the late nineteenth century became synonymous with middlebrow popular culture. Part of this aesthetic formation was the family melodrama, which was coded through the home, family relations, moral values, romance and fantasy, all essential ingredients in Montgomery's trilogy.

As Susan Hayward notes, in melodrama the family becomes the site of patriarchy and capital and therefore reproduces them (200). I have already discussed how the matriarchal Aunt Elizabeth reproduces patriarchy in the reconstituted family structure formed by herself, Laura, Jimmy and Emily. The bourgeois ideology of the Murrays is pronounced in Elizabeth's interactions with the working classes of Stovepipe Town as represented by Perry Miller, and the economics of Emily's welfare. Elizabeth, Ruth and Wallace Murray ensure that she is aware of the cost of maintaining her from the very beginning of the first novel. In the television series the best example of reproducing patriarchy and capital in the family is the Maida Flynn episode I referred to earlier where patriarchy and capital work together to forge mutually agreeable constructions of woman and woman as labour. When her pregnancy contravenes their image of woman, Wallace Murray, the father of Maida's lover, and the owner of the fishery where she works, fires her,

and her own father expels her from his house. Importantly, all of these elements place the novels and the television series squarely in the domain of the popular melodrama, an aesthetic that "facilitates conflict and negotiation between cultural identities" (Gledhill 37).

This conflict and negotiation between cultural identities is of course present in the novel in Murray and Blair Water society's interactions with working-class Perry Miller, and Irish Roman Catholic Lofty John. However, Matthews's re-visioning of Montgomery focuses on this element of melodrama as a coordinate for transforming Montgomery's source text into a more diverse and inclusive narrative of Canadian nation. For as Gledhill argues:

> melodrama only has power on the premise of a recognizable, socially constructed world. As the terms of this world shift so must the recognition of its changing audiences be re-solicited. As melodrama leaves the nineteenth century behind, whose moral outlook it materialised, these two levels diverge, and it becomes a site of struggle between atavistic symbols and the discourses that reclaim them for new constructions of reality. (37)

Re-soliciting the audience with a recognizable socially constructed world is precisely what Matthews is attempting. She rewrites the cultural differences Montgomery inscribed in the 1925 source text, in a script that engages the atavistic symbols of Roman Catholic, Irish, French-Canadian, and Micmac cultures as these conflict with the normative category of white Anglo-Celtic Protestant cultural hegemony. This conflict is structured by a camera eye that would re-vision it through a politics of difference and national pluralism, framing the cultural moment of the series' production in 1996. Like all historical novels or films, the CBC series reformulates the past, specifically Montgomery's representation of a Canadian past, based on present concerns about the injustices suffered by groups read by the dominant as other to the nation.[9] The television adaptation constitutes a melodramatic narration of nation as a family, an ideological allegory that would sew into the cultural fabric of the nation those who have been excluded from an historically white Protestant fictive ethnicity that came to signify Canada in the nineteenth and twentieth centuries. In his conceptualization of melodrama, Elsaesser explores this allegorical aspect of the genre that involves tailoring "ideological conflicts into emotionally charged family situations" (516).

Fiske's and Hartley's work on the relationship between the communicator of television's communicated message and the audience is useful in understanding the national inflection of the televisual *Emily*. Drawing on Umberto Eco's concept of aberrant decoding in mass media, that is the slim possibility of professional encoders like Matthews and her team of writers being decoded as intended by an undifferentiated mass audience, Fiske and Hartley argue that

> this very characteristic of the television communication imposes a discipline on the encoders which ensures that their messages are in touch with the central meaning systems of the culture, and that the codes in which the message is transmitted are widely available. (81)

Matthews taps into the central meaning systems of the culture by referencing the very debates about differences from a national identity — French-Canadian nationalism and Native land claims — that have become the dominant codes for Canadian nation, as these contemporary debates are figured, abstractly, in the characters of French-Canadian Father Ducharme, and Micmac Little Fox. Moreover, the significance of the CBC as a national broadcaster of the series and ideological state apparatus should not be underestimated. The CBC has a long history of representing Canada to Canadians, and as Richard Collins notes "since 1968 television drama has been defined as the strategic position on which the future of Canada's nationhood turns" (42).[11] Despite the problematic claim of such a sweeping statement, the nationalist thrust of the 1968 Broadcasting Act, and subsequent debates over Canadian content indicate that Canadian nation has, in part, been staked on the ability to represent the nation to the nation.[12] As a broadcasting institution that communicates the message of a television drama like *Emily*, the CBC is a transmitter of Canadian culture, or of what Raymond Williams would call "the *signifying system* through which a social order is communicated, reproduced, experienced and explored" (13).

I would like to focus on the processes of adaptation that render the television series an overt attempt to narrate the nation. In her representation of Irish Catholic difference, Montgomery is attempting to reproduce and explore a Canadian social order for her readers to experience. Irish Roman Catholics Lofty John Sullivan and Father Cassidy mark an ethnic and cultural difference to and a conflict with the hegemony of Anglo-Celtic Presbyterian society in the novel *Emily of New Moon*. The source text creates a fifty-year feud between the Scots-Presbyterian Murrays and the Irish-Catholic Sullivans over land purchased legally from Archibald Murray by Mike Sullivan, Lofty John's father. Due to a falling out between the two patriarchs, the families are not on friendly terms; Elizabeth Murray attempts to buy back the land, and Lofty John Sullivan refuses to sell it "for spite" (66). Emily describes Lofty John as "an enemy to my family" (130). The enmity between both families reaches a crisis point when Lofty John plays a cruel joke on Emily; he tells her that an apple she stole from him and ate, was poisoned. In response to Elizabeth's disciplining of him for this incident, Lofty John vows to cut down every tree on his tract of land that borders New Moon. Knowing that Sullivan is a devout Catholic, Emily visits the local Irish priest, Father Cassidy, and asks him to intercede. Despite her culturally-constructed anxieties about Catholicism and priests, Emily has a successful meeting with Cassidy who agrees to assist her. In the process she learns that no "mysteri-

ous ceremonies" are required for a meeting with a priest, nor is there anything "alarming or uncanny" about his abode or person (193). As much as Montgomery appears to be demystifying the spectre of Irish Roman Catholicism as it is constructed by its other, Scots-Presbyterianism, her chapter title "A Daughter of Eve" contextualizes Lofty John as the evil Irish Catholic serpent whose apple tempts the innocent Protestant Eve/Emily, and in this way reinscribes a prejudicial representation of Irish Catholics. Similarly, Montgomery's Father Cassidy is a figure of fun, a walking and talking stereotype or stage Irishman who blathers on about leprechauns and fairies to the delight of Emily (197). While this representation of Cassidy assists Montgomery in establishing an instant and magical rapport between the priest and the romantic Emily, it is a signification dependent upon a flattening out of Irishness into a cliché.

Although what Homi Bhabha refers to as the "ambivalent, and vacillating representation" of the nation's ethnography is visible in Montgomery's *Emily* books, Matthews's adaptation of Montgomery attempts to reveal "the possibility of other narratives of the people and their difference" (300). Exploiting the codes of melodrama, Jeremy Hole, a writer working under Matthews' supervision, makes a radical and significant departure from the source text. In Episode Five, entitled "Paradise Lost," the dispute between Lofty John and the Murrays is translated from interfamily rivalry to intrafamily rivalry: it is about legitimacy and contested membership in the family. Whereas Montgomery's source text figures the Sullivans and the Murrays as two discreet entities, genetically and culturally, Hole's script rewrites Lofty John as the illegitimate progeny of an adulterous affair between Lally Malloy and Alexander Murray. Here, Lofty John is given five acres of land by the Murrays to silence the story of his, in their view, scandalous relationship to their family. In Hole's and Matthews's hands the narrative shifts to become a story about difference in, and expulsion from the family, remedied by a healing acceptance of difference and movement towards an inclusion in the family and community. Hole's script underlines the pejorative construction of Irish Catholic difference that is at work in the Murray family and in the larger community of Blair Water. Laura Murray describes Lofty John as a "crazy old papist" who "worships false Gods and graven images" and, as Emily reports, school children say that he is "Old Nick, the Devil himself" ("Paradise Lost").

Similar to Montgomery's novel, Matthews and Hole represent the anxieties about and prejudices towards Catholicism in Emily's approach to the church and her visit with the priest. However, Hole and Matthews must translate the linguistic signs of Emily's prejudice into televisual signs. Significantly, this translation process shifts the message communicated in the book to a message in the CBC series that reveals how a young and imaginative mind internalizes and further exaggerates distorted social constructions

of otherness and how these fantasies are shattered. Subjective camera shots of her approach to and entry into the Catholic church grant the viewer agency to Emily's perspective. The exterior of the church is shown from a low-angled long shot, giving the impression of it looming up before the small figure of Emily. A soundtrack of sinister string music, tolling bells, and Latin chants accompanies a cut from the exterior to a subjective camera shot of what Emily sees when she enters the building. Catholic difference, as Emily has internalized it, is transmitted to the viewer through the televisual *mise en scene* of lighting, costumes and props. Emily's introjection of the nineteenth-century Gothic is projected onto Catholicism. Through subjective camera we see a darkened church, lit only by candles. The centre aisle is lined with hooded Franciscans waving incense burners, and as Emily travels down the aisle she collides with a statue of Mary that cries a tear of blood. Emily's fantasy is shattered by the voice of the priest whom she first perceives as one of the hooded Franciscans. The disruption of Emily's fantasy of difference is signalled by a cut from the image of the bleeding Virgin in the candlelit church to a low angled long shot of Emily and the priest in a light-filled white interior of the same building, sans incense-burning Franciscans, bleeding icons, and threatening sound track. In the television adaptation, Roman Catholicism is demystified by the priest's explanation of his religion in terms comprehensible to Emily: "The Pope is God's vicar on earth, and I am God's vicar in Blair Water" ("Paradise Lost"). Furthermore, the adaptation avoids the reinscription of Irish stereotypes present in the novel by substituting a French-Canadian priest, Father Ducharme, for the novel's Irish Father Cassidy. In avoiding the Irish stereotypes of the novel by inserting a French-Canadian priest, the adaptation elides the Irish prejudice of the source text and thus performs the political work of making Montgomery more consumable as a national icon compatible with the nation's late twentieth-century diversity and official policy of multiculturalism.

This substitution is central to the narrating of nation that I am arguing is taken up through the processes of adaptation to the televisual medium. By representing a non-Anglo-Celtic element of Canadian cultural identity as part of the community the CBC series "opens up the possibility of other narratives of the people and their difference" (Bhabha 300). Ducharme becomes more of a presence in the television version than Cassidy is in the source text. Not only does Ducharme attempt to talk to Lofty John, this French-Canadian becomes a mediator between the warring factions of the Anglo-Celtic family, paying a visit to New Moon and lobbying Elizabeth for the "protection of Lofty John's interests" ("Paradise Lost" 5). The Lofty John of the adaptation is going blind and accidentally sets fire to his barn. The entire New Moon household, alerted by Emily, rush out into the night to save Lofty John from the fire. Following the fire, Father Ducharme negotiates a deal with Elizabeth whereby the Murrays will farm Lofty John's land and donate

the revenue earned to his care in a Roman Catholic hospital. Ducharme mediates another crisis of illegitimacy in the Murray clan when Emily's cousin Oliver refuses to take responsibility for the pregnancy of Maida Flynn. Although Ducharme's intervention comes too late to integrate the "fallen" Maida back into the community, he ensures that Oliver accepts the baby into the Murray family as his own ("Falling Angels"). Despite the adaptation's attempts to integrate otherness into the national family, the role of mediator for different factions of an Anglo-Celtic family maintains Father Ducharme, and allegorically French Canada, as an outsider to the national family.

Perhaps the most striking evidence of Matthews' present re-visioning of a national past and transformation of the novel's negotiation of difference is the presence of the colonized other in the television program. The first episode, "Eye of Heaven," written by Marlene Matthews, introduces the Micmac character Little Fox into the adaptation, a character absent from the source text. Commenting on this aspect of the adaptation, Matthews explains:

> I felt that was important because the Micmacs were such an integral part of the fabric of the island and there was no mention of them in the novel, and then it occurred to me that if Douglas Starr was a teacher, Emily would have many of the same notions that he did about quality in the schools. And how Natives were treated in that period is a fact of life.

When Little Fox attempts to join classes at the local school house, he is beaten by the teacher, Mr. Morrison, who denigrates him as a dirty, nit-ridden "mangy little fox," projecting a white cultural construction of indigeneity onto the Aboriginal subject. He teaches his students that Aboriginal difference is synonymous with abjection and should be met with violence. Emily disrupts this lesson in colonial oppression by physically attacking the teacher who then turns his violence on her. Here we have contested membership to a larger national family, and an expulsion of First Nations from that community by the authoritarian sign of the teacher, standing in for the state. Following this incident, Little Fox and Emily become fast friends; she teaches him how to read and he teaches her the sweet grass ceremony. This cultural exchange could be read as assimilationist, with Emily acting as an agent for an education that would displace Micmac language, and values. However, the narrative preempts such an interpretation by having Little Fox depart to continue his education with his people. Emily's adaptation of the sweet grass ceremony to assist her father's recovery and later to beckon spirits to escort her father to heaven can be read as a healing acceptance of difference or alternatively as white appropriation of native culture diegetically by Emily, and extradiegetically by Matthews.

Although the addition of Little Fox to the televisual narrative is somewhat unstable as it risks exoticizing the aboriginal subject, it does attempt to facilitate a re-soliciting of a changing audience, and the shifting demographics

of nation by including other formations of difference outside of western European culture that are integral to any identification of a Canadian national narrative. However, non-Anglo-Celtic Canadians are being invited to identify as outsiders to the nation, as the others in the series are never part of the "family." Matthews's insertion of Little Fox also elides Montgomery's decision to absent the Micmacs — "an integral part of the fabric of the island" — from the *Emily* books. Moreover, the 1996 reformulation of the national past, while acknowledging the increasing autonomy of Aboriginal peoples in Little Fox's return to his culture also works to repress the horrors of residential schools that Little Fox is spared when he goes to learn from his people. With the insertion of Little Fox, the rehabilitation of Montgomery as a consumable national icon embracing French-Canadian and First Nations' differences is complete.

Matthews' re-visioning national televisual melodrama transmits an imagined community to a national television audience. Part of Matthews's work in adapting the novel for television is restoring what she perceives Montgomery removed from the social terrain — Micmacs, for example, and also the social conditions of women as these are referenced in the series by Maida Flynn's pregnancy and Laura Murray's addiction to laudanum. Speaking about the insertion of laudanum addiction into the adaptation, Matthews makes some telling comments about the influence pre-production research of the historical period had on the revisionist writing of the script:

> there are certain things we discovered in our research that would have to have been reflected if we're going to tell an honest story about what life is like at the time, and how women were treated medically was a very important factor.

Matthews's desire for a historical authenticity (acknowledging elements of the past that Montgomery chose not to negotiate) is in direct conflict with Barbara Lord's and Montgomery devotees' desire for a textual authenticity. Through her reworking of the melodramatic form and Montgomery's text Matthews tells a story that is self-consciously "national" in its inclusion of the two "founding nations" —French and Anglo Canadas — and the First Nations of Canada. This "national" story is also suffused with the ideological content of federal policy on national identity. Although not always successful, and despite a tendency to elide some historical truths in the process, the series' insertions of Little Fox and Father Ducharme reflect the 1988 Multiculturalism Act which recognizes and promotes "the understanding that multiculturalism is a fundamental characteristic of Canadian heritage and identity" (qtd. in Hutcheon and Richardson). Matthews works in the melodramatic tradition sketched out by Elsaesser where "ideological conflicts," manifest here in the layers of colonialism underpinned by French-Canadian and Native differences to Anglo-Celtic hegemony (the conflict of the colonized and the colonizers) are tailored "into emotionally charged family situations" (516).

Notes

It would not have been possible to research and write this paper without the generous cooperation of Marlene Matthews and Linda Jackson who both agreed to speak with me about their work on the television series. Thanks are also due to Mary Rubio for suggesting that I write on the television series, and encouraging me during the writing process. I would also like to thank CBC research officer Laura Craig who made me aware of Tony Atherton's article. I am grateful to Mark Simpson and Theresa Zackodnick for their helpful comments on an early draft of this paper.

1 *Emily of New Moon* (1925) is the first novel in a trilogy that includes *Emily Climbs* (1925) and *Emily's Quest* (1927).

2 See Doucet.

3 See Atherton.

4 Linda Jackson of Salter Street productions informed me that an unlicensed Emily doll is already on the market.

5 As Christine Gledhill explains, melodrama has been conceived in "predominantly pejorative terms" from the turn of the century to the 1960s (5).

6 Unfortunately, due to time constraints, and CBC restrictions on accessing viewer mail, it was not possible to do a full-scale reception study of *Emily of New Moon*.

7 I am indebted to George Bluestone's discussion of the trope in language, and the limits of the novel and the film. See Bluestone (20).

8 For a more detailed discussion of the family and melodrama see Gledhill (12) and Hayward (200).

9 See Hayden White on historical pluralism/pan-textualism. White contends that

> for the pan-textualist, history appears either as a text subject to many different readings (like a novel, poem or play) or as an absent presence the nature of which is perceivable only by prior textualizations (documents and historical accounts) that must be read and rewritten, in response to present interests, concerns, desires, aspirations and the like. (485)

10 The term "fictive ethnicity" is Etienne Balibar's. Balibar argues that a nation does not possess an ethnic base naturally (96). On race, ethnicity and identity in Canada see Berger and McLaren.

11 Collins interrogates the validity of this commonly held belief, arguing that political institutions play a greater role than a national culture does in holding Canada together.

12 For a detailed discussion of the 1968 Broadcasting Act and its ramifications see Collins 66-104.

13 While these shifts in plot and inventions of character contribute to an ideological narrating of nation, they are also motivated by economics. If the series did not include a French Canadian in a recurring role, would French language CBC (Radio Canada) have been as quick to purchase the first thirteen episodes? Moreover, with sales of the series to over twenty international markets ranging from Denmark to Brunei, the production has to communicate Canada to a global audience through codes that are mutually agreed upon as constituting Canada, like the historically recognizable co-ordinates of French, Anglo and Native as markers of Canadian nation.

Works Cited

Atherton, Tony. "CBC, CTV Shows Suffer Huge Viewer Declines." *The Ottawa Citizen* 30 April 1998: A1, A3.

Balibar, Etienne. "The Nation Form: History and Ideology." *Race, Nation, Class: Ambiguous Identities*. Eds. Etienne Balibar and Immanuel Wallerstein. London and New York: Verso, 1991: 86-106.

Benjamin, Walter. "The Task of the Translator." *Illuminations*. Trans. Harry Zohn. 1955. New York: Schocken Books, 1969.

Berger, Carl. "The True North Strong and Free." *Nationalism in Canada*. Ed. Peter Russell. Toronto: McGraw-Hill Company of Canada, 1966.

Bhabha, Homi K. "DissemiNation: Time, Narrative and the Margins of the Modern Nation." *Nation and Narration*. Ed. Homi K. Bhabha. London and New York: Routledge, 1990: 291-322.

Bluestone, George. *Novels into Film. The Metamorphosis of Fiction into Cinema*. 1957. Berkely and Los Angeles: University of California P, 1968.

Collins, Richard. *Culture, Communication and National Identity: The Case of Canadian Television*. Toronto: University of Toronto Press, 1990.

Doucet, Jane. "New Moon Rising." *Elm Street*. November/December: 22-30.

Eco, Umberto. "Towards a Semiotic Inquiry into the TV Message." *WPCS* 3 (1972): 103-121.

Elsaesser, Thomas. "Tales of Sound and Fury: Observations on the Family Melodrama." *Film Theory and Criticism. Introductory Readings*. 1974. New York: Oxford UP, 1992: 512-535.

"Falling Angels." *Emily of New Moon* CBC 22 February 1998.

Fiske, John, and John Hartley. *Reading Television*. 1978. London and New York: Methuen, 1988.

Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP.

Gledhill, Christine. "Melodrama." *The Cinema Book*. Ed. Pam Cook. London: BFI, 1985.

——. "The Melodramatic Field: An Investigation." *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*. Ed. Christine Gledhill. London: British Film Institute, 1987: 5-39.

Hayward, Susan. "Melodrama." *Key Concepts in Cinema Studies*. London and New York: Routledge, 1996.

Jackson, Linda. Telephone interview. 07 May 1998.

Lord, Barbara. Letter "Read the Books." *The Globe and Mail* 04 April 1998: D7.

McLaren, Angus. *Our Own Master Race: Eugenics in Canada, 1885-1945*. Toronto: McClelland and Stewart, 1990.

Matthews, Marlene. Telephone interview. 03 November 1997.

Montgomery, L.M. *Emily of New Moon*. 1925. Toronto: Seal Books, 1985.

"Paradise Lost." *Emily of New Moon*. CBC 01 February 1998

Pevere, Geoff, and Greig Dymond. *Mondo Canuck: A Canadian Pop Culture Odyssey*. Scarborough: Prentice Hall Canada, 1996.

White, Hayden. "Historical Pluralism." *Critical Inquiry* 12.3 (Spring 1986): 480-493.

Williams, Raymond. *Culture*. London: Fontana, 1981.

***Christopher Gittings** is an assistant professor in the Department of English at the University of Alberta, teaching and researching primarily in the areas of twentieth-century Canadian literatures and Canadian film studies. He is currently completing a book on nation and difference in Canadian cinema for the Routledge National Cinema series. His publications include his work as editor of, and contributor to **Imperialism and Gender: Constructions of Masculinity** (Dangaroo P, 1996).*

Vaguely Familiar: Cinematic Intertextuality in Kevin Sullivan's ***Anne of Avonlea***

• *Trinna S. Frever* •

Résumé: *Cet article examine ce que l'adaptation télévisuelle d'* ***Anne of Avonlea*** *doit à des films comme* ***La Mélodie du bonheur***, ***Les Quatre Filles du Docteur March*** *et* ***My Brilliant Career****; il dégage le réseau intertextuel complexe et contradictoire dans lequel s'insère cette version audiovisuelle.*

Summary: *This article explores interconnections between the films* ***The Sound of Music***, ***Little Women***, ***My Brilliant Career****, and the Kevin Sullivan adaptation of L.M. Montgomery's* ***Anne of Avonlea****. Corresponding scenes, with dramatic similarities in characterization, theme, staging, and dialogue, suggest the profound influence of the earlier films upon the later* ***Anne of Avonlea****. This essay analyses the effects of this intertextuality on the portrayal of Montgomery's text in the visual medium. Both positive and negative implications are addressed, and discussed within the contexts of genre study, authorial influence, and the politics of adaptation.*

Comparing the film version of a novel to its often treasured predecessor is not as simple as pointing out what the screenwriter omitted, embellished, or completely invented. Because they are different media, films and novels necessarily place different demands on their audiences. In order to develop a critical approach which can do justice to both the original work and the cinematic adaptation, film theorists have attempted to categorize various types of filmic adaptations. For example, film theorist Louis Gianetti asserts that novels transformed into films take one of three adaptive forms: the "literal" interpretation, the "faithful" interpretation, and the "loose" interpretation (387). Using this framework, I would judge Kevin Sullivan's cinematic interpretation of L.M. Montgomery's novel *Anne of Green Gables* as being a faithful adaptation. While the film reorders minor plot events and eliminates characters to meet with the temporal and spatial demands of the cinematic form, the material which remains is gleaned almost exclusively from Montgomery's text. The characters, the situations they encounter, and much of the

dialogue, is drawn from *Anne of Green Gables* with little modification beyond that required for cinematic adaptation. However, Kevin Sullivan's sequel film to *Anne of Green Gables*, *Anne of Avonlea*, takes a different adaptive form than its predecessor. The sequel film is much "looser" than the "faithful" *Anne of Green Gables*. This second film merges three source texts, *Anne of Avonlea*, *Anne of the Island* and *Anne of Windy Poplars*, into the single film, *Anne of Avonlea*.[1] As a result, major plot events, including the protagonist's four years at the University, are eliminated from the film's structure. Also, multiple characters from the novels are condensed into single-character counterparts in the film. Presumably, these changes would permit greater coverage of the novels in the limited time permitted by the cinematic form.

Yet even if we allow for condensations and restructurings of this sort, the act of adaptation in *Anne of Avonlea* remains something of a mystery. Much of the material within the film cannot be accounted for when looking solely at the Montgomery source texts. Indeed, the most striking aspect of this adaptation is not the material eliminated or reshaped from the source texts, but rather the material inserted in its stead. While the *Anne of Green Gables* film used Montgomery as its primary source, *Anne of Avonlea* goes far afield, inserting plot sequences and dialogue that are never to be found in the original texts. One might guess that under the guise of "creative licence," a writer or director might eliminate textual source material to include material of his/her own creation. Yet a closer investigation of the added material in *Anne of Avonlea* reveals that this "new" material may have its source in previous, and perhaps familiar, films. *Anne of Avonlea* recreates scenes from several other films, which have been taken out of their original contexts and re-dramatized in the context of the Montgomery adaptation. Therefore, to understand the cinematic adaptation of *Anne of Avonlea*, we must look not only to the Montgomery material which it draws upon, but also to the cinematic source material which provides a backdrop for this new cinematic text. I intend to explore the cinematic sources for the *Anne of Avonlea* film, to reveal what is gained and lost by this creation of cinematic intertextuality in the place of strict, "faithful" adaptation.

The film which is most clearly refigured in the adaptation is *The Sound of Music*. There are several scenes which make this intertextual relationship between *The Sound of Music* and *Anne of Avonlea* evident.[2] One scene occurs when the governess Maria meets her new employer, Captain Von Trapp, and his children. Captain Von Trapp makes the following speech:[3]

> **Captain:** You are the twelfth in a long line of governesses who have come to look after my children since their mother died. I trust that you will be an improvement over the last one. She stayed only two hours.
>
> **Maria:** What's wrong with the children, sir?

> **Captain:** There's nothing wrong with the children, only the governesses. They were completely unable to maintain discipline. Without it, this house cannot be properly run. You will please remember that, Fraulein. Every morning you will drill the children in their studies. I will not permit them to dream away their summer holidays. Each afternoon they will march about the grounds, breathing deeply. Bedtime is to be strictly observed, no exceptions. You will see to it that they conduct themselves at all times with the utmost orderliness and decorum. I'm placing you in command.

Now compare the equivalent scene from *Anne of Avonlea*, in which Anne meets her new principal, Katharine Brooke, and her new students. Neither the speech which follows nor the scene itself ever occur in Montgomery's written texts. Here, Anne's new superior instructs Anne as to her duties:

> We have fifty young ladies in our charge from the most privileged families in the Maritimes. My methods admonish anything beyond the standards of the utmost decorum. This is not a public school of the sort that you are used to, Miss Shirley. Our students do not require embellishment — simple, straightforward adherence to rules and regulations which I have clearly delineated for you, Miss Shirley. Our students are drilled in their studies at the beginning of each class. Bedtime and mealtime will be strictly observed by our fifteen boarders. You will see to it that the boarders especially adhere to the utmost orderliness. I am placing them under your continual direction.

The repetition of phrases like "utmost orderliness," "utmost decorum," "drilled in their studies," and the reference to bedtime being "strictly observed," highlight the similarities between the two scenes. But in addition to these linguistic similarities between the two films, there are also similarities in theme, visual content, and scene structure between *The Sound of Music* and the more recent *Anne of Avonlea*.

Consider a scene from *The Sound of Music*, which occurs immediately after Maria has been introduced to the children. Captain Von Trapp blows a military whistle to summon his children. Maria gapes open-mouthed as the children march into the room and form a line. One of the children, Brigita, enters from the right reading a book. She is silently disciplined by her father, and then joins the line. Captain Von Trapp instructs Maria on the use of the military whistle. Maria counters, "I won't need to whistle for them Captain. I'll use their names. Such lovely names." The Captain insists, handing the whistle to Maria and saying: "You will take this, please. Learn to use it." After the Captain leaves the room, the child Louisa tries to trick Maria into calling her by an incorrect name. Brigita intercedes, telling Maria, "I'm Brigita. She's Louisa. She's thirteen years old, and you're smart." Later in the scene, Maria confesses, "I've never been a governess before. I'll need lots of advice." When the children offer poor advice, the young Greta intercedes, saying,

"Don't you believe a word they say Fraulein Maria," and adds, "because I like you." As the children depart, Maria quickly discovers that one of them has placed a frog in her pocket. The housekeeper quips to Maria: "You're lucky. With Fraulein Helga it was a snake."

In the corresponding *Anne of Avonlea* scenes, Katharine Brooke employs first an electric bell and then a military whistle to summon the school children. The pupils enter and form into lines. The bookish Emmeline Harris scurries in late from the right, and is scolded by Katharine Brooke for her lateness. Emmeline quickly takes her place in line. Miss Brooke instructs Anne that she "must learn to respond to signals from the electric bell." Anne responds: "I would much prefer to invent titles for each group, like Tudor, Kent, and Windsor." Katharine insists: "You must learn to use the modern conveniences of our system." In the scene immediately following, Anne stands before her new class. She tells them that "this is my first time in a private school position, and I hope you will be able to give me lots of assistance." Later, Anne begins to call attendance and several of her new pupils lie about their names. Emmeline Harris, the latecomer from the previous scene, intercedes by saying, "Don't believe any of them Miss Shirley." After a series of fiascoes, including finding a snake in her desk, the class is dismissed. Emmeline consoles Anne Shirley by saying, "I like you, and I think you handled the class very intelligently."

Again, we have linguistic similarities between the scenes. The Captain tells Maria: "You will take this, please. Learn to use it." Miss Brooke tells Anne to "learn to respond to signals" and that "you must learn to use the modern conveniences of our system." Likewise Maria asserts, "I won't need to whistle for them, Captain. I'll use their names," while Anne insists, "I'd much prefer to invent titles for each group.'" Maria tells the children "I've never been a governess before. I'll need lots of advice," and Anne tells her pupils, "this is my first time in a private school position and I hope you will be able to give me lots of assistance." Finally, both newcomers are defended by children who "like" them, and who comment on their intelligence. But just as significant as these linguistic similarities are the similarities in plot, theme, and visual construction between the two films. These similarities include the use of the whistle as evidence of overzealous, military discipline; the conflict between the creative newcomer and the stern authority figure; the tardy, bookish girl who enters from the right, and ultimately sticks up for the newcomer against trickster peers who conceal their identities; and, of course, the frog in Fraulein Maria's pocket which transforms into the snake in Miss Shirley's desk. Collectively, these similarities in language, symbolism, and visual construction serve to reshape the cinematic Anne according to the themes and concerns of the previous film. *The Sound of Music*'s concern with an overly militaristic setting which is potentially stifling to the creativity and intelligence of the female protagonist and her bookish child-counterpart is transferred onto Anne's situation. This treatment

restructures the textual concerns, foregrounding and backgrounding themes according to the principles of the filmic, rather than literary, source materials.

These linguistic, staging, and thematic correspondences offer significant evidence that *The Sound of Music* is being invoked in the cinematic adaptation *Anne of Avonlea*. There are additional scenes which offer support to this reading. In the Montgomery adaptation there is an expansion of the romance between Anne and Morgan Harris (who does not exist in the Anne books), which progresses along the same lines as Baroness Schraeder's failed romance with Captain Von Trapp in *The Sound of Music*. In one scene from *The Sound of Music*, the Captain's would-be fiancée tells him: "I do like it here Georg. It's so lovely and peaceful. How can you leave it as often as you do?" The Captain replies: "Oh, pretending to be madly active I suppose. Activity suggests a life filled with purpose." She counters: "Could it be running away? From memories?", and he responds, "Mm Hmm. Perhaps. Or maybe just searching for a reason to stay." She replies: "Oh, I hope that's why you've been coming to Vienna so often." As those who have seen *The Sound of Music* will realize, this sequence exposes the Captain's vulnerability and his sense of placelessness, and sets up the failed courtship of the Baroness and the Captain. These same themes are evident in the equivalent scene in *Anne of Avonlea*. While staying with Morgan Harris in Boston, Anne and he share the following exchange:

> **Anne:** What is it that keeps you away from Kingsport?
>
> **Morgan:** Keeping occupied with the all-consuming problems of my business.
>
> **Anne:** Running away?
>
> **Morgan:** No. Perhaps, holding out for a reason to return.
>
> **Anne:** Well, I hope you've found one.

These similar sequences highlight the similar themes in both films, including the exoticism of the wealthy, travelling widower who secretly longs for a stable home, the setup of the false courtship, and the female character's ability to read the psyche of her potential love interest. Anne's (and Maria's) affinity to the child(ren) of the love interest is emphasized in the same manner. For instance, Maria chastises the seemingly uncaring Captain about the manner in which he treats his children, concluding her harangue with the plea: "... and the little ones just want to be loved. Please Captain, love them, love them all." Anne chastises Grandmother Harris on the same grounds, saying: "Perhaps you ought to realize that Emmeline only wants to be cared for. If you have any compassion left in your soul you might spend it on her." Likewise, when Maria seeks the source for the Captain's distance from his children, the housekeeper explains: "Ever since the

Captain lost his poor wife, he runs this house as if he were on one of his ships again. Whistles, orders. No more music, no more laughing. Nothing that reminds him of her. Even the children." Maria responds: "But that's so wrong." The situation is nearly identical in the Harris household. Morgan Harris, coincidentally or not, has also been estranged from his child since the death of his lively wife, and his reaction is similar, as Pauline Harris observes: "Morgan ... always ordering people about, no time for anyone else ... Adelaide used to love music and parties ... Now momma won't have anything about that reminds her of what happened to Adelaide." Anne responds: "But that's wrong, Pauline." As previously, these sequences within *Anne of Avonlea* are not drawn from the Montgomery novels, but create a set of circumstances highly comparable to those in *The Sound of Music*. We have the themes of the wandering father, the estranged child, the military household, the false courtship, and the outsider who enters the home to heal these rifts, all conveyed through these few scenes.

Some of these concerns are certainly present in the literary versions of Anne. For example, Anne's failed courtship with the wealthy Roy Gardiner in *Anne of the Island* bears similarity to the failed courtships of Anne and Morgan Harris and even the Captain and Baronness from *The Sound of Music*. Further, there is concern in both novel and film that Anne will marry away from the Island, rather than returning to her Island beau and Island home. Yet even with these similarities, the replaying of these earlier cinematic scenes within *Anne of Avonlea* reshapes these concerns, placing a greater emphasis on the lures of travel, wealth and frivolous life, as well as Anne's potential as a mother, while neglecting the issues of Anne's formal education, her female friendships, and her continual redefinition of issues like "place" and "home" which interact with the failed courtship theme in *Anne of the Island*.[4] In addition, while Anne does carry an outsider status in the early books in her series, this outsider status is carried well into her adult life and into a variety of settings by the cinematic version of Anne, primarily through her correspondence to filmic Maria. Thus, the various borrowings from *The Sound of Music* shift the thematic emphases of *Anne of Avonlea* from their literary source material, creating a stronger affinity between Anne and her cinematic counterparts, but altering the characterizations and thematics of the novelic Anne.

There are many possible motivations for using intertextual content. Convenience is one possibility. By borrowing sequences from a well-known film, the director instantly invokes the atmosphere of that film within his or her own work. In this sense, the corresponding sequences act as an emotional shortcut for *Anne of Avonlea*. They establish the conflict between the creative woman and the disciplinary environment which she will eventually reform, they establish the false courtship that will later be overturned

for the "true love," and they forge a quick bond between the newly arrived woman and the children she encounters, based on the audience's familiarity with the earlier film. But beyond the obvious ease of using *The Sound of Music* to establish the tone of *Anne of Avonlea*, this borrowing serves an affiliated function as well. It establishes a context for the film's reception. By drawing on films like *The Sound of Music*, Sullivan offers cues to the viewer as to how his film may be "read," or viewed. As the previous sequences indicate, the act of cinematic borrowing serves to regulate the viewer's response to the later film, both through its emotional familiarity and through its establishment of a genre context through which the latter film may be understood. *The Sound of Music* is commonly considered a family film, a film which is marketed simultaneously toward adult and children's markets.

The two other films from which *Anne of Avonlea* borrows most heavily are the 1933 version of *Little Women* and the Australian film *My Brilliant Career*.[5] *My Brilliant Career* falls most clearly into the categories of feminist film or women's film. Feminist films often place female experience at their centre and advocate the equal treatment of women. The "women's film," while not necessarily advocating equal treatment, also tends to focus on issues of traditional importance to women, including the search for a life partner and "balancing a career with marriage" (Giannetti 417).[6] *Little Women*, unlike the more overtly feminist *My Brilliant Career*, could be considered in any of the aforementioned film categories. By looking at the similarities between these films and *Anne of Avonlea*, we can discover the cinematic context created for *Anne of Avonlea* through cinematic borrowing, while further exploring the ways in which our understanding of Anne is structured by intertextual content.

There are several crossover scenes between the early *Little Women* (featuring Katharine Hepburn) and *Anne of Avonlea*.[7] One of the most apparent is the following scene from *Little Women* where Jo has just received payment for a story published in a local paper, the *Spread Eagle*. Laurie sneaks up on Jo, snatching away her check, and beginning the following conversation:

> **Laurie:** Now I'll find out why you come down to this hole every day. Is that why you never have time for me anymore?
>
> **Jo:** Laurie Laurence, give that to me or I'll never speak to you again.
>
> **Laurie:** All right, take it. You're a fine one. I thought we weren't to have any secrets from each other.
>
> **Jo:** Well, this is altogether different.
>
> Laurie: Of course it's different. Just like a girl. Can't keep an agreement.
>
> **Jo:** Oh, bilge!

Laurie: You'll be sorry. For I was going to tell you something very plummy. A secret. All about people you know, and such fun.

Jo: Oh, what?

Laurie: If I tell you, you must tell me yours.

Jo: Well, you won't say anything at home will you?

Laurie: Who would?

Jo: And you won't tease me in private?

Laurie: I never tease. Fire away.

Laurie reads Jo's acceptance letter and check. Jo explains, "I've sold my story to the *Spread Eagle*." Laurie responds, "Hurrah for Miss March! Hurrah for Miss March! The celebrated American authoress!" Soon after, Laurie shares the secret that John Brooke is infatuated with Meg, and that Brooke keeps her glove as a momento. Laurie comments, "Isn't it romantic?" Jo answers: "Romantic? Rubbish. I've never heard of anything so horrid. I wish you hadn't told me. Of all the sickly sentimental ... Oh, why do things always have to change, just when they're perfect?" Jo continues: "He better keep away from me or I'll tell him what I think of him. Trying to break up other people's happiness and spoil their fun." Laurie and Jo continue to discuss the matter, with Laurie insisting that "you'll find out when someone falls in love with you," and Jo retorting, "I'd like to see anybody try it!" After this exchange, the two run wildly through the woods, ending by breaking up a tryst between Meg and John Brooke.

Though Anne's story is rejected rather than accepted, and she and Gilbert ride bikes instead of running, it is not difficult to see the similarities in the corresponding scene of Anne of Avonlea. Anne receives her rejection letter from the post office, and Gilbert sneaks up behind her and snatches it away, initiating this exchange:

Gilbert: So this is why you keep disappearing on me every time I plan to pick you up after school.

Anne: Gilbert Blythe!

Gilbert: All this secrecy. You never have time to speak to your friends anymore.

Anne: You give that back, or I won't speak to you again.

After further prompting from Gilbert, Anne responds:

Anne: This is a completely personal matter.

Gilbert: Well, I suppose it must be, if you can't keep your word anymore.

Anne: Good grief! You know how to try one's patience, don't you?

Gilbert: Don't get up on your high horse with me, Anne Shirley. I cycled all the way from Carmody to tell you something I found out about Diana Barry today.

Anne: You are a real pill, Gilbert Blythe. What about Diana Barry?

Gilbert: Uh-Uh. Not until you spill the beans.

Anne: You won't say anything to your folks? Or Jane Andrews? Or Charlie Sloane?

Gilbert: On my honor.

Anne: And you promise you won't ever tease me about this?

Gilbert: I wouldn't risk your anger.

Gilbert reads the rejection, and Anne explains:

Anne: You know the story I wrote this spring? I'm attempting to have it published.

Gilbert: Anne, that's tremendous. Listen to this, everybody! Avonlea's public school teacher soon to become world famous Canadian authoress!

At this juncture, Gilbert tells Anne of her best friend Diana's engagement to Fred Wright. Anne bemoans the engagement in a speech which includes the following:

> Of all the stupid, sentimental things for Diana to do. I didn't even know it was like this ... well, he better steer clear of me. He has no business ... waltzing in, stealing my best friend. Why do people have to grow up, marry, change?

Gilbert chides Anne by saying "if someone ever admitted that they were head over heels for you, you'd be swept off your feet in a moment." Anne responds, "I would not. And I defy anyone who would try and make me change." Gilbert and Anne then race through the woods on their bicycles, and after a series of romps and spills, they end by breaking up a tryst between the aforementioned Diana and Fred.

As with the previous scenes, these scenes from *Anne of Avonlea* and *Little Women* are clearly linked by similar language, staging, and themes. Both highlight a heroine submitting her work for publication; both heroines are hailed as national "authoresses"; both scenes involve a secret which is revealed; both scenes indicate the heroes' romantic inclinations toward the heroine, which the heroine resists; both scenes address the heroines' resistance to change and the romantic attachments of their friends; both feature a chase scene; and both end by interrupting a romantic tryst. Though Jo finds her sister's relationship "sickly sentimental" and Anne finds her friend's engagement "a stupid, sentimental thing," the differences between

these scenes hardly scratch the surface of their similarities. As previously, this scene in the Anne of Avonlea film does not appear in the Anne books, and thus is not drawn from source material in Montgomery's texts. The source material for this scene seems to come more from George Cukor's version of Alcott than Sullivan's reading of Montgomery. Therefore, our response to the cinematic Anne is structured through the viewing lens of Maria Von Trapp and Jo March. Likewise, subsequent readings of the Anne books are likely to be structured by the cinematic viewing, having a potentially profound impact on reader, as well as viewer, responses to Anne Shirley.

These same implications hold true for the following scene from *Little Women*. This scene furthers some of the themes established by the previous scenes. It highlights the heroine's unease with the romantic attachments of her female confidantes and exhibits the heroine's resistance to her would-be suitor. This proposal scene carries these themes effectively, as well as providing a clear verbal link between the film *Little Women* and *Anne of Avonlea*. In *Little Women*, Jo sits alone, moping, during her sister Meg's wedding reception. Laurie goes to comfort her, and his proposal proceeds as follows:[8]

> **Laurie:** You've still got me. I'm not good for much, but I'll stand by you. All the days of my life.
>
> **Jo:** ... oh, no Laurie. Don't say it.
>
> **Laurie:** I will. And you must hear me. It's no use, Jo. You've kept away from me ever since I've got back from college. I've loved you ever since I've known you. I couldn't help it. I tried to show it, but you wouldn't let me. But now I'm going to make you hear and give me an answer. I just can't go on so any longer. I know I'm not half good enough for you, but if you love me you can make me anything you like.
>
> **Jo:** ... you should marry some lovely, accomplished girl who adores you. Someone who'd grace your beautiful house. I shouldn't ... And we should quarrel ... oh, yes, we always have ... and everything would be so horrid if we were ever foolish enough to —
>
> **Laurie:** ... Don't disappoint us dear, don't. Everybody expects it. Please say you will.
>
> **Jo:** I can't. Oh Laurie, I'm sorry. So desperately sorry ... I don't know why I can't love you the way you want me to ... I don't think I'll ever marry.
>
> **Laurie:** Oh, yes you will. Yes, you will. You'll meet some good-for-nothing, no account idiot, and you'll fall in love with him, and work and live and die for him. I know. It's your way ...

After this confrontation, Jo confides to her mother: "I feel as though I'd stabbed my best friend." Though Gilbert does propose and is refused by Anne in *Anne of the Island*, the language of the cinematic proposal is far closer to that

of *Little Women*. Here, the proposal is actually split into two sequences, one following Diana's wedding shower, and the other following the wedding itself. The first exchange proceeds:

> **Anne:** Gil, please don't.
>
> **Gilbert:** You've been avoiding me all spring, ever since we graduated ... Maybe you don't think I'm good enough for you now, but I will be some day.
>
> **Anne:** ... But you want someone who'll adore you. Someone who'd be happy just to hang on your arm and build a home for you. I wouldn't ... We'd end up like two old crows fighting all the time ...
>
> **Gilbert:** Everybody expects it ... Anne, I've loved you as long as I can remember ... please say yes.
>
> **Anne:** ... Gil, I'm so desperately sorry.

The second proposal entails Anne telling Gilbert that his date "looks like a lovely and accomplished young lady." Anne also insists that she "can never, never love you [Gilbert] in the way that you want me to" and that she "won't ever marry." Gilbert taunts her: "You'll marry all right. Some fool who'll sit around and read Tennyson by firelight, no doubt ... I know you." In a separate scene, Anne laments to her friend: "Diana, I feel like I'd cut off his right arm."[9]

The similarities between these proposals abound. Both male characters debate whether they are "good enough" for the female protagonist; both women have "kept away" or "stayed away," perhaps to prevent the forthcoming proposal; both focus on the "lovely, accomplished" girl that the suitor presumably should marry; the female characters fear a life where they would "quarrel" or be "fighting all the time" with the spouse; the male character insists that he has loved "ever since I've known you" or "as long as I can remember" and that "everybody expects it"; both female characters counter that they "can never love you (in) the way (that) you want me to" and that they'll "never marry"; and both are "desperately sorry." There are a few minor differences in these sequences. The intervening dialogue, which has been cut here, varies between the two sequences; Laurie's "good-for-nothing, no account idiot" becomes a "fool who'll sit and read Tennyson by firelight"; and though both heroines feel as though they had maimed their suitors, Jo has "stabbed" where Anne has dismembered. But the differences between these sequences are overwhelmed by their apparent likenesses.

Recurrent plot, theme, and character aspects surface which are invoked by intertextuality. The quest to find the ideal mate, who appreciates the artistic impulses of the woman, is a recurrent theme in several of these sequences. The heroine's hesitancy to marry is also highlighted. Moreover,

the heroine's potential career is emphasized, but it is done so alongside her expertise with children, and thus her potential as a mother. These potentially conflicting themes of creativity, constraint, marriage, and career, have implications for the literary, as well as cinematic, sources for *Anne of Avonlea*.

In the book version of *Anne of Avonlea*, and the subsequent books in the Anne series, Anne Shirley's literary ambitions lessen as her romance with Gilbert Blythe intensifies. But in *Little Women*, Jo's writing career is not sacrificed to her marriage. In the film version of *Anne of Avonlea*, Sullivan reintroduces the literary ambitions which fade in the Anne books, making it possible for Anne to succeed as both an author and a helpmate to her eventual husband, Gilbert. The intertextuality between *Anne of Avonlea* and *The Sound of Music* emphasized the creativity of the heroine, her abilities with children, her potential to reform a potentially restrictive environment, and her discovery of a congenial mate. This intertextuality with *Little Women* adds another level to this portrayal. Likening *Anne of Avonlea* to *Little Women*, a text which permits its heroine both career and marriage, makes it possible to rewrite a similarly happy ending for Anne as for Jo. This borrowing strengthens Anne's role as writer-heroine, by drawing on a familiar writer-heroine of the past. It recreates the possibility of a marriage which will be supportive, rather than oppressive, of the heroine's creativity and career goals. Given that the *Anne of Avonlea* adaptation is geared toward a 1980s audience, the creation of a heroine who pursues both marriage and career simultaneously speaks to contemporary visions of womanhood as well as drawing upon these same issues from the time of the novel's release.

The similarities between *Anne of Avonlea* and *My Brilliant Career* intensify this treatment of the marriage/career theme. Like both Anne and Jo, the protagonist of *My Brilliant Career* is a young, female writer, facing the prospects of career and marriage. But unlike the book-version of Anne, who chooses marriage over career, Sybylla of *My Brilliant Career* chooses career over marriage. By borrowing from this film, Sullivan can highlight this theme of the writer-heroine which he has reintroduced into the Anne text. But Sullivan also recreates the text of *My Brilliant Career* to a new end, reinforcing marriage as well as career within *Anne of Avonlea*.

There is one major scene which appears in both *My Brilliant Career* and *Anne of Avonlea*, but this scene is an important one. In *My Brilliant Career*, the scene in question occurs after Sybylla has refused her friend Harry's proposal of marriage. Harry's mother comes to comfort the distraught Sybylla, and she initiates the following exchange with Sybylla (ellipses added):

> **Mother:** The boy's an idiot. But you did lead him on.
>
> **Sybylla:** I didn't mean to. I'm a misfit ...
>
> **Mother:** True.

Sybylla: Then why me?

Mother: Because he loves you. And I think you love him. And you make all the other misses who've been through here look like so many paling, insipid nobodies. Which they undoubtedly are.

Sybylla: But why does it always have to come down to marriage?

Mother: ... Sybylla, don't throw away reality for some impossible dream.

Sybylla: It isn't impossible.

Here, the "impossible dream" is a writing career. Sybylla proves that her dream is possible by publishing her work at the narrative's conclusion. But *Anne of Avonlea* remakes this scene to encompass both marriage and career. In this instance, Anne and Gilbert have argued over Anne's writing style, and the best way to market her stories. In the Anne books, this argument is presented by Mr. Harrison and not Gilbert Blythe, and Anne never fully acquiesces to the criticisms he voices. In the film version, Anne, upset over this argument, pours out her heart to her guardian Marilla, acknowledging that Gilbert has been correct in his criticisms. Subsequently, the following exchange occurs, initiated by Anne's question:

Anne: Why can't he act sensible instead of acting like a sentimental schoolboy?

Marilla: Because he loves you.

Anne: He loves me? I can't know why.

Marilla: Because you make Josie Pye, and Ruby Gillis, and all of those wishy washy young ladies who've waltzed by him, look like spineless nothin'.

Marilla eventually concludes her speech by saying: "Don't toss it away, Anne, for some ridiculous ideal that doesn't exist."

In this version, the "ridiculous ideal" is an ideal of a romantic suitor, rather than a career ambition. Whereas Sybylla was encouraged to dismiss her dreams of writing, Anne is encouraged to dismiss her romantic sensibilities, and to choose a suitor who is supportive (though revisionary) of her literary ambitions. By borrowing from the film *My Brilliant Career*, *Anne of Avonlea* reinforces Anne's career choice, and the role of the writer-heroine, within the film. But by reshaping the scene as he does, Sullivan simultaneously reinforces the relationship with Gilbert, opening up the possibility of a marriage and a career which are not mutually exclusive, a possibility which was closed to the Anne of Montgomery's written text. Yet while *The Sound of Music*, *Little Women* in both its literary and cinematic forms, and the various textual versions of *My Brilliant Career* show the complexities and the possible difficulties faced by women who pursue their artistic ambitions while also seeking a marriage accepting of those ambitions, the cinematic version

of *Anne of Avonlea* draws upon these pre-established models to ease the transition of the cinematic Anne into the career-and-marriage minded protagonist palatable to the late-twentieth-century audience.

There are broader cinematic implications to this borrowing, and it is in this aspect that *Anne of Avonlea* gains the most from its technique. By drawing on *The Sound of Music, Little Women* and *My Brilliant Career* as resources, Sullivan aligns his own film with films of this nature, creating a context for the reception of his own film within the framework established by these earlier films. The films *The Sound of Music* and *Little Women* clearly fall into the genre category of family films. Creating an intertextuality through *Anne of Avonlea* heightens the genre similarities between the films. Through this action, Sullivan creates a "familiarity" of his own, a new genre of family films comprising the films chosen as source material, and shaped by *Anne of Avonlea*'s contribution to this genre. This act of borrowing asks us to look back upon these films and consider them as a group. Thus, *Anne of Avonlea* defines, draws on, and refigures the genre category "family film" by its intertextual response to that genre. But in addition to their classification as family films, I would argue that *The Sound of Music, Little Women, My Brilliant Career* and *Anne of Avonlea* could all be considered feminist films. Each emphasizes a strong female protagonist, the artistic career of this protagonist, the search for a supportive life partner, the tension between marriage and career, and in several cases, a female-centred community working with this protagonist. I find that *Anne of Avonlea*'s use of intertextuality paves the way for our interpretations of all of these films as both feminist and family-oriented. *Anne of Avonlea*'s borrowing creates the context for its own reception and interpretation. But it also identifies a tradition of feminist family films in retrospect, and encourages us to understand the Montgomery adaptation within this context, through repeated reference to this created genre.

Anne of Avonlea's intertextuality has one additional function. By drawing on films like *Little Women* and *My Brilliant Career*, which are themselves adapted from novels predating the novels of the Anne series, *Anne of Avonlea* recreates the literary environment into which the novels *Anne of Green Gables* and its successor *Anne of Avonlea* were released.[10] The same themes highlighted by the filmic adaptation of *Anne of Avonlea* are very much alive in the nineteenth-century literary traditions represented by *Little Women* and *My Brilliant Career*. By establishing this literary context in the course of his work, Sullivan produces a true "period" film, which acknowledges the very literary debates and themes that Montgomery addressed in her text. The film version, then, illustrates the literary traditions within which we might place Montgomery, as well as the concerns of her era, through its choice of source texts. So while we lose material from the Montgomery novels, the material

which appears in its stead may recapture the literary-historical moment of Montgomery's texts even more effectively than a "faithful" adaptation of those texts could. Furthermore, *Anne of Avonlea*'s intertextuality remedies a loss from the past, by resurrecting Anne-as-author, and restoring her to her place among the other important writer-heroines of her time, though it does so in a peculiarly 1980s fashion.

So, in my view, there are gains to be made by choosing the "looser" form of cinematic adaptation. The film gains by speaking to contemporary as well as historical-literary themes, by producing an effective "period piece," and by reshaping the cinematic genres which it both draws upon and contributes to. However, these gains do come at a price. The cost assessed depends largely on the experience and background of the viewing audience. For those who come to *Anne of Avonlea* with a preformed love for Montgomery's works, the result may be a devastating loss of Montgomery material which outweighs the possible gains of producing a genre-shaping period film. For those who come to *Anne of Avonlea* with little foreknowledge of Montgomery, the loss is one of never knowing the complexities of Montgomery's treatment of Anne's later years. Though this loss may be remedied if readers are brought to Montgomery's works through the film, even this reading will be shaped by prior exposure to the filmic interpretation of Montgomery's texts. But there is a cinematic as well as a literary loss at stake here. The greatest benefits of Sullivan's adaptive form are available to those who come to *Anne of Avonlea* with a solid grounding in the films upon which it draws. These viewers can then see how the previous films are being shaped and altered, and can admire the craft of the adaptation without losing the value of its cinematic predecessors. For those who come to this adaptation with no foreknowledge of the prior films, or with a viewing knowledge so distant as to be largely unconscious, the nuances of the cinematic adaptation are lost. In this scenario, all the benefits of recreating a literary context and a cinematic genre are lost, and the audience is left with the unmuscled skeletons of past films, masquerading as living, original texts.

Novels and films are different. To dismiss a cinematic adaptation solely on the grounds of its dissimilarity to a novel seems imprudent. Just as each reader will interpret a text from her/his own perspective, each film adaptation will reflect the perspective of its creators, and cannot be expected to encompass all interpretive possibilities. However, it is essential to look at the principles of construction in any film in order to comprehend the ways it acts upon its viewing audience. In the case of *Anne of Avonlea*, a full understanding of its cinematic intertextualities paves the way for comprehending the manner in which our own interpretations of Anne, and our responses to her as a model of womanhood, may be constructed through the use of intertextual content.

Notes

1 *Anne of Avonlea* is the title used for the release of this videocassette in the United States, the version upon which this analysis is based, and thus this title is used for the balance of this paper. In Canada, the identical film was released on videocassette under the title *Anne of Green Gables — The Sequel.*

2 Though some of the similarities discussed here will be apparent from this written version of the text, I strongly suggest that those interested in this topic view these scenes on video to achieve the fullest effect of the comparison.

3 The dialogue attributed to these films has been transcribed from the videocassette versions of these films. Format and punctuation may not reflect the original screenplays for the films discussed. Descriptions of staging and visual aspects are my own, based on my own viewings of the films. The scenes discussed in this essay have been condensed in order to highlight their similarities. Though all the dialogue discussed appears in the films in the order in which it is conveyed, intervening dialogue has been removed in some cases. Speeches which have been shortened, or wherein intervening dialogue has been removed, are marked with ellipses.

4 For additional discussion of these themes in *Anne of the Island* see Rubio and Waterston.

5 I am indebted to Christine McCann and Beth Davidson, formerly of the Kindred Spirits electronic mail discussion group, for their suggestions of films and scenes for this paper, most particularly for calling my attention to *My Brilliant Career* through e-mail discussion.

6 For the purpose of this analysis, feminist film theory is discussed primarily in relation to characterization, theme, and genre. However, there are a wide breadth of concerns addressed in contemporary feminist film theory, which deal with a variety of visual and theoretical issues surrounding women and film. For additional reading in the area of feminist film theory, see Haskell, and Mulvey.

7 Some of the dialogue noted here may have its original source in the novel *Little Women.* However, due to the similarities in staging and non-dialogue aspects of the scenes, I have chosen to discuss the George Cukor directed film version of *Little Women* as the source text for *Anne of Avonlea.* There is some discussion of the novel at the end of this essay.

8 Again, the scenes have been shortened in order to highlight their similarities. Intervening dialogue has been removed in some cases. Ellipses have been added to mark the removal of text.

9 There are additional corresponding scenes between the various films discussed. Jo's reunion with Laurie after his marriage bears comparison with Anne's reunion with Gilbert at the gazebo in Kingsport; the theatrical scene from *Little Women,* where Jo teaches Amy how to faint, can be likened to Anne's instructions to her Kingsport students when they are rehearsing *Mary, Queen of Scots;* also, the Captain's return in *The Sound of Music,* where the children's canoe capsizes, bears a similar feeling of havoc to the scene in *Anne of Avonlea* where Morgan Harris returns from abroad to find sheep running loose in his yard.

10 The written versions of *Little Women* and *My Brilliant Career* first appear in 1868 and 1901 respectively. For discussion of correspondences between the novel version of *Little Women* and the Anne books, see MacLulich.

Works Cited

Anne of Avonlea. Dir. Kevin Sullivan. Screenplay by Kevin Sullivan and Joe Weisenfeld. Sullivan Films, 1986.

Giannetti, Louis. *Understanding Movies*. Seventh Edition. Englewood Cliffs, NJ: Prentice Hall, 1996.

Haskell, Molly. *From Reverence to Rape: The Treatment of Women in the Movies*. Second Edition. Chicago: U of Chicago P, 1987.

Little Women. Dir. George Cukor. Screenplay by Sarah Y. Mason and Victor Heerman. Featuring Katharine Hepburn. RKO, 1933.

MacLulich, T.D. "L.M. Montgomery and the Literary Heroine: Jo, Rebecca, Anne, and Emily." *CCL: Canadian Children's Literature/ Littérature canadienne pour la jeunesse* 37 (1985): 5-17.

Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana UP, 1989.

My Brilliant Career. Dir. Gill Adams. Vestron Video, 1981.

Rubio, Mary, and Elizabeth Waterston. Afterword. *Anne of the Island*. Signet Classic edition. New York: Penguin Books, 1991.

The Sound of Music. Dir. Robert Wise. Screenplay by Ernst Lehman. Twentieth Century Fox and Argyle Enterprises, 1965.

Trinna S. Frever *holds a PhD in English from Michigan State University. She has taught Introduction to Film at Michigan State, Special Studies in L.M. Montgomery at the University of Prince Edward Island, and is presently teaching courses in English and American Studies for Alma College in Michigan. Her current research focuses on the use of the oral voice in woman-authored fiction from the turn of the century, and she hopes to apply her theories to the work of L.M. Montgomery in the near future.*

Anne in Japanese Popular Culture

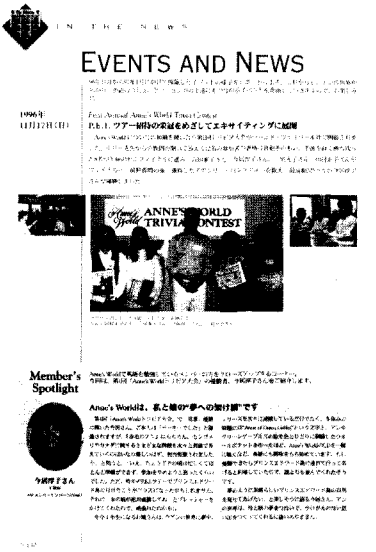
• *Judy Stoffman* •

Résumé: *Anne Shirley est, au Japon, une vedette de la culture populaire. Personnage littéraire à l'origine, elle est devenue un symbole de la culture occidentale dans les manga, les dessins animés, la publicité, etc.* ***Akage no An*** *a même deux clubs d'admirateurs. Toutefois, la version nipponne du personnage, plus conservatrice, est perçue comme une initiatrice aux valeurs familiales à l'occidentale. Sa très grande popularité vient du fait qu'elle semble réconcilier l'individualisme nord-américain et l'idéal japonais de l'harmonie sociale.*

Summary: *Anne Shirley is a star of Japanese popular culture. There she has made the transition from a purely literary character to a symbol of western life exploited in manga comics, cartoon shows, advertising and in the names of shops, travel agencies and language schools.* ***Akage no An*** *even has two fan clubs. But the Japanese An is a more conservative figure than the one her Canadian readers know, valued in large part as an instructor in homemaking, western style. She demonstrates for the Japanese that the western ideal of individualism can be reconciled with the Japanese ideal of social harmony. This may be the key to her immense popularity.*

Perhaps nowhere outside of Canada is Anne Shirley so deeply embedded in the popular imagination as in Japan. When the Tokyu department store puts an image of a red-headed girl in a long dress topped by a straw hat on its Christmas shopping bags, it can count on millions of people recognizing the reference. In Japan, Anne has made her escape from the pages of Lucy Maud Montgomery's book and into pop culture. Many people who adore her have not read the actual books in which she appears: they know her only through television programs, comic books, plays and through the names of bakeshops, guesthouses, language schools and travel agencies. "Anne atmosphere" magazines like *Moe* sometimes publish pictorial spreads illustrating her story.

Masashi Matsumoto, a writer, told me : "If you ask a Japanese person who are the three most famous Canadians, he will say Pierre Trudeau, Ben Johnson and Anne Shirley."


IN THE NEWS
EVENTS AND NEWS
ANNE'S WORLD TRIVIA CONTEST
Member's Spotlight
Anne's Worldは、あと他の夢への架け橋です

A page from ***Anne's World*** *magazine*

In the spring of 1997, a grant from the Asia Pacific Foundation enabled me to travel to Japan to meet Anne's devotees, popularizers and scholars in order to investigate how a Canadian children's story has travelled so far in time and space. Certainly, the affection the Japanese have for Anne and her effectiveness in drawing Japanese tourists to Prince Edward Island have been amply documented, but why this should be so has not been convincingly explained. I was curious to know what yearning in the Japanese soul our Anne answers.

Kinokuniya, the biggest Japanese Internet bookseller, lists 189 Anne-related Japanese titles in print, including various versions of the novels themselves, aimed at different reading levels. Japanese readers are interested in the entire sequence of eight books tracing Anne Shirley's life through her teaching career in Avonlea and Summerside, marriage to Gilbert Blythe, her conflict with Gilbert's aunt in *Anne of Ingleside,* the birth of her six children (including a set of twins), up to the death of her gifted son Walter in World War I.

But *Akage no An* (meaning "Anne of Red Hair") as she is known in Japan is not quite the same creature generations of Canadian girls have grown up with. She occupies a different space. (In this article I will refer to her Japanese incarnation as "An".) An is read by men as well as women, by adults as well as ten-year-olds. While Montgomery's works are not standard

fare on school or college curricula in Canada, they are frequently taught in Japan where schools favour texts that yield moral precepts. The valuing of literature for its didactic content is part of the Confucian tradition, carried over from China.

Professor Yoshiko Akamatsu teaches English at Notre Dame Seishin Women's College in Okayama . She uses a different Montgomery novel as her text each year. When I met her students, they were studying *Rilla of Ingleside* (which they inevitably pronounced Lilla). "The books give the reader hope, to keep trying: if you have dreams, they may be fulfilled," Professor Akamatsu said. "It is good, helpful literature for study."

An is more than a literary figure; she is a commercial icon. You can sip tea at An's Café in Tokyo and buy puff-sleeved dresses at An's Room boutique. In Chiba-ken, An's Flower House will sell you a bouquet; in Nagano, you can stay at several An guest houses; in Osaka, go to the An Shirley Cookie Store or the Green Gables gift shop; learn English at An's Academy in Kyushu or by reading *Anne's World* magazine. In Okayama, the School of Green Gables nurses' training institute is dedicated to turning out cheerful, hardworking graduates like An. Its walls are decorated with photos of PEI's meadows and shores, and students take part of their training in Charlottetown.

Masashi Matsumoto edited a book of essays three years ago titled *After All, I Still Like An* in which more than two dozen celebrities describe the role the book played in their lives. In contrast, when Arlene Perly Rae asked well-know Canadians what children's books shaped them – she compiled the results into the book *Everybody's Favourites* – no one mentioned *Anne of Green Gables*, though several women opted for *Emily of New Moon*.

Among those contributing to Matsumoto's book was Sampei Sato, whose syndicated cartoon strip satirizing the typical "sarariman" (office worker/salary-man) appears in dozens of Japanese newspapers and magazines. Sato first read *Akage no An* twenty years ago when he was in his 40s: "The book inspired me to be more daring and work harder."

Tall, willowy and articulate, Fumi Dan is one of Japan's most celebrated actresses and television personalities. Since her childhood, she has read the An books more than 100 times she told me in an interview, and has modelled her perky personality on her heroine: "When my mother told me not to talk so much, I answered her the same way An answered Marilla: 'If you only knew all the things in my head that I restrain myself from saying, you would not think that I talk so much'." At 39, Fumi Dan is still single because, she admits, she has not yet found her Gilbert.

Traditionally, Japanese marriages were arranged by parents and family friends, and some vestiges of this custom still survive. Professor Yuko

A page from the Kumon Manga Library
***Anne of Green Gables**, Part I*

Izawa, who teaches English at Miyagi College for Women in the city of Sendai north of Tokyo, noted in conversation : "One effect of reading *An* is that the book persuades readers to wait to find the mate who would not simply make her do the household chores. Some feminists criticize An and say that Montgomery leads her readers only to getting married. But usually it works the other way — her books tell us we don't need to marry until we find the ideal husband."

Canadian literary scholars argue that Montgomery encoded a critique of patriarchal society in her books. In the country of her birth Anne is a model of female self-respect and assertiveness, a feminist before her time. But this reading is rejected in Japan. When I asked the cartoonist Yumiko Igarashi, creator of a popular five part "manga" (comic book) issued in 1996-97 covering *Anne Of Green Gables*, *Anne of Avonlea* and *Anne of the Island*, if she thought An was a feminist, Igarashi looked puzzled:

> She is a strong girl, talkative and strong willed. She is a girl one can find anywhere. But a feminist? I don't think so. That gives the impression that she is self-centred. In Japan, when you say 'He is a feminist' it means he is kind to ladies. 'She is a feminist' means she cares only for herself.

Sumiko Yokokawa, a professor of children's literature at Mimasaka Women's College in Okayama, has published an award-winning and sophisticated book titled *The Challenge of Akage no An*, in which she contrasts *Anne of Green Gables* with *Little Women:* "Some readers think An is very progressive and independent; she wants to have a job, be a teacher. But I don't think so," she told me:

> I am very interested in her motivation — why she wants to be excellent at school. It's not for herself, but to please Matthew and Marilla, to make them proud of her and to maintain contact with Gilbert Blythe. She does not have her own ambition. So I don't think it's a feminist book.

Professor Izawa, who has travelled widely in Canada, points out

> In the Japanese view, An is a conservative figure; she gives a fantasy, an illusion about marriage. In Canada, the feminist reading is different. Of course academic critics and ordinary readers read differently.

"The way An is read in the East is not your way," a young man named Minol Saitoh explained as we ate apple pie and drank English tea with milk in Tokyo at a meeting of Buttercups, the biggest of the An fan clubs. (Sherlock Holmes and Peter Rabbit also have fan clubs in Japan.) "We are curious what kind of cookies she ate, what she wore — Japanese people adore the lifestyle of Western culture because we feel that western style is the goal to achieve."

Traditionally, Japanese kitchens have had no ovens, although this is changing. The ones I saw boasted microwave ovens. Bakeries with excellent bread and French pastries have become widespread in the past decade, but young girls who can bake cakes in their own kitchens still fill readers with wonder. Descriptions of food preparation and needle crafts that seem commonplace to Canadian readers become exotic when seen through Japanese eyes.

Formed in 1983, the Buttercups currently number 137, but hundreds more have joined and left over the years. At the tea party I attended, I met Buttercups ranging in age from 21 to 55. All spoke of An as of a personal friend whose example encourages them when life seems difficult.

Another fan club named Lupins, with about 100 members, meets three or four times a year in Japan's second largest city, Osaka. It was founded by Aoi Nozawa who organizes An-themed tea parties and craft shows for department stores in the Kansai region of Japan. "When I first read An, I was so timid I was afraid to speak. She helped me to change," Aoi Nozawa said. Four years ago, when Nozawa organized a promotion of PEI crafts and products at Hankyu department store, she persuaded a local confectioner to

Book cover for the Muraoka translation, published by Kodansha

make a scale model of Green Gables in sugar. She has since donated it to a PEI museum.

I was struck, as I travelled in Japan seeking out fans of Red-Haired An, by the way the Japanese thought of her as a contemporary, rather than as a character from the late-Victorian era created in a faraway country. Take Keiko Ochiai, a feminist author, famous for her books about rape and the scandalous treatment of rape victims in Japan. A former radio host, she founded Crayon House in the late 1970s, a multi-level Tokyo emporium that contains a children's bookstore, a women's bookstore and an organic restaurant:

> I first read the An series when I was ten or eleven during a summer when I had twisted my ankle and couldn't do much else. I reread the series in junior high. It was a girls' school and I didn't enjoy it because they wanted girls to behave like the girls — the stereotype. At thirteen, An was a role model for me but later many questions arose. An became such an excellent teacher, but when she married she gave up her profession.

Oblivious to the novels' historical context, Ochiai felt betrayed. "I thought it a pity. The people of my generation opened up more opportunities for women to work. I wanted An to keep her profession as well as her family, to be independent economically."

Akage no An arrived in Japan after World War II; that makes it a more modern book for the Japanese than *Anne of Green Gables* is for us and this may partly explain the different way it is read. *Akage no An* first appeared in Japanese translation in 1952, ten years after Montgomery's death. But to understand how she became so deeply embedded in Japanese popular culture one must go back to the Meiji period in the late nineteenth century. Japan, conscious of how far behind it had fallen during its centuries of isolation under the shogunate, became enamoured of all things Western. The Emperor Meiji, at whose shrine in Tokyo people still worship, opened the door to westerners including the first Protestant missionaries from Canada and the United States. There had been a brief period in the sixteenth century when Roman Catholic missionaries, led by the Spanish Jesuit Saint Francis Xavier, had been allowed to proselytize; but by 1639, the Tokugawa shogunate had begun a merciless persecution of Christians and had decided to exclude all foreigners except the Dutch and the Chinese. The missionaries who arrived in the nineteenth century established schools and championed the education of women in particular.

Hanako Muraoka, who became An's translator, was a Christian who learned English at the Toyo Eiwa girl's school, established by Methodist missionaries from Canada in 1884, nine years before Muraoka was born, and still in existence. Muraoka herself wrote haiku verse and stories for girls. She began her translations after the death of her first-born son as a kind of memorial to him. Many of the classics of western literature for young adults, including *The Prince and the Pauper, The Christmas Carol, The Secret Garden, Little Women* and *The Adventures of Huckleberry Finn* all arrived in Japan via her pen.

Of all the books she translated, *Anne of Green Gables* was her favourite. A Canadian missionary friend, Loretta Shaw, gave her a copy of the book as a parting gift when Shaw was forced to leave Japan on the eve of World War II. Muraoka was delighted to discover that the heroine had an education like the one she herself received at Toyo Eiwa: there the students used Canadian textbooks, wrote on slates, and memorized Tennyson and Wordsworth. "My grandmother worked on An throughout the war and whenever the air raid siren sounded she took the manuscript, tied in a silk scarf, with her to the shelter," says Mie Muraoka who lives with her parents and her sister Eri in the old Muraoka home in Tokyo. "It was dangerous because anyone caught with foreign literature was suspect." Mie and Eri graciously showed me around their grandmother's book-lined study, now a museum.

After the war, when the shattered publishing industry was re-established, Muraoka's translation was an immediate hit. The book's success was due in part to there being almost no realistic Japanese children's literature, particularly for girls. A female in traditional children's stories usually turns out to be a ghost or a malevolent spirit.

Hanako Muraoka (1893-1968)

Then, too, *Akage no An* fits perfectly into the Japanese value system, which prizes filial piety. It fits the paradigm of *Momo-taro,* the Peach Boy, a traditional tale every Japanese child can recite by heart: a boy springs from a peach pit and is raised by an old childless couple. When he grows up the Peach Boy goes off to slay a monster and bring back the monster's treasure to his adoptive parents. An wins the Avery scholarship — her treasure — but then gives it up to stay with the ailing Marilla, just as any good Japanese daughter would.

Over the next two decades the novel appeared on the annual list of books recommended by the Ministry of Health and Welfare, a list that carries weight with librarians and educators. Then in 1979, Japan's leading animation artist Hayao Miyazaki created an animated An television series that ran every Sunday evening for a year. It raised the An craze to a new high.

Readers of Muraoka's translation find her version highly literate but full of inaccuracies. For example she thought that "crocus" refers to a colour not a flower, and she had difficulty finding Japanese equivalents for foreign items like ice cream. She or her publisher inexplicably cut a crucial section near the end of the novel where Marilla tells Anne that she loves her as though she were her own flesh and blood.

What is more remarkable than her errors is Muraoka's apparent success at conveying the feisty character of her protagonist despite the rigidities of the Japanese language. "The Japanese language is based on relationships

— male/female, older/younger, superior/worker," Yuko Izawa explained. "The language itself has hierarchy built into it. Women's language has no swear words or a way to give strict orders. What we can do with women's language is plead or request. Some words like 'wa' or 'ne' are softening words usually used by women. These days older men complain that secondary school girls use boys' language, which is more aggressive." The structure of the language presents huge difficulties for any translator. "If you try to translate Anne in a womanish way, her persistence in claiming or demanding justice is quite difficult to explain." Muraoka used conventional language, but more recent translators have experimented with other approaches.

One other thing should be noted about Muraoka's contribution to the An story: as I've already mentioned, she was a Christian and was thus willing and able to give her readers an understanding of the moral code that governs the adherents of this western faith. "In Japanese society we don't have a basis for religion. The Japanese have an image of Christians that is superficial and highly idealized," Yumiko Fujikake told me. According to this young teacher whom I met in Sendai, Japanese girls all desire to be married Christian-style in a chapel wearing a long white dress "for the atmosphere" without realizing that there is more to Christianity than this.

Less than one percent of Japanese are Christians, yet among the An devotees I met at least a third said they were. In Japan, being a Christian goes with being a dissident. Masashi Matsumoto, the editor of *After All, I Still Like An*, actually had himself baptized after reading *Akage no An*, of which he owns a first edition. Matsumoto belongs to the Japan-PEI Society, which disseminates information about the Island and has many other Christians among its members. On one of his trips to PEI, Matsumoto hired a horse and buggy to go from Bright River railway station to "Green Gables" so that he might calculate how long it took Matthew to drive the distance when he met An. The fact that Matthew never existed is lost on many Japanese.

Matsumoto has not only visited PEI four times, but also has travelled to Prince Albert, Saskatchewan, where the motherless Montgomery lived for a year with her father and his second wife before returning to her repressive grandparents' home on the Island. He also made pilgrimages to Dalhousie University where Montgomery studied and to Leaskdale and Norval in Ontario, where she lived with her husband, the Reverend Ewan Macdonald. "I interviewed women who Montgomery taught in Sunday school," he said. "They were very old."

Wherever I went in Japan I asked people why they thought An has become such a beloved character . I discovered that some people were annoyed by the question. One librarian in Tokyo, Hitomi Ando, a reader of the Montgomery canon for 30 years said, in a written reply:

> To tell the truth, I've had it up to here with the question 'Why is Anne of Green Gables so popular in Japan?' Have you any prejudice on Japanese? Have you ever ask same question people from European countries? [Sic]

The answer, of course, is yes, I would ask Polish or Scandinavian readers the same question. It is worth studying any foreign country where the devotion to a Canadian book has become so intense. Such inquiry can reveal how books travel across the language barrier and shift their meaning depending on the cultural context.

Other people gave me more straightforward answers — answers that were more or less the same. There are four reasons, said Yoko Kawai, a member of Lupins and my translator in Osaka, for the popularity of An in Japan:

> An's character is admirable and strong; nature is described in beautiful detail; there is a sense of community we like in the books because we feel abandoned in big cities today; and the original translation was good.

In other words, the reason why An has become so popular is because *Anne of Green Gables* is a good book — a simplistic view since there are many other good books that do not command the same fanatical devotion.

My own conclusion was different. Japan is a small island nation with a racially homogeneous population of 115 million — a population density of 309 people per square km., compared to two in Canada. For centuries manners and mores have evolved to ensure that no one steps on anyone else's toes. The Japanese speak of themselves as "we Japanese" — a seamless community of shared values and interests. At the same time, many western things — western technology, western dress, western entertainment — have seeped into Japanese culture. As the century ends, the Japanese are torn between their desire for western-style me-first individualism and their fear that this would irrevocably rend their tightly woven social fabric. Individualism looks seductive, but if everybody did just as he or she pleased it might lead to chaos, in their view. One has only to look around a packed Tokyo subway car at the men all wearing nearly identical dark suits, white shirts and dark ties to see that most people avoid standing out in any way.

The struggle over individualism being waged in the Japanese soul is well illustrated in the recent film *Shall We Dance?* directed by Masayuki Suo, in which a bored and unhappy office worker (sarariman) decides to follow an impulse to take dance classes. He finds fulfilment in dancing but feels he has to hide his unconventional hobby from his colleagues and even from his family until, eventually, he is found out.

The reason An has touched a chord in the Japanese soul is because her character embodies a reassuring message: you can have it both ways. An

is a feisty individual, marked as such by her red hair and soaring imagination, but she is not a true rebel. She's an outspoken young person, but ultimately she becomes a pillar of her family and community. Her individualism does not rend the social fabric. The Japanese feel a lot better knowing that this is possible.

Judy Stoffman *is a literary journalist on the staff of the* ***Toronto Star****. She has an honours BA in English from the University of British Columbia and an MA from Sussex University in England.*

Montgomery's Island in the Net: Metaphor and Community on the Kindred Spirits E-mail List

• *D. Jason Nolan, Jeff Lawrence, and Yuka Kajihara* •

Résumé: *La liste de courrier électronique "Kind_Spirits" portant sur les récits et les idées de L.M. Montgomery connaît un succès considérable, au point d'être devenu une île virtuelle, un objet littéraire en soi, certes fondé sur l'oeuvre de Montgomery, mais généré cependant en fonction d'un dialogue autonome et fort complexe.*

Summary: *This paper contextualizes the Kind_Spirits Internet e-mail list in the works and ideas of LMM. Kind_Spirits is itself a literature of a virtual island, echoing and interweaving the writings and life of LMM into an ongoing drama of its own. Enthusiasts from around the world share an ongoing complex dialogue amid the lively and diverse interactions common to any community. An early draft of this paper was originally presented at the L.M. Montgomery session at the "Message in a Bottle: The Literature of Small Islands" conference at the University of PEI in June, 1998.*

This paper describes the four-year-old community of the Kind_Spirits Internet e-mail list[1] and contextualizes it in the works and ideas of L.M. Montgomery and Cyberspace. MIT psychologist Sherry Turkle's notes in her 1995 book *Life on the Screen* that recent research is leading to a growing understanding of how communities form on-line through chats, bulletin boards and e-mail lists. Recent scholarship makes it possible to see how e-mail discussion has formed a community of like-minded Montgomery enthusiasts in a pattern similar to other on-line groups, but in a manner particular to the ideas and writings of Montgomery herself.[2]

An e-mail list is a group electronic discussion that takes place in Cyberspace among members on topics of particular interest to members; "When we read our electronic mail or send a posting to an electronic bulletin board or make an airline reservation over a computer network, we are in

cyberspace" (Turkle 9). These lists predate what most of us know of as the Internet by many years. Members send e-mail messages or posts to a control account such as **Kind_Spirits@upei.ca**. The message is then sent to everyone on the list from this one administrative account. Members can then respond via e-mail directly to the original poster or to all members (Liu *et al.* 413-476; Coffins & Berge 2).

The Kind_Spirits list exists in three phases that co-founder Jeff Lawrence describes as pioneer, village and town phases.[3] In a way, these phases can also be interpreted in the context of Van Gennep's three phases (separation, transition and incorporation) of "the rites of passage" important in the development of on-line communities (Tomas 37). This pioneer phase was initiated during Jeff's "real life" visit to PEI in September of 1994 when he found a letter by Louise Bruck in the magazine *Kindred Spirits*:

> Dear Kindred Spirits;
>
> I asked myself today, if Maud were here today would she be cruising the Information Highway? The answer is yes! I know she would love to have been able to write to all of her friends and acquaintances via a computer terminal...
>
> I am trying to grow PEI in my backyard. I would love to talk to anyone of any age ...
>
> My Internet address is: KindSpirit@aol.com
>
> I hope I will be hearing from many, many Kindred Spirits soon, I will be waiting anxiously at my terminal. (Bruck 10)

At the time Bruck wrote her letter, there was no place on the Internet that Montgomery fans could call their own.

Jeff, Louise, and Kate Lane, hoped to set up some forum through which to share ideas, and an e-mail list turned out to be the best option. Jeff set up the e-mail list on a computer where he was studying at the University of Western Ontario. The name of the list, Kind_Spirits, consciously or unconsciously seems to have come from Louise's e-mail address KindSpirit@aol.com (Bruck). The list officially started on November 2nd 1994 with 3 members and 2-3 messages a day (Smith, "Kindred SpiritsE-mail List" 3). By February 1995, there were over 40 members[4] and as many as 20-40 messages a day.

The work and server load was too much for Jeff and his handmade e-mail list software, so he looked around for a new home for the Kind_Spirits. A letter from Anna Macdonald opened discussions between list members and the Lucy Maud Montgomery Institute (LMMI) to see if the institute could take over the list. By the middle of February, the new list was up and running on behalf of the LMMI at UPEI.[5] The pioneer phase of the list as a small dynamic group of individuals ended as the list moved into an official home.

By March 1995, Kind_Spirits had become a village rapidly growing beyond the 100 member mark. This village phase was characterized, like a village getting its first church or schoolhouse, by its own charter (a FAQ or Frequently Asked Questions file), a growing community identity as Kindred Spirits, status within a governmental organization, and a sufficiently large population to facilitate different discussion threads. The official Kind_Spirits web page FAQ was started in February by Louise, Jeff & Morten Aasnes (Louise says that Mike Edmonds posted the first version), to document all the information that they had collected about the list and Montgomery on the Internet and elsewhere. The information from these pages formed the basis for the *official* information disseminated in the LMMI and Government of PEI web pages. By July 1995, Jeff gave up his participation in running the list to Anna, who had finished her apprenticeship as a list moderator (Coffins & Berge 1).

In the summer of 1995, the Kind_Spirits community had grown into a town of sorts. This was not unduly fast, as Internet use was doubling every few months at this time. As new list members made Kind_Spirits@upei.ca their virtual, and in some cases spiritual, home, they took ownership over the direction of the list. Much of the focus and tone of the list was moving away from the original intention of its pioneers. Whereas original members were primarily wedded to discussions focusing directly on Montgomery's works and life, interest shifted more heavily to *The Road to Avonlea* TV series and what became known as TANs or tangential discussions of personal issues. Members talked about shows they watched, personal events, triumphs, tragedies, and discussed tea parties and other kindredly activities. Scholarship and literary criticism survived along with these new topics but as a minor secondary thread. There were some fascinating flame wars — aggressive postings attacking comments of others — and obvious cliques or camps had become visible (Fahey & Prevost 73-74). The pioneers now lived at the edge of this flourishing and dynamic "town." Many members neither knew nor cared about the "roots" of the list, and some early members departed. Others, like the authors of this paper, went into retirement, though they are occasionally heard shouting important tidbits of information from the fringes. The structure of the list has stabilized at the point of being a rich and dynamic town and has continued to grow to its present size of over 450 members.

The existence of virtual communities on the Internet that form around a specific theme or text have been documented by Howard Rheingold and Sherry Turkle and countless graduate theses in education, sociology, psychology and anthropology (Rheingold, *The Virtual Community* 38-40; Cummins & Sayers 85; Turkle 10; Bruckman; Reid). These communities can be in the form of e-mail discussion lists, bulletin boards or even polysynchronous interactive communities called MOOs (Turkle 11-22;

Rheingold *The Virtual Community* 144-175; Nolan). Of this latter group, many exist in relation to works of literature. There are virtual simulated worlds based on works by Anne McCaffrey, Tolkien, and Canadian writer William Gibson that have developed sustained communities (Benedikt & Ciskowski 217-227; Kendall 215). There are even rumours of a virtual simulation based on *AGG* which we are presently trying to locate and visit.[6] These virtual simulations are text-based environments that allow people to "build representations of people, places and things — and share them with others" (Nolan; Weiss & Nolan). These tend to be role-playing simulations in which participants attempt to enter into characters and situations. The goal is often to construct a meaningful social and virtual environment that reflects or reconstructs a literary environment and then communicate in real time as if you were a character in a living novel.

Another version of the virtual community is a socially constructed community of like-minded individuals such as The Well, one of the oldest on-line communities out of San Francisco (Rheingold, *The Virtual Community* 1). These forums use chats, e-mail lists and bulletin boards to communicate. The key elements that characterize these communities are that they are run by consensus, and people interact in personal and social ways that develop over time as particular habits, character traits and experiences are shared. They exhibit a strong desire for "real" interaction, and they exhibit the trait of rallying together in a time of need (Rheingold, *The Virtual Community* 36-37). The interactions of Kind_Spirits' members contain elements of both role-playing and social communities, primarily doing so through letter writing and journalizing, modes of communication that were among Montgomery's favourites. The following quotation is an example of how members weave their personal experience into LMM's journals and fiction in the creation of a synthesis:[7]

> Dear Kindreds, and especially Stephanie,
>
> When I read of the loss of your Catty, I immediately thought of this poem which LMM wrote in memory of Frede's cat, Maggie. It is especially appropriate I think, as Maggie was 17 years old too, but really, as Ruth said, it doesn't matter what kind of pet it is, the love we feel for them makes them, and they for us makes them all special. I hope you will find some comfort in LMM's words, dear "Fi"; although we don't write very often, I will always remember you being one of the first kindreds to welcome me to the list.
>
> I must thank Zoie for so promptly coming up with this poem for me. Pack rat that I am, I can't believe I didn't hang on it. Daughters are SO helpful, aren't they?
>
> Mary Evelyn
>
> >From The Watchman and Other Poems
>
> IN MEMORY OF "MAGGIE"

A pussy-cat who was the household pet for seventeen years...

Date: Sun, 7 Dec 1997 02:43:46 -0400

From: mary-ev@netcom.ca. (Smith, "KS: In Memory")[8]

In contrast to LMM's writings and correspondences, the letters are electronic and the journals are collaborative, forming one expanding narrative construct. Text-based communication may seem a poor cousin, and limited amid the graphic rich nature of the Internet, but as Anne herself remarks, "when you are poor — there are so many more things you can imagine about" (Montgomery, *AGG* 252).

As the list has grown in membership and volume, it has grown in the scope of the topics considered. From the pioneer scholarly focus on Montgomery and her writings, Kind_Spirits has grown to include TAN messages that can be seen as expressions of the "Island" way of life that Montgomery wrote about. The tangential topics, as much as any other single factor, are what reveals the complex community of Kind_Spirits. Kind_Spirits is full of personal events, triumphs and tragedies of the lives of list members. Members even debate TANs:

From: valancy1@flash.net

Subject: Re: KS: Tan: List reminiscing

Date: Sun, 5 Apr 1998

>How often I am the practical one, and yes, the spoilsport. But, my opinion is that so very many TANs are hurting the list. Far be it from my right to "notify" others of this, but I was just reading and looking for posts about LMM's writing, proper. Yes, many of the TANs are very LMMy, but then many are not. I don't have time for so many posts. I wonder how many of you are feeling a time crunch.

That is why we use the TAN option. So YOU scholarly people don't have to read them. The TANs have made this list what it is. PERIOD.

I'm sorry to be bristly, and it is NOT because the comment came from my tan. But that is WHY we use it. I can't see Anne herself discussing Tennyson to the exclusion of everything else. The reason we became and ARE kindreds is because we can share lots of commonalities.

So all you folks that only like the scholarly and aren't here to make friends, just delete our friendly tanny posts. And the only "crunch" you'll have is pressing the delete key. (valancy1)

But introductions, "delurkings,"[8] birthdays and personal discoveries figure highly, as do postings of events in Montgomery related places, and non-list happenings such as Wilda Clark and the Leaskdale Manse restoration, Montgomery Christmas and the Crawford's cookbook from Kathy Gastle

in Norval, and most recently with the appearance of Jack Hutton on the list, regular news from the Bala Museum.

The list has grown beyond its own boundaries into real life and web pages (See Appendix A). Dozens of home pages exist around the world. So many that Tansy Patch has had to index them, and Meghan has set up a webring to link them all together. While some, like Yuka's LMM in Ontario page, focus on places Montgomery lived in and visited, and Tom is building his dictionary of *AGG* characters, others allow us to visit into the lives, images, and diverse interests of Kind_Spirits members. It is even possible to join Kindred Land, a village of web pages with specific neighbourhoods for pages on Montgomery, the Kind_Spirits list, and Avonlea.

Kind_Spirits is an on-line work-in-progress that continually echoes and interweaves the writings of Montgomery and elements of her life into the ongoing drama of this community. It is both inseparable from the virtual island on which it has grown, and an intricately woven extension of the writings and life of Montgomery; "a multiplicity of voices ... all clamoring at once, frequently saying things whose meanings are tantalizingly familiar but which have subtly changed" (Stone 82). A possible motto for the Kind_Spirits community might be, "Let you and I have a story club all our own and write stories for practice" as this is a place where narrative, self, and community are constructed and shared (Montgomery, *AGG* 227). The few hundred Montgomery enthusiasts from around the world who discuss her published works, writing and life amid the lively and diverse interactions common to any community, call themselves Kindreds because they see themselves as part of Montgomery's world. They construct consistent characters (Rheingold, "Topic 105"), adopt names that reflect Montgomery's characters, such as "Becky of Rainbow Cottage," "Diane of 48 acres," "Ginny of The Buckeye State," "Melanie on the Red Road," and dress up web pages with pictures of themselves in postcard-like situations. They identify with Anne's notion that "Kindred spirits are not so scarce as I used to think. It's splendid to find out there are so many of them in the world" (Montgomery, *AGG* 174). They take up many of the issues that concerned Montgomery and look back with nostalgia to the world she created.

Like Montgomery, list members draw from the island experience and past literature's to construct a communal space for the "race that knows Joseph" (Montgomery, *AHD* 38). This is particularly important in light of the fact that much of Montgomery's writing took place somewhere else (Leaskdale, Ontario and Norval, Ontario). And the PEI that she created existed as a virtual representation in her own mind, a text-based narrative construct, of the community she had lived in. Kind_Spirits members continue in this vein to relocalize Montgomery's world of PEI within their own Cyberspace construct, much to the consternation of some who resent this appropriation of their beloved LMM by the rest of the world.

The Kind_Spirits list itself has functioned as an ongoing and complex dialogue, a communal literary adventure in which writers come and go, images, references and debates take form and are resolved or forgotten, only to reappear months later. Within the list can be identified all the elements of life that can be found in Montgomery's novels and in her journals, with particular emphasis on the imaginative creation of self and context that is so prominent in *Anne of Green Gables* (Rubio, "Satire, Realism & Imagination" 33). Issues of gender, race, and power can be seen amid discussions of commercialism, community and traditional lifestyles "embracing contradiction" evident in Montgomery's own work (Robinson, "Pruned Down" 35). While much of the list is taken up with "sentimental" topics like the birth and death of cats and other important events in Kind_Spirits' lives, it is perhaps in the depiction of these apparent trivialities that the list members reflect on and embody Montgomery's spirit:

> Who are you, anyway? I'm Kate Lane. I go to St. Louis University because I have to ... I work at a very small movie theatre and have just ended a scandalous affair involving one of my foolish co-workers ... I want to live on Prince Edward Island because I read too many L.M. Montgomery books growing up (and still read them, dammit!). I can make a very interesting noise, but I cannot describe it. Some say it sounds like a satanic squirrel, but I don't know. I love a man who's last name is Mroczkowski. Go figure. I look like no one in particular and cannot describe myself in detail. I am eighteen. I wish I were in Ireland right now on this very green hill reading a good book. (That's what I was doing when I was there, once.) ... I like the name Milo. I'm pretty random. Tell me about you,
>
> Kate Lane St. Louis (Kind_Spirits@upei.ca). (Lane, "Who Are You...")

A quote from one of Montgomery's letters would not be out of place on this list in 1998, "How dreadful it would be not to love a cat! How much one would miss out of life" (Bolger & Epperly 164).

In her writing, Montgomery showed not only the path of skilful resistance through compromise within a patriarchal system, but how this political act served to build safe spaces for the personal and social experiences that found their way into her writing. Accordingly, the Kind_Spirits list is a "how to" guide on keeping communication playful and personal at a time when so much that we read and see is mediated by corporations and professional broadcasters.

It is important to explicitly identify the fact that Kind_Spirits is, unlike LMM's own writings, a forum for both men and women to discuss LMM. However, LMM's strong female voice seems to carve a space for women's voices, and men tend to inherit Matthew's supportive role, contributing when necessary, and remaining quiet otherwise. This is uncharacteristic of many

"open" electronic forums for women, "Too often, when women try to create spaces to define ourselves, we are drowned out by the voices of men who cannot sit quietly and listen, but need to bring themselves into the discussion" (Camp 115). This is something that Kind_Spirits can perhaps take pride in; "Even the most indomitable woman needs a port of call" (Camp 115).

One particular event illustrates both the diversity and solidarity of the list members. A member "Christy" posted to the list about an Anti-LMM page that she found. The following excerpt from the page brought many responses to the list:

> To begin with, her heroines tend to be strong-willed, independent, young women who do not need a man too much... As to the character of the woman herself, she seems to have had a rebellious attitude to the role of women in her day. ...and perhaps felt compelled by this need to keep up a good image on the outside, while inside she was resisting the order that God has set up in His word. *L.M. Montgomery had a real talent for writing, making her books very powerful tools for her father the devil* [emphasis added].
>
> Her writing is certainly not pure, lovely, and of good report. These books will soil children's minds. They make suggestions that are contrary to Scripture in promoting Humanism and casting devilish activity as good. (http://www.balaams-ass.com/journal/homemake/lmmont.htm)

Many flocked to see this Christian Right rant. While all were offended by the intolerance, others were also embarrassed at the radical attack on their beloved Montgomery and Anne that cited their own Christian beliefs as justification. One member's thoughtful and passionate response is particularly worth noting:

> KS: Christianity
>
> I don't think LMM books are specifically about Christianity. They are about faith, and unconditional love. There is a certain feeling of spirituality that one can find in them. Isn't it ironic that one of the world's most wonderful and pure things: religion, can cause so much war and pain? People like those who formed that anti-LMM page are religious fanatics. Religion in the right dose can work wonders, but the way THEY use it causes sadness and discomfort. It's sad there are people so obsessive.
>
> Kindredly Yours,
>
> Dryad (KKville@aol.com). (Dryad, "KS: Christianity")

These Kindred Spirits have learned from Montgomery's example, found their own voice and carved out a safe space together amid fragmented social experiences and the high-tech commercialism of the Internet. Marilla's own words describe this incongruous mixture of tradition and technology of

these on-line Kindred Spirits "... but it weren't no wonder, for an odder, unexpecteder witch of a child there never was in the world, that's what" (Montgomery, *AGG* 268).

Kind_Spirits is itself a literature of an island, a virtual island, in which members share many characteristics of physical island dwellers. The e-mail list is an island of shared belief, choice, and experience, created by and for members in their own image. And it reflects what they imagine living in Montgomery's fictional world would be like: "I've always heard that Prince Edward Island was the prettiest place in the world, and I used to imagine I was living there, but I never expected I really would" (Montgomery, *AGG* 21). List member's language is a particular combination of informal chat, technical discourse, and phrases from Victorian, biblical, and east coast sources that develops in the particular isolation of on-line discourse. They love the list and the expression it affords them no matter who they are or where they are in the world; Kind_Spirits allows them to share in Montgomery's fictional world of PEI.

As Montgomery wrote about a PEI that was rapidly changing under the pressure of the twentieth century, she actually wrote much of it from Leaskdale and Norval in Ontario. There she wrote of a world that David Weale describes in the *Island Magazine* (3) as "a traditional folk society," with an inherited integrity and character, and it provided in its own way for the needs of its inhabitants. There was much about it to extol, and much to criticize. Anne may have sometimes lamented that her island left "no scope for imagination"; however, it served her well. Kind_Spirits members are working on the edge of the twenty-first century where communication is instant and narrative can be communal. And they are writing in a communal place that exists only in the collective consciousness of Cyberspace about the shared experiences as self described members of this "race that knows Joseph." They look back to yesterday's created fiction with tomorrow's technology.

This is a community of conflict and commerce, support, gossip, events and tangents, and even the odd academic query. Communication consists of updated versions of topics that can be found in Montgomery's letters and journals. Always alive and ever-changing. To quote Anne, "You don't know what's going to happen through the day, and there's so much scope for imagination" (Montgomery *AGG* 40). And though people come and go, the list is most often a place that evokes in new members an immediate sense that they have come home to a place of like-minded people that they never thought they would find:

> But there was a surprise for me around the bend in the road. A few months after joining the Kindred Spirits E-Mail list on the Internet, I received a letter from a young girl ... Right away, I sensed there was something special about this girl ...

> Then we discovered chatting over the computer, and we really spent a lot of time together, becoming closer every day. One night, I made a thoughtless mistake, and I hurt her feelings excruciatingly. It was then, that it was brought home to me, just how dear Zoie had become. It reminded me of when Anne broke her ankle, and Marilla came to realize how much Anne meant to her.
>
> Zoie and I are together every day, via the internet ... I am so proud to have a daughter at last, who is everything and more I ever dreamed she would be, my own beloved heart-daughter, Zoie.
>
> Mary Evelyn Smyth. (Smith, "KS: In memory" 5)

Can a community be constructed? Is an e-mail list an island? What justifies describing these thousands of e-mail messages as a village or a town? Probably the best answer is to look at the people who invest so much of themselves in the day-to-day goings on in the list. The very public friendship of perennial Kind_Spirits mother figure and her "heart-daughter" Zoie, which reminds many of the relationship of Marilla and Anne, is a wonderful illustration of how the list helps form the community spirit. Mary Evelyn Smith has herself met other 50 Kind_Spirits members in real life. And the drive for members of electronic and Cyberspace communities to meet "in real life" has been well document by Howard Rheingold (Rheingold, *The Virtual Community*). The Kind_Spirits community has many of the strengths and weaknesses Montgomery wrote about: touching moments of support and trying events of conflict.

In one sense, nothing is more intentional and constructed as this global community. As Elizabeth Epperly noted, in an address to the Montgomery Clan, "The Montgomery readership clan now has millions of members" (Epperly 14). With few physical links, they have only their own voices with which to forge a communal sense of identity and community in Cyberspace. But the literary expression of this collective is more rich and diverse than could ever arise from a single pen or keyboard. The community spans the globe, and members are all looking for "A bosom friend — an intimate friend, you know — a really kindred spirit to whom I can confide my inmost soul" (Montgomery, *AGG* 65).

Here is the current list of subscribers to Kind_Spirits as of June, 1998 (From: listproc@upei.ca), showing the truly global nature of the members.

Canada - 42	China - 1
Germany -2	Denmark -2
England 11	Finland -2
France - 1	Holland -1
Hungary - 1	Italy - 2
Japan - 6	Korea - 3
New Zealand - 3	Norway -2
Spain - 2	Sweden - 5

Switzerland - 1	USA - 28
NET[9] - 75	ORG - 8
COM - 173	EDU- 91

As Laura Robinson notes, "Montgomery shows individuals who successfully manage to achieve a level of community acceptance and individual freedom; however, she clearly suggests that clan and community are constructs" (Robinson, "A Born Canadian" 1). The community "feeling" Montgomery constructed from her experiences and memories of life in PEI is what energizes this group of Kindred Spirits. Like Anne, they desire nothing more than to have a home. They also strive to be part of a community. Like Anne's first forays into island life, tentative, fragile and full of social *faux pas*, many members tentatively "delurk," join in the conversations, and eventually gain prominence among Kindred Spirits.

While our thesis may be novel, we think that all you need is a little exposure to the list and its wonderful folk, and you will see that Kind_Spirits is as Marilla describes Anne, "hard to understand in some respects. But I believe she'll turn out all right yet. And there's one thing certain, no house will ever be dull that she's in" (Montgomery, *AGG* 116). As Anne followed Browning's Pippa, the community of the Kind_Spirits list makes the world a more rich and dynamic place; Anne's on-line, and all's well with the world.

Postscript

I would like to conclude this paper with an announcement. As of June 1998 there is now a new list called LMM hosted at the Ontario Institute for Studies in Education of the University of Toronto (More information is available at http://noisey.oise.utoronto.ca/lmm/list.html). This new list is entirely focused on Montgomery scholarship sponsored by the Osborne Collections of Early Children's Books of the Toronto Public Library. This list is moderated by Yuka Kajihara and Jason Nolan, all messages are screened by the list moderators and only topics directly related to Montgomery scholarship are forwarded to members. We all hope that this forum will integrate well with the myriad of paths that Kindred Spirits have found on the Internet.

Appendix A

The following are the URLs for popular Kindred sites:

LMM in Ontario*	noisey.oise.utoronto.ca/lmm
The AGG Encyclopedia Page	www.sky.net/~tgrel/anne.html
Kindredland	www.geocities.com/Heartland/Estates/6945/
Bala Museum	www.bala.net/museum
LMMI	www.upei.ca/~lmmi
PEI Government pages on LMM	www.gov.pe.ca/lucy/

The Poetry of LM Montgomery	www.geocities.com/Paris/Rue/2633/lucymaud.html
Jenni's Kindred Spirits Quilt	www.geocities.com/Athens/Parthenon/5235
Jenni's Welcome letter to Kindreds	www.geocities.com/Athens/Parthenon/2544/letter.html
Tansy Patch's Kindred Connections	www.primenet.com/~tansy/kindred.html
California Tea Queen	members.wbs.net/hompages/c/a/l/californiateaqueen.html
KS cookbook listing favourite recipes	www.geocities.com/~trgorham/kscookbook/cookbook.html
LM Montgomery: Dreamer of Dreams	w3.on.net/~wilmhoff/ginny/maud.htm
Meghans' Web Ring	http://www.puc.edu/Students/mskelly/ksring.html
Roselawn Lodge	http://www.bala.net/roselawn/
Official LMM in Leaskdale Page	http://www.uxbridge.com/people/maud.html
Mr. Oguma's Road to Avonlea Page*	http://www.asahi-net.or.jp/~FG5M-OGM/index_e.htm

* Bilingual Japanese/English sites

Notes

1 The authors would like to thank all the members of the Kind_Spirits list for their help in putting this paper together, especially Louise Bruck for her stories of the early list and Jenni from Indy (Jennifer E. Chance) for helping us avoid some simple errors.

2 See Benedikt 122-123; Tomas 37; Stone 82; Reid; Rheingold, *The Virtual Community 17*, "Internet Discussion"; Turkle 186; Coffins & Berge 1.

3 The majority of this paper developed as a Cyberspace collaboration between Jeff, Yuka and Jason in the spring of 1998. Initial planning for this paper occurred during face to face meetings in 1996 at the last conference sponsored by the LMMI. The authors met for four 90 minute meetings in a text-based virtual reality environment (MOO) called MOOkti (http://noisey.oise.utoronto.ca:9996). At the end of each meeting transcripts of the meeting were distributed via e-mail where we worked separately until the next meeting.

4

Jeff Lawrence	Louise Bruck	Kate Lane
Tania Kaspszak	Mike Edmonds	Carolyn Duff
Ikuko Asai	Kelly Jane Torrance	Jenny Bischoff
Sanguine Sunflower	Pat Hanby	S. K. Wyckoff
Judith Pfohl	Morten N. Aasnes	Shelly M. Miyasato
Bob Miller	Becky French	Jason Nolan
Loren Heisey	Jill Walker	L.M.M. Institute
Judy Lindeman	Julie Meyer	Yuka Kajihara

5 According to Louise Bruck, the first post to the list at UPEI was Mon, 6 Feb 1995 11:04:43 -0400 (AST) From: "David L. Cairns" **<cairns@atlas.cs.upei.ca>

6 Just as we were sending this paper off in the mail, we finally discovered Green Gables

on the MOO. It is a wonderful quiet place full of friendly people. And in order to keep the mood and spirit of Green Gables, they asked that the participants' names not be given, nor the address. But if you happen across it, you will be welcomed cordially.

7 All references from the Kind_Spirits list are messages that are archived on a server at UPEI. and can be accessed by list members by sending commands (such as help) to listproc@upei.ca.

8 Delurking is a Cyberspace act by which a member of a virtual community ceases to be just an observer and finally identifies herself and starts actively participating in the discourse of the community (Fahey & Prevost, 1994).

9 The Internet designations .NET, .ORG, .COM and .EDU do not indicate a specific country of origin.

Works Cited

Benedikt, C., and Dave Ciskowski. *Muds: Exploring Virtual Worlds on the Internet*. New York: Macmillan, 1995.

Benedikt, Michael. "Introduction." *Cyberspace: First Steps*. Ed. M. Benedikt. Cambridge MA: MIT P, 1991.

Bolger, Francis W.P., and Elizabeth Epperly. *My Dear Mr. M.: Letters to G.B. MacMillan from L.M. Montgomery*. Toronto: Oxford UP, 1992.

Bruck, Louise. "Dear Kindred Spirits." *Kindred Spirits*, Summer 1994.

Bruckman, A. "MOOSE-crossing." http://www.cc.gatech.edu/fac/Amy.Bruckman/thesis/index.html. Diss., 1997.

Camp, L. J. "We are Geeks, and We Are Not Guys: The Systers Mailing List." *wired_women: Gender and New Realities in Cyberspace*. Eds. Lynn Cherny and Elizabeth Reba Weise. Seattle, Washington: Seal, 1996.

Coffins & Berge. "Moderating On-line Electronic Discussion Groups." Paper presented at the American Educational Research Association Conference, Chicago, IL. March 24-28, 1997.

Cummins, J. & Sayers, D. *Brave New Schools: Challenging Cultural Illiteracy through Global Learning Networks*. Toronto: OISE P, 1995.

Dryad. "KS: Christianity." Kind_Spirits@upei.ca, 1998.

Epperly, Elizabeth. "L.M. Montgomery Captures the Clan." *Kindred Spirits*, Autumn 1995.

Fahey, T., and R. Prevost. *net.speak the internet dictionary*. Indianapolis, IN: Hayden Books, 1994.

Harasim, Linda M., Starr Roxanne Hiltz, T. Teles, and Murray Turoff. *Learning Networks: A Field Guide to Teaching and Learning On-line*. Cambridge, MA.: MIT P, 1995.

Kendall, Lori. "MUDder? I hardly know 'Er! Adventures of a Femminist MUDder." *wired_women: Gender and New Realities in Cyberspace*. Eds. Cherny, Lynn and Elizabeth Reba Weise. Seattle, WA: Seal, 1996.

Liu, C., J. Peek, R. Jones, B. Buus, and N. Nye. *Managing Internet Information Resources*. Sebastopol, CA: O'Reilly, 1994.

Lane, Kate. "Who are you, anyway?" Kind_Spirits@upei.ca, 1994.

Montgomery, L.M. Boston: Page, 1908. *Anne of Green Gables*. Toronto: McClelland, 1992.

Montgomery, L.M. 1922. *Anne's House of Dreams*. Toronto: McClelland, 1983.

Nolan, Jason. Educators in MOOkti: A Polysynchronous Collaborative Virtual Learning Environment. http://noisey.oise.utoronto.ca/jason/mookti-res.html, 1998.

Reid, E. "Electropolis: Communications and Community on Internet Relay Chat." Electroncially distributed honours thesis for the Department of History, University of Melbourne. http://www.oise.on.ca/~jnolan/muds/about_muds/et, 1991.

Rheingold, Howard. *The Virtual Community: Homesteading on the Electronic Frontier.* Reading, MA: HarperPerennial, 1994.
——. Internet Discussion. "Topic 105: Virtual community characteristics Message: 2 of 2<Communities.105.2> By: Howard Rheingold (howard) 10/31/97 8:48:52 PM" http://www.minds.com, 1997.
Robinson, Laura. "Pruned Down and Branched Out: Embracing Contradiction in *Anne of Green Gables.*" *Children's Voices in Atlantic Literature and Culture: Essays on Childhood.* Ed. Hilary Thompson. Guelph, ON: Canadian Children's P, 1995. 35-43.
——. "A Born Canadian: Community and the Individual in *Anne of Green Gables* and *A Tangled Web.*" Paper presented at L.M. Montgomery and Canadian Culture: An International Conference, 1996.
Rubio, Mary. "Satire, Realism & Imagination in Anne of Green Gables." *CCL: Canadian Children's Literature/Littérature canadienne pour la jeunesse* 1:3 (1975): 27-36.
——, and Elizabeth Waterston, eds. *The Selected Journals of L.M. Montgomery: Volume I: 1889-1910.* Toronto: Oxford UP, 1985.
——, and E. Waterston. *The Selected Journals of L.M. Montgomery: Volume II: 1910-1921.* Toronto: Oxford UP, 1987.
——, and E. Waterston. *The Selected Journals of L.M. Montgomery: Volume III: 1921-1929.* Toronto: Oxford UP, 1992.
Smith, M.E. "Kindred Spirits E-mail List." *Road to Lucy Maud Montgomery* 2 (1996).
——. "My Heart-Daughter Zoie." *The Road to Lucy Maud Montgomery* 5 (Dec. 1997).
Stone, A.R. "Will the Real Body Please Stand Up?: Boundary Stories about Virtual Cultures." *Cyberspace: First Steps.* Ed. M. Benedikt. Cambridge MA: MIT P, 1991.
Tomas, D. "Old Rituals for New Space: Rites de Passage and William Gibson's Cultural Model of Cyberspace." *Cyberspace: First Steps.* Ed. M. Benedikt. Cambridge MA: MIT P, 1991.
Turkle, Sherry. *Life on the Screen: Identity in the Age of the Internet.* New York: Simon & Schuster, 1995.
valancy1@flash.net. "Subject: Re: KS: Tan: List reminiscing." Kind_Spirits@upei.ca, 1998.
Weale, David. "No Scope for Imagination: Another Side of Anne of Green Gables." *Island Magazine* 20 (1986).
Weiss, J., & Nolan, J. "Realizing Virtual Research." Paper presented at Reflecting Social Life: Analysis and Interpretation in Qualitative Research, OISE/University of Toronto, 1998.

D. Jason Nolan *is a PhD candidate in education and a faculty member in the Division of the Environment at the University of Toronto. His research interests include designing and researching narrative-based virtual learning communities and learning in non-school settings. His reviews have appeared in* ***Canadian Children's Literature.***
Jeff Lawrence *is the co-founder of the Kindred Spirits email discussion list and an early proponent of LMM's presence on the Internet. He is a doctoral candidate with the M.E. Müller Institute for Biomechanics in Bern, Switzerland.*
Yuka Kajihara *has written numerous articles on LMM in the Japanese language press in Canada and in Japan, and writes a monthly column on LMM in a Japanese journal of translation. She is "Osborne Collection Assistant" at The Osborne Collection of Early Children's Books, Toronto Public Library, and co-founded, with Jason, a scholarly electronic forum on LMM, viewable at http://noisey.oise.utoronto.ca/lmm/list.html.*

Le problème du corpus de textes littéraires en classe de langue première. Examen des idées de "littérature" et de "littérature d'enfance et de jeunesse"

• *Jean-François Boutin* •

Summary: *This is the first of a three part-article on the integration of children's literature in what French critics call "literary institution", a concept that can be interpreted as an equivalent to our "contemporary canon". The author examines here the ambiguities and contradictions of canonical or current definitions of "literature" and "children's literature" in the academic milieu. In the forthcoming second and third parts, he will analyze how writers and publishers view the literary dimension of their production.*

Résumé: *Le présent article constitue le premier d'une série de trois, qui porte sur l'intégration de la littérature de jeunesse dans l'institution littéraire. L'auteur analyse d'abord les contradictions et les ambivalences des définitions que les spécialistes ont données aux concepts de "littérature" et de "littérature de jeunesse". Dans les deuxième et troisième volets de l'enquête, il sera question de la "littérarité" de la production contemporaine pour la jeunesse telle que la perçoivent les auteurs et les éditeurs.*

> "Avons-nous cru qu'il suffisait à un enfant de jouir des mots pour maîtriser les livres?"
>
> (Daniel Pennac, *Comme un roman*, 1992, p. 51)

Introduction générale

Classe de langue première et littérature ... Un duo qui a traversé les époques (Melançon *et al.*, 1988) et qui a été, et est toujours, l'objet d'une remise en question de la part des divers agents qui gravitent de près ou de loin dans les deux champs scolaire et littéraire ... En ce qui concerne la

scolarisation en langue maternelle française, la "didactique de la littérature", ou "didactique de la lecture littéraire" (Vandendorpe, 1992, p. 4), en tant que "domaine autonome" (Legros, 1992, p. 2) d'une discipline-mère — "DFL1" ("Didactique du français langue première"[1], Simard, 1997a) — n'est évidemment pas insensible à ces questionnements. Les didacticiennes et didacticiens de la littérature sont préoccupés par l'enseignement/apprentissage de la littérature au sein de la classe de français et cherchent à consolider ses assises théoriques et ses pratiques.

L'un des grands écueils sur lequel se heurtent depuis de nombreuses années les spécialistes de la didactique de la littérature demeure la question essentielle du "corpus de textes littéraires à aborder en classe de langue première" (Legros, 1996), du début du cours primaire jusqu'à la fin de la scolarité préuniversitaire (Simard, 1996). En effet, il y a débat actuellement autour de la résolution de ce problème épistémologique[2] et idéologique.

Claude Simard, dans un article paru dans la revue *Québec français* (1996), présente une synthèse des enjeux propres à cette problématique et des principes défendus par les divers acteurs concernés. L'auteur constate que l'idée de corpus littéraire alimente un vif débat, où quatre grandes oppositions s'affrontent. Ce conflit de nature "axiologique"[3] (confrontation de valeurs et de jugements distincts), relève du "clivage social, de l'époque des œuvres, de l'âge des lecteurs et de l'identité nationale" (1996, p. 44).

Ces quatre lieux de discussion se posent sous la forme de dichotomies quant aux textes littéraires à être sélectionnés dans le but de former le corpus de référence. Il s'agit d'abord de l'opposition "littérature savante / littérature populaire", qui confronte des textes issus de la culture populaire à ceux de la culture des élites intellectuelles reconnues et légitimées. Se présente ensuite l'opposition "littérature classique / littérature moderne" où, contre la tendance à favoriser les œuvres contemporaines, se profile un attachement quasi exclusif aux textes consacrés. Une troisième opposition, "littérature générale / littérature de jeunesse", constituera l'objet essentiel de notre étude et sera approfondie dans les pages qui suivent. Enfin, la question de la place à accorder aux diverses littératures du monde dans la didactique de la littérature façonne la dernière opposition relevée : "littérature nationale / littérature étrangère" (Simard, 1996, p. 44-46).

1 Un corpus littéraire pour la classe de langue première: Problématique

Poser le problème de la mise en place d'un corpus de textes littéraires en classe de langue maternelle, c'est d'abord et avant tout se questionner sur la nature des textes que l'on voudra y présenter et qu'on utilisera avec les élèves. Dans ce sens, comme nous considérerons l'ensemble des ordres préscolaire / primaire, secondaire et même postsecondaire, il convient de porter notre regard sur les textes susceptibles de rejoindre et de toucher les élèves qui y évoluent. D'où la nécessité d'examiner la troisième opposition

relevée par Simard et de réfléchir sur les idées de "littérature dite générale" et de "littérature dite d'enfance et de jeunesse" afin, nous le souhaitons, de parvenir à la proposition de principes pouvant guider l'établissement d'un corpus de textes littéraires adapté à la classe de langue première d'aujourd'hui.

Ces livres que l'on voudra faire lire aux élèves devront d'abord contribuer au développement du "plaisir de lire" (Pennac, 1992 ; Gervais, 1996) ou "goût de lire" (Poslaniec, 1990). Mais ils auront aussi et surtout pour mission de participer à la "formation d'une culture littéraire" tangible chez les élèves. De sorte qu'il faudra "réactiver au cœur de la réflexion la question des savoirs, un peu trop vite évacuée, voici quelques années, au nom des pratiques" (Legros, 1996, p. 10).

À une première mais insdispensable rencontre des textes du répertoire littéraire doit se fondre, comme le soutient Georges Legros, "la construction de savoirs organisés". Or, cela ne pourra être réalisé qu'à la condition que l'on soumette aux élèves des textes littéraires qui répondent à leurs différents besoins et attentes, soit, mais en même temps qui les amènent à s'ouvrir à l'intelligence des œuvres, c'est-à-dire "adopter divers filtres de lecture qui permettent de faire du sens avec le plus d'éléments possibles d'un texte donné, en jouant sur la plus grande variété possible de registres textuels" (Vandendorpe, 1992, p. 4).

La question de la constitution d'un corpus littéraire servant l'esprit et l'imaginaire de l'élève concerne l'ensemble de la discipline *DFL1*:

> D'une façon plus large, c'est toute la discipline qui se trouve fragilisée, scientifiquement, institutionnellement, pédagogiquement même, si elle ne se fonde plus sur des savoirs structurés : comment en choisir les contenus, y organiser une progression, y évaluer les apprentissages? (Legros, 1996, p.16)

En résumé, se pose à la didactique de la littérature le défi de voir comment on peut établir un corpus de textes littéraires qui permettrait à l'élève d'éprouver du plaisir à lire — et à écrire — de la littérature, tout en l'aidant à se forger une culture littéraire solide. Mais où donc trouver les œuvres, les textes, le matériau littéraire indispensable à la création de ce fameux corpus? En littérature dite générale? En littérature dite d'enfance et de jeunesse?

1.1 Quelle littérature enseigner?

La question du corpus littéraire en classe de langue première présuppose de réfléchir sur les possibles réponses à une question plus fondamentale: "Quelle(s) littérature(s) enseigner? Singulier ou pluriel? (Delronche, 1996, p. 2). Autrement dit, est-il ou non justifié de distinguer la littérature dite

générale de la littérature dite d'enfance et de jeunesse afin d'établir un corpus de textes littéraires pour la classe de langue première?

Quelle(s) littérature(s) enseigner? La littérature dite d'enfance et de jeunesse **puis** la littérature dite générale? La littérature d'enfance et de jeunesse **et** la littérature générale? La littérature d'enfance et de jeunesse **ou** la littérature? La littérature, "un point c'est tout", pour rappeler la fameuse formule de Roland Barthes?

La manière de répondre à ces questions risque d'avoir des conséquences importantes sur la formation de l'élève. L'un ou l'autre des choix didactiques qu'elles sous-tendent sont à la fois d'ordre axiologique — décisions influencées par les valeurs en jeu — et d'ordre épistémologique — décisions prises en rapport avec la production des savoirs promulgués —.

Le fait d'opter pour tel ou tel corpus représente en effet une adhésion à une "représentation" spécifique de la littérature. Cette adhésion oriente la réalisation d'actions pédagogiques qui, directement ou indirectement, influenceront le jeune qui s'initie à l'univers littéraire (Goldenstein, 1990). Initiation qui s'affinera au fil des rencontres littéraires ... ou qui découragera peut-être à jamais l'élève de la littérature.

Comme on le voit, le problème de notre recherche concerne les grandes orientations de la didactique de la littérature en classe de langue première, aussi bien sur le plan des contenus d'enseignement, des pratiques littéraires que des approches pédagogiques ou des modèles théoriques:

> La question du choix des textes qu'il convient d'enseigner à l'école [...] n'est devenue problématique que vers la fin des années 60. Jusque-là prévalait une relative unité du corpus textuel de référence : la culture enseignée était principalement littéraire et classique et la pédagogie reposait sur l'imprégnation et l'imitation des modèles [...] Les années 60 ont vu se développer à la fois la diversification des références et des méthodes [...] l'émergence d'une pédagogie de la communication et de l'expression et la rupture du consensus à l'endroit des textes à enseigner [...] Le résultat de cette évolution est qu'on se demande s'il existe encore aujourd'hui un corpus pour l'enseignement de la littérature en classe de français. (Dufays, 1996, p. 5)

Soulignons, entre autres, que notre recherche porte sur tous les âges de la scolarité, comme le souhaite Massart:

> Les discours sur l'enseignement de la littérature sont généralement centrés sur les seuls élèves de l'enseignement secondaire supérieur. Ne conviendrait-il pas d'élargir le champ de cet enseignement aux élèves du premier degré et du primaire? (Massart, 1996, p. 43)

Ainsi, au préscolaire/primaire, faut-il se confiner aux seuls textes issus de la littérature d'enfance et de jeunesse ou devons-nous au contraire ouvrir le cadre de référence du corpus à l'ensemble du répertoire des textes littéraires, qu'ils proviennent de l'édition pour l'enfance et la jeunesse ou de l'édition générale? À l'école secondaire, pourrait-on et devrait-on y aborder les albums? Somme toute, "quelle littérature enseigner à l'école? La question peut surprendre, ne serait-ce que parce qu'elle présuppose l'évidence de l'objet littéraire" (Jouve, 1996, p. 11). En effet, établir un modèle de corpus littéraire pour la classe de langue première soulève d'abord l'épineuse question de la définition de la littérature.

1.2 Les espaces littéraires en jeu

Le problème du corpus littéraire en didactique de la littérature demande de procéder au préalable à l'analyse des idées de "littérature" et de "littérature d'enfance et de jeunesse". L'entreprise demeure ardue car, comme le note Danielle Thaler: "s'interroger sur la nature de la littérature de jeunesse, si littérature il y a, c'est un peu partir à la recherche de l'Atlantide, de l'introuvable. Chacun s'y taille un domaine aux frontières fragiles, empiétant sur l'empire des autres" (1996, p. 36).

Précisons immédiatement que nous considérerons, pour des raisons qui seront expliquées plus loin, les deux idées qui nous intéressent comme des vecteurs d'influence inscrits à l'intérieur d'une "institution" (Dubois, 1978 et 1981) ou d'un "espace social", d'un "champ" (Bourdieu, 1992 et 1994), ainsi qu'en tant que matrices didactiques influençant l'enseignement de la littérature à l'école (Reuter, 1987; Simard, 1989 et 1997b; Bourque, 1989 et 1997; Goldenstein, 1990; Legros, 1992; Roy, 1994).

Faut-il traiter, en classe de langue maternelle, la littérature d'enfance et de jeunesse telle une "littérature vouée aux besoins d'un sujet lecteur spécifique" (Soriano, 1975; Perrot, 1987; Escarpit et Vagné-Lebas, 1988; Madore, 1994; Gervais, 1996; *etc.*), ou, à l'opposé, doit-on éliminer cette distinction et ne voir et soutenir qu'"une seule et unique littérature" (Goldenstein, 1990; Poslaniec, 1992; Roy, 1994; *etc.*)? La différence de perception qui résulte de ce dilemme épistémologique a des implications pédagogiques importantes, notamment quant à la formation des "habitus" littéraires (Bourdieu, 1987, 1992 et 1994) et surtout sur l'activité littéraire individuelle des élèves, c'est-à-dire leurs pratiques de lecture et d'écriture des textes littéraires (Petitjean, 1990) ainsi que leur goût/plaisir de lire (Causse, 1988a; Pennac, 1992; Gervais, 1996; *etc.*).

2 Cadre analytique retenu et démarche suivie

La mise en forme du corpus d'œuvres littéraires pour la classe de langue première appartient à la recherche fondamentale, puisqu'elle suppose une

réflexion sur l'essence même des idées de littérature et de littérature d'enfance et de jeunesse. Pour conduire cette étude, nous utiliserons un outil analytique déterminé et nous procéderons selon des étapes précises.

2.1 Cadre analytique

Notre réflexion épistémologique sur les deux idées à la base de la présente problématique ne peut être validée sans le recours à une grille analytique rigoureuse. Nous référerons surtout à la grille d'analyse de la sociologie de la littérature, et plus précisément à la "théorie du champ littéraire" élaborée par Pierre Bourdieu (1987, 1992 et 1994), que nous relativiserons à l'occasion par celle de l'"institution littéraire" de Jacques Dubois (1978 et 1981). Pourquoi une approche sociologique? Parce que, fondamentalement, il nous importe de saisir la littérature d'un point de vue social afin de mieux comprendre son incarnation en tant qu'"espace de lutte" (Bourdieu, 1994), principalement dans les liens qu'elle entretient avec une institution éminemment sociale: l'école.

Cette grille spécifique nous permettra de prendre un certain recul face à l'approche littéraire proprement dite, fondée sur l'analyse des textes, et face à l'approche didactique, qui fusionne réflexion pédagogique et réflexion littéraire. L'outil fourni par Bourdieu contribue à mettre en perspective et à relativiser les positions et postulats défendus par les différents agents des domaines littéraire et didactique. Pour dire vite, la théorie littéraire nous semble trop près de son objet, la littérature, tandis que la didactique n'y accorde souvent qu'une attention secondaire.

Nous utiliserons plus spécifiquement certains concepts tels que ceux d'"espace", de "champ" et d'"agent". Pour Bourdieu (1994, p. 54-55), la société est composée de différents "espaces sociaux". En tant qu'espace des différences, l'"espace social" devient un "champ", c'est-à-dire un lieu de force où des luttes sont engagées par des "agents" avec des moyens et dans des buts différenciés. Ces "agents" sont des individus nantis d'un certain "capital" (économique, culturel et symbolique) qui usent de leur "habitus" — l'ensemble des goûts, des dispositions et du sens pratique qu'ils possèdent — pour participer aux luttes d'un "champ" donné (1994, p. 20 et 71).

2.2 Les étapes suivies

La réflexion qui nous conduira à la proposition d'un modèle de corpus littéraire pour la classe de langue première se déroulera en trois temps. En premier lieu, nous procéderons à l'examen des divers écrits portant sur la définition des idées de littérature et de littérature d'enfance et de jeunesse. Tel sera le sujet principal du présent article.

Pour ce qui est de la deuxième étape, nous analyserons les propositions recueillies à la suite d'une série d'entrevues effectuée en Europe en

automne 1996 et au Québec au printemps 1997, auprès de 32 agents concernés de près par notre problématique: auteurs pour l'enfance et la jeunesse, didacticiens, éditeurs, spécialistes, *etc.* Nous tenterons de démontrer, dans un second article publié dans *CCL/LCJ*, que ces personnes peuvent être regroupées autour de trois grandes positions épistémologiques et axiologiques. Dans le troisième et dernier article, nous conclurons notre démarche par une synthèse de l'analyse des écrits et des entrevues, afin de dégager un modèle novateur pouvant guider la constitution d'un corpus de textes littéraires en classe de langue première.

3 Littérature et littérature d'enfance et de jeunesse: deux idées ambiguës

Définir des idées comme celles de "littérature" ou de "littérature d'enfance et de jeunesse" suppose a priori une certaine lecture épistémologique des concepts en présence. Entre autres parce que "cette notion d'œuvre littéraire va sans doute transformer l'étude de la littérature de jeunesse chez les nouveaux chercheurs" (Chouinard, 1996a, p. 86). Vrai, car se demander quelle(s) littérature(s) enseigner à l'école, c'est se demander fondamentalement ce qu'est la littérature ... C'est se demander avec Jean-Louis Dufays (1996, p. 41) "où commence et où finit la littérature". Mais c'est bien sûr se demander aussi ce qu'est la littérature d'enfance et de jeunesse.

3.1 Définir l'idée de littérature

Qu'est-ce que la littérature? L'éternelle question ... À vrai dire, le seul point d'unanimité qui a été établi au fil du temps demeure le fait qu'aucune définition de la littérature n'a jamais réussi à faire consensus au sein de la communauté des spécialistes, qu'ils soient critiques, théoriciens, pédagogues, linguistes ou sociologues. Nombre de propositions ont été émises; quantité de thèses, mémoires, essais et articles s'y sont attaqués sans jamais parvenir à une réponse pleinement satisfaisante. Yves Reuter parle même de l'impossibilité d'en arriver à une définition sans susciter de polémique et rappelle la nécessité de "prendre en compte les conditions de cette impossibilité dans la définition même" (1990, p. 14).

Tous ceux et celles qui ont cherché à définir le fait littéraire se sont butés sur l'insaisissable notion de "littérarité". En effet, on avance souvent qu'un texte fait partie ou non de la littérature selon son degré de littérarité. "Est littéraire un texte qui se caractérise par sa littérarité" suggère par exemple Michel Thérien (1997, p. 20).

Que faut-il entendre alors par le terme "littérarité"? Les essais de définition abondent. À tel point qu'on se retrouve aux prises avec une herméneutique inextricable. Cette difficulté ne doit pas nous empêcher de considérer certaines définitions du concept, créé par Jakobson en 1919, tout simplement parce que la littérarité peut contribuer à mieux cerner les fon-

dements de ce qui est perçu comme appartenant à la littérature. Poslaniec (1992, p. 57-58) rappelle que Jakobson considérait la littérarité telle une "chimie" qui transmute un message verbal en œuvre d'art. Chez le célèbre linguiste, cette "chimie" présupposait un recours à la notion de beauté, sorte d'"instinct esthétique" pour percevoir, pour sentir, pour communier littérairement.

Réactivée récemment par les travaux de Bertrand (1991), cette dimension esthétique a été au centre des discussions du colloque "Champ littéraire" de Tours en 1992. À la lumière des communications présentées, on a défini la littérarité en tant que "critère de l'utilisation esthétique du langage" (Citti et Détrie, 1992, p. 8). Comment alors reconnaître dans les textes des marques d'usage de la langue à des fins esthétiques? Simard souligne d'ailleurs que "les critères généralement utilisés nous ramènent [...] à des traits d'ordre formel (autonomie du message, densité verbale, écart par rapport au langage ordinaire, vision métaphorique)" (1996, p. 44).

L'esthétisme se fonderait donc dans un langage donné et génèrerait en conséquence des textes dont la valeur relève de l'*art*. "Littérariser ou, ce qui peut revenir au même, rajouter de la valeur" (Bourque, 1991, p. 33) à un texte donné afin de le métamorphoser en "fait artistique" (Dion, 1991, p. 179). Art d'écrire, art d'agencer des mots pour créer un imaginaire plus ou moins éloigné du réel, plus ou moins métaphorique ... Art surtout familier: "la littérarité [...] semble se définir [...] par la réécriture d'unités linguistiques et/ou textuelles déjà ou non codées comme "littéraires", voire comme clichés" (Aron, 1984, p. 35).

Aux principes esthétiques, on juxtapose de plus en plus fréquemment des critères d'ordre social, inspirés de ceux de Greimas (dans Bertrand, 1991, p. 162), qui soutient que la littérarité serait en fait une connotation socioculturelle variable. Ainsi, la littérarité constituerait "une sanction proférée par les porte-parole de l'institution et qui reconnaît à des écrits une valeur éminente en raison de leur fonction sociale" (Marie Francœur, citée dans Thérien, 1997, p. 26).

Si la notion de littérarité s'avère assez ardue à circsoncrire, cela ne doit pas faire obstacle à la poursuite de l'examen épistémologique de l'idée de littérature. À commencer par les arguments des spécialistes de la littérature ainsi que ceux des didacticiens de la littérature. Dans ce sens, les travaux de Roland Barthes représentent une source indispensable. Le sémiologue français a eu recours non pas à l'idée de littérarité, mais plutôt à celle d'"écriture". Barthes (1972) considère effectivement que le moyen le plus sûr de définir la littérature est de faire appel à l'écriture. Selon lui, la littérature tire sa genèse et évolue en fonction d'une opération spécifique sur le langage "qui est du côté de l'écriture". La littérature se fait donc réalité à partir du moment où il y a écriture, "écriture qui commence là où la parole devient impossible".

L'essence de la littérature demeurerait en conséquence tributaire de toute action dite d'écriture. Mais pas n'importe laquelle écriture! Diaz (1989, p. 8) précise que selon Barthes, la littérature est écriture, mais que toute écriture n'est pas forcément de la littérature. En réalité, la littérature est cette écriture qui joue sur les trois fronts du réel, de l'imaginaire et du textuel. C'est le textuel qui fusionne en doses diverses de fois en fois, de texte en texte, une part du réel avec une part d'imaginaire. L'écriture, bien qu'elle ne soit "qu'une proposition", devient littérature lorsqu'elle se fait "dépositaire d'un sens offert" (Barthes, 1981, p. 276).

À la suite de Barthes, Tzvetan Todorov s'appuie sur ce dernier aspect, le sens offert dans et par un discours, comme pivot à sa réflexion. Il considère d'ailleurs ce critère comme essence de ce qu'il appelle "poétique". Todorov ne parle plus en effet de littérature, préférant le terme de poétique: "de la littérature ou, comme nous dirions plus volontiers, de la poétique" (1967, p. 7). Les deux notions s'intègrent alors dans une synonymie dynamique. "Si une étude de poétique traite d'une œuvre littéraire, cette œuvre n'est, à son tour, rien d'autre qu'un langage dont la poétique se sert pour parler d'elle-même" (Todorov, 1967, p. 8).

Ces analyses de l'idée de littérature nous ramènent sur le terrain de l'esthétisme et des affects, où Vincent Jouve n'hésite pas à s'aventurer. "La littérature, c'est ce qui véhicule tous les savoirs dans une triple dimension culturelle, esthétique et émotionnelle" (1996, p. 14). En réactivant ainsi ces trois dimensions, Jouve ouvre une porte à la théorie des champs élaborée par Pierre Bourdieu, notamment lorsqu'il évoque les processus qui insèrent la littérature dans une action de légitimation culturelle, donc sociale, par le recours à un appareil esthétique défini.

Pour Bourdieu (1992), la littérature constitue un véritable système social, un "espace de jeu" qui s'est progressivement institué selon l'ensemble des relations objectives qu'il sous-tend, les différentes luttes — idéologiques, symboliques, politiques et économiques — dont il est le lieu ainsi que la forme de croyance qu'il engendre. Devient littérature toute œuvre qui implique l'union d'un travail de production symbolique et d'un acte matériel de production — l'écriture et surtout la publication —, tout texte qui est célébré en tant qu'œuvre d'art, en tant qu'objet symbolique auquel on confère une valeur et un sens (1992, p. 237-249). Ainsi, la littérature conçue en tant que "science des œuvres" a pour but la double production d'abord matérielle de l'œuvre, par des artistes — les auteurs —, puis de la valeur de l'œuvre, cette fois-ci par les agents et institutions engagés dans le champ littéraire (1992, p. 316-320).

Bourdieu s'en prend aux axiomes usuels qui fondent la spécificité de la littérature, ceux défendus notamment par les tenants de la sémiologie, de la linguistique et de l'histoire de l'art: gratuité, absence de fonction, primat de la forme sur la fonction, désintérêt (1992, p. 393). Au contraire, à

cette "expérience de l'œuvre en tant qu'essence universelle", à cette "attitude esthétique" qui présuppose un certain désintéressement, un détachement, "une indifférence face à l'existence de l'objet", Bourdieu oppose la nécessité de définir la littérature en passant par une description de "l'émergence progressive de l'ensemble des mécanismes sociaux" qui garantissent la production de "ce fétiche qu'est l'œuvre littéraire" (1992, p. 393-407).

Parce que l'analyse d'essence — l'esthétisme, selon Bourdieu — oublie "les conditions sociales de production et de reproduction des dispositions et des schèmes classificatoires mis en œuvre dans la perception artistique", il faut "refaire l'histoire de l'esthétisme", c'est-à-dire reconnaître "le champ littéraire comme lieu où se produit et se reproduit sans cesse la croyance dans la valeur de l'art et dans le pouvoir de création de valeur de l'artiste" (1992, p. 406-407).

Jacques Dubois adapte la grille de Bourdieu en soutenant que littérature n'est pas un champ autonome dans l'espace social, mais plutôt une "institution". "Une théorie de l'institution littéraire est en voie de formation et elle s'affirme comme complémentaire d'autres modes de l'explication sociologique" (1981, p. 122). Plutôt que de préconiser une rupture avec les principes de la théorie du champ, Dubois se propose d'y inscrire, en tant que matrice de front, le concept d'institution littéraire, c'est-à-dire "la représentation de la littérature comme institution parmi d'autres". L'institution se définit comme un "système d'instances doté d'une légitimité particulière" (Dubois, 1981, p. 122). La littérature, institution participante d'un plus vaste ensemble, pourrait alors être considérée telle cette "trilogie production-diffusion-consommation" qui impliquerait inévitablement une "conscience de l'appareil littéraire", mais qui serait surtout envisagée comme "réseau autonome de relations symboliques et comme lieu des rapports de pouvoir ou de domination entre instances plus ou moins légitimées" (Dubois, 1981, p. 124).

Cette brève incursion dans le territoire de la sociologie de la littérature nous permet de faire le lien avec une autre institution qui nous concerne directement: l'école. Peu importe les visions que l'on adopte en regard de l'idée de littérature, il demeure que celle-ci est effectivement "enseignée" au sein de l'institution scolaire. Comment les spécialistes de l'enseignement littéraire, par exemple les didacticiens de la littérature, la conçoivent-ils à l'école? "Qui légifère en la matière ? Quels éléments, quelles personnes font qu'un texte est reconnu comme littéraire ou non?" (Doumazane , 1981b, p. 67).

Parmi les pédagogues qui ont précisé leur conception de la littérature, Bourque (1989, p. 67) met de l'avant l'idée de "discipline": "Nous appelerons littérature cette discipline ayant pour objet premier le texte, et pour objectif fondamental la discrimination et la valorisation des mécanismes, des opérations qui prévalent à l'élaboration et à la réception du texte

littéraire". Cette définition se situe à la croisée de la pensée de Barthes et de la sociologie de la littérature de Bourdieu, en ce sens qu'elle fait de la littérature une production — l'écriture — légitimée ou non par son inscription dans les enjeux propres aux luttes symboliques qui se déroulent dans le champ littéraire.

La notion d'écriture, si chère à Barthes, a d'ailleurs été réutilisée au début des années 1970 par des pédagogues qui, pour cerner l'idée de littérature, ont opposé langue orale et langue écrite. "C'est cette différence par rapport à la langue parlée et même par rapport à l'écrit de simple reportage qui constitue le discours littéraire" (Benamou, 1971, p. 7). La littérature, selon ce dernier, se définirait par un processus d'"écart / rapprochement" constant avec la langue orale. Cette distance fluctuante devrait, pour que l'écriture puisse s'approcher de plus en plus d'un "absolu" littéraire, être de plus en plus éloignée de la parole orale (1971, p. 7 et 12). Bref, il est question ici "de la littérature définie comme parole s'écartant de la norme" (1971, p. 63).

Plus récemment, Goldenstein a voulu unir la vision langagière de la littérature à l'approche esthétique de Todorov. En effet, le didacticien affirme que la littérature naît de l'opposition classique entre le langage pratique et le langage poétique. Si le langage pratique est d'abord et avant tout au service de la transmission et de la communication des informations, le langage poétique s'exerce plutôt à "opacifier une écriture" dont le lecteur prend conscience au contact de l'œuvre (1990, p. 13). Goldenstein demeure cependant conscient des limites d'une telle conception. Il prévient qu'"il est difficile de proposer une définition cohérente et satisfaisante du phénomène littéraire" (1991, p. 20), et que "le discours littéraire constitue un phénomène hétérogène dont aucune définition ne parvient à rendre compte" (1990, p. 117).

Si la littérature semble difficile à cerner, il vaudrait peut-être mieux "remplacer la question 'Qu'est-ce que la littérature?' par cette autre, plus concrète: 'Comment lisons-nous un texte quand nous le lisons comme littéraire?'" (Goldenstein, 1990, p. 117). Pour répondre à son interrogation, le didacticien fait appel lui aussi à la grille analytique de la sociologie de la littérature. "Il n'existe pas de Littérature hors d'une Histoire qui en conditionne l'émergence et d'un système social qui l'institue, la valorise, la transmet et veille à sa réception conforme" (1991, p. 118).

Des deux principes soulevés par Goldenstein, l'historicité et le système social, c'est le premier que retiennent davantage les spécialistes de la didactique de la littérature tels Reuter, Legros ou Vandendorpe. La littérature peut en effet être définie ainsi selon Reuter: "La littérature est une construction historique [...] cela évite d'affirmer ce qui n'est pas prouvé (l'essence de la littérature) en ouvrant l'espace aux interrogations critiques" (1992, p. 10).

Legros et ses collègues ne peuvent se satisfaire d'une perspective strictement langagière. "Or, un texte, quel qu'il soit, mais surtout s'il est 'littéraire', n'est pas constitué que de langage: il s'inscrit toujours dans un temps, un espace donnés" (Legros *et al.*, 1992, p. 8). Vandendorpe abonde dans ce sens en soutenant que la littérature, en tant qu'objet culturel créé par et destiné aux êtres humains, possède une richesse intarissable et une variété immense de représentations inscrites à la fois dans le temps et l'espace (1992, p. 3).

Reuter, dans ses travaux sur la problématique de l'existence sociale des textes littéraires, a émis lui aussi des doutes quant à la réussite de toute entreprise de définition de la littérature. Il souscrit également à la théorie de Bourdieu en écrivant que "ce qui est socialement reconnu comme littéraire est plutôt de l'ordre de l'esthétique-lettré. Et cette légitimité est accrue en fonction des relations "à l'idéologie propre au champ littéraire" (1995, p. 69).

Les travaux de Bourdieu ont véritablement influencé la pensée de nombreux spécialistes, aussi bien en didactique qu'en littérature proprement dite. En didactique de la littérature, les partisans de la nouvelle conception d'une *lecture littéraire* formulent ainsi leur définition de la littérature, en lien avec la théorie du champ. "La littérature est à la fois une culture à investir, un texte à interpréter et un support de projections psychoaffectives" (Dufays et Gemenne, 1995, p. 74). En tant que culture à investir, la littérature se fait "espace de jeu"; comme texte à interpréter, elle devient *objet symbolique* au sein duquel un lecteur se projette pour y donner une valeur et un sens.

Cette définition a le mérite d'ouvrir la porte à des aspects souvent ignorés dans le passé par les spécialistes de la question, principalement face au rôle des affects et de la cognition dans la constitution de la littérature en tant que représentation abstraite partagée. En somme, "on conçoit [...] la littérature d'une manière plus unifiée, comme une grande aventure commune où auteurs et lecteurs explorent les rapports de l'homme avec lui-même et avec le monde à travers les divers modes de représentation permis par le langage" (Legros, 1996, p. 17).

3.2 Définir l'idée de "littérature d'enfance et de jeunesse"

Si le concept de littérature est constament redéfini, on peut en dire tout autant de la notion de littérature d'enfance et de jeunesse. Nous constatons, au préalable de toute réflexion sur la nature de cette dernière idée, que se pose un problème persistant de terminologie : comment dénomme-t-on cette entité, de quelle littérature parle-t-on au juste ? (Thaler, 1996). Celle-ci est en effet dénommée de diverses façons "littérature enfantine" (Jan, 1984), "littérature de jeunesse" (Poslaniec, 1992), "littérature pour la jeunesse" (Madore, 1994), "littérature jeunesse" (Demers, 1994), "littérature pour

l'enfance et la jeunesse", "littérature d'enfance et de jeunesse" (Escarpit et Vagné-Lebas, 1988; Guérette, 1989).

"Quelques spécialistes estiment qu'il faut clairement distinguer la 'littérature jeunesse' et la 'littérature pour la jeunesse', mais nous ne nous embarrasserons pas de ces différences" (Demers, 1994, p. 22). Contrairement à Dominique Demers, il nous paraît important de considérer ces divergences terminologiques parce que l'appellation choisie reflète une conception sous-jacente. Le choix d'un terme n'est pas gratuit; une certaine ligne de pensée, issue d'un milieu culturel, social et bien sûr idéologique particulier, conduit les spécialistes à opter pour l'une ou l'autre des nombreuses perspectives possibles. Une personne parle de "littérature pour la jeunesse" parce que cette expression correspond le mieux à sa manière de voir cette réalité, telle qu'il la perçoit, qu'il l'analyse et qu'il la défend.

Alors, qu'est-ce que la littérature dite d'enfance et de jeunesse? Notre analyse suivra un ordre chronologique afin de saisir l'évolution des diverses appellations, certes, et bien sûr des définitions qui leur ont été associées tout au long de son histoire récente.

L'académicien français Paul Hazard fut l'un des premiers théoriciens littéraires à se pencher sur le phénomène "littérature enfantine", comme il l'écrivait. Cette "littérature enfantine" était conçue comme une littérature où les textes étaient accompagnés d'une iconographie particulière; cette conjugaison texte / images devait influer à la fois sur l'imaginaire et l'intelligence de l'enfant, devait l'aider à apprendre sans didactisme ni moralisme (1967, p. 66). La littérature enfantine entretiendrait l'imaginaire et l'intellect de l'enfant lecteur, mais aussi son propre "sentiment de l'humanité" (1967, p.183).

Marc Soriano (1975) croyait important d'établir une distinction entre "littérature *de* jeunesse" et "littérature *pour* la jeunesse". Précisant que la préposition "pour" traduit une intention de l'édition pour la jeunesse, Soriano opte plutôt pour le "de", qui désigne "l'ensemble des classes d'âge que traverse un être en formation". Ainsi, la "littérature de jeunesse" devient celle qui comprend à la fois les albums pour les enfants, les livres de l'adolescence, la littérature proposée par les adultes aux jeunes et celle que les enfants s'approprient de leur propre chef (p. 15). En résumé, la littérature de jeunesse se définirait d'après ses publics et comprendrait tous les textes littéraires de l'enfance et de l'adolescence.

Louise Lemieux apporte une nuance qui se rattache d'une certaine façon au concept d'institution littéraire de Dubois. La "littérature de jeunesse" existe car, à l'instar de la littérature dite générale, elle donne lieu à "l'apparition d'organisations et de sociétés qui concentrent leurs efforts [...] au plan international, et dans certains pays, au plan national" (1972, p. 12). Ce qui suppose des "pratiques éditoriales" déterminées en fonction d'un public spécifique, qui n'est pas adulte.

Par ailleurs, la "littérature de jeunesse", comme le soutient Doumazane (1981a, p. 33), mettrait en œuvre un processus de distinction entre le monde de l'enfance et celui des adultes. La "littérature de jeunesse" serait une forme distincte, voire subordonnée à la "grande" littérature, parce que destinée à des lecteurs qui ne sont pas adultes. Plusieurs spécialistes du domaine déplorent cette hiérarchisation "(grande) littérature / littérature de jeunesse" qui sévirait au sein même du champ littéraire. La littérature de jeunesse "est encore considérée comme de la sous-littérature. Elle n'est pas légitimée par l'institution littéraire" (Leclaire-Halté, 1985, p. 2).

Cette conception bipolaire du champ littéraire persiste dans les écrits de nombreux agents qui font référence plus ou moins explicitement, dans les définitions qu'ils formulent, au maintien de deux espaces littéraires distincts. Pour Rolande Causse (1988a, p. 8), la littérature d'enfance et de jeunesse constitue en réalité un espace ludique destiné à des publics précis: tout-petits, enfants, adolescent(e)s, jeunes adultes. C'est par la fréquentation de plus en plus intensive des œuvres de cet espace littéraire que le lecteur pourra parvenir à "la" littérature. Bref, "elle n'est pas considérée comme une 'vraie littérature' à cause de son public" (Madore, 1994, p. 13).

Dominique Demers fait explicitement référence au critère de "public-cible" lorsqu'elle suggère que la "littérature jeunesse" est un champ littéraire défini par l'âge des lecteurs. Celui-ci se subdivise en trois grands groupes: les prélecteurs, les enfants et les adolescents (1994, p. 21-27). Demers va d'ailleurs beaucoup plus loin dans cette direction. Elle prétend que l'âge des lecteurs représente "le seul dénominateur commun à l'ensemble de ces livres" et défie "de définir cette littérature à partir d'un autre critère" (1994, p. 21). Il nous semble pourtant avoir déjà relevé plusieurs de ces indices.

D'autres spécialistes préfèrent s'accommoder de définitions moins théoriques, plus pragmatiques, qui relèvent de l'édition:

> Pour notre part, nous entendons par littérature de jeunesse l'ensemble des titres entrant dans une des trois catégories suivantes: ouvrages publiés en première édition dans une collection pour la jeunesse; ouvrages non destinés exclusivement à l'origine à la jeunesse mais n'étant plus publiés qu'en collection pour la jeunesse; adaptations pour la jeunesse d'œuvres de la littérature classique ou générale (Friot, 1995, p.5)

La littérature d'enfance et de jeunesse serait seulement un ensemble de livres écrits "par des adultes pour des 'étrangers'" (Perrot, 1987, p. 226), un regroupement par classe d'âge des mêmes livres, une sorte de littérature de second ordre qui, paradoxalement, serait la première que l'on offre aux lectrices et lecteurs en devenir, pour les conduire à la littérature consacrée et reconnue par l'institution littéraire.

Il faut "appâter" les enfants au moment où ils découvrent la lecture [...] avec des récits de leur goût et à leur portée. C'est ainsi qu'est né, depuis une petite génération environ, le concept de littérature de jeunesse (Massart, 1996, p. 44).

La littérature d'enfance et de jeunesse se réduirait en quelque sorte à un leurre pour les jeunes... Des textes mis à niveau, gradués, savamment dosés ... Des œuvres — le mot serait-il trop fort? — délaissées, voire dédaignées par les seigneurs de la littérature. Adaptation des textes littéraires, simplification des œuvres souvent grâce au concours précieux de l'image. "D'autre part, le recours à ces littératures 'de jeunesse', 'pour jeunes', 'pour ados' ... retarde d'autant l'accès à celle que je tiens pour la vraie littérature" (Massart, 1996, p. 46).

En réaction contre cette conception dichotomique dévalorisante, plusieurs spécialistes défendent l'idée que la littérature d'enfance et de jeunesse est constituée d'un ensemble de textes qui sont tout aussi "littéraires" que ceux reconnus par l'institution, tout aussi légitimes que les œuvres canoniques. Bref, qu'il n'y a pas plusieurs littératures, mais une seule, qui possède toutefois ses domaines et ses modes d'édition spécifiques, dont la littérature d'enfance et de jeunesse.

L'un des auteurs les plus engagés dans cette voie est Christian Poslaniec. Celui-ci défend la thèse qu'il n'existe aucune frontière entre la littérature d'enfance et de jeunesse et la littérature dite générale. À son avis, il faut parler d'une littérature, subdivisée en deux domaines — secteur "jeunesse" et secteur "adulte" — qui génèrent chacun deux types de textes: des riches et des pauvres (1992, p. 7-17). Cette littérature unique, Poslaniec la définit en recourant à son tour à la littérarité. Si cette dernière est ce qui provoque dans l'imaginaire de l'étonnement et de l'admiration, alors tout livre qui participe de ce mouvement auprès de n'importe quel type de lecteur doit être considéré comme de la littérature, peu importe son origine éditoriale (1992, p.94-95).

Cette prise de position était moins radicale notamment chez Caradec, entre autres. Celui-ci proposa dès le milieu des années 1970 l'idée d'une seule et unique littérature. Il la définissait de façon générale:

> le déchiffrement des symboles abstraits devient alors la règle de ce jeu qui a nom "littérature". La littérature, œuvre de l'écrivain, est pour le lecteur participation à la création. Sans cette rencontre de l'écrivain et du lecteur, il n'y a pas de littérature possible. (1977, p. 16)

On découvre là l'équation *écrivain + texte + lecteur = littérature.* Ainsi, la littérature serait une communication tripartite entre un lecteur, un texte et un écrivain.

La littérature d'enfance et de jeunesse est souvent définie aussi comme "art à part entière" (Perrot, 1987, p. 62). Dans un ouvrage récent, Maria Nikolajeva affirme que la littérature d'enfance et de jeunesse témoigne d'une recherche et d'une complexité tout aussi remarquables que celles de la littérature reconnue et légitimée. Cet effort de création serait à l'origine du phénomème littéraire et abolirait toute frontière entre les littératures (Nikolajeva, citée dans Perrot, 1997, p. 10-11). À l'interrogation de Daniel Chouinard, "cette littérature de jeunesse est-elle vraiment de la littérature?" (1996b, p. 108), Nikolajeva répond par l'affirmative, en invoquant les similarités, aussi bien du côté de la narratologie que de celui de l'exploitation de l'imaginaire, entre littérature générale et littérature d'enfance et de jeunesse.

En fin de parcours, nous devons admettre que les pistes d'élucidation de l'idée de littérature d'enfance et de jeunesse se révèlent multiples et assez divergentes, d'autant plus que ces propositions ne sont pas exemptes d'aspects idéologiques. Les différents spécialistes font surtout intervenir dans leur réflexion le critère de l'âge des lecteurs des textes littéraires — adultes, adolescents et enfants —. Une autre dimension qui n'apparaît cependant qu'en filigrane concerne les liens entre la littérature d'enfance et de jeunesse et l'institution scolaire, c'est-à-dire la scolarisation du littéraire à l'école. La littérature d'enfance et de jeunesse aurait une fonction didactique qui contribuerait à initier les jeunes au littéraire et qui les conduirait nécessairement à la littérature proprement dite.

> À l'inverse de la prétendue "vraie" littérature, celle des adultes, les œuvres destinées à la jeunesse ne relèvent pas uniquement de l'institution littéraire proprement dite mais aussi, et peut-être davantage qu'on serait porté à le croire, de l'institution scolaire. (Chouinard, 1996a, p. 86)

Il conviendrait d'explorer davantage cette inscription du monde scolaire dans la littérature et surtout celle du champ littéraire dans l'institution scolaire, aussi bien d'un point de vue épistémologique qu'à partir de l'étude des valeurs défendues et confrontées — l'axiologie — dans l'espace social en jeu. Ce n'est qu'à cette condition qu'on parviendra peut-être à concrétiser ce vœu légitime de Daniel Chouinard:

> Ainsi, la littérature pour la jeunesse cessera d'être, en premier lieu, un outil pédagogique et didactique privilégié pour devenir ce que ses textes fondateurs, les fables et les contes de fées ont toujours été: des œuvres littéraires aussi complexes que les "chefs-d'œuvre de l'humanité". Ce changement de perception, on le devra à la recherche qui aura enfin légitimé son accession à l'institution littéraire. (Chouinard, 1996b, p. 108)

Conclusion

De tout ce qui vient d'être énoncé, on retiendra d'abord un certain besoin de procéder à la mise en place d'un nouveau corpus des textes littéraires à proposer aux élèves de la classe de langue première. Toutefois, une telle action didactique exige en premier lieu l'étude de certains fondements épistémologiques intrinsèques à ce corpus.

L'analyse des textes portant sur les idées de "littérature" et de "littérature d'enfance et de jeunesse", qui sont à la base de tout corpus littéraire contemporain, ne permet pas vraiment de dégager une conception univoque de chacune de ces notions. Retenons que la "littérature", en tant qu'institution sociale, serait un espace de jeu où des agents créent des objets symboliques — les textes littéraires — auxquels d'autres agents attribuent une certaine valeur, notamment artistique, culturelle et économique, grâce à des "outils" comme la littérarité, l'écriture, l'esthétisme ou la langue. Pour sa part, la "littérature d'enfance et de jeunesse" pourrait être définie en fonction de l'un ou l'autre des statuts suivants face à la "littérature": il n'y a aucune distinction d'essence entre ces deux littératures qui ne constituent qu'une seule et même entité ; au contraire, ces deux littératures diffèrent en plusieurs points, dont l'âge des lecteurs, et on peut même parfois parler de para/pré/sous-littérature d'enfance et de jeunesse.

Pour aller plus loin dans la compréhension de ces idées, nous avons rencontré divers agents impliqués dans les champs de la littérature et de la pédagogie afin de mieux saisir leur propre épistémologie. Une synthèse de cette série d'entrevues réalisée auprès d'écrivains, d'éditeurs, de didacticiens, de théoriciens et autres agents sera exposée dans un prochain article.

Notes

1 Cette expression est relativement nouvelle. On utilise surtout "didactique du français langue maternelle" — "DFLM". Par ailleurs, on considérera dans ce texte les expressions "classe de langue première" et "classe de langue maternelle" comme des synonymes.

2 En regard de la notion d'"épistémologie", Marie Larochelle et Jacques Désautels, professeurs de didactique des sciences et d'épistémologie à l'Université Laval de Québec, formulent une définition fort éclairante. Si, par le passé, l'épistémologie — vue en tant qu'étude des conditions de vérité — était l'apanage des philosophes, il n'en n'est plus de même aujourd'hui. En effet, l'épistémologie, vaste champ multidisciplinaire qui réunit anthropologues, sociologues, pédagogues, *etc.*, est plutôt définie comme étant l'"étude des conditions de production des savoirs en contexte". Pour plus de renseignements à ce sujet, on pourra consulter l'ouvrage suivant: Larochelle, Marie et Jacques Désautels, *Autour de l'idée de science*, Québec / Bruxelles, Presses de l'Université Laval / De Boeck, 1992.

3 À propos de la notion d'axiologie, qui demeure l'un des grands domaines d'étude en philosophie, plusieurs spécialistes ont abordé cette question. Nous suggérons de consulter les ouvrages et travaux de Benigno Mantilla Peneda, Henri Bissonnier, Archie J. Bahm, Emmanuel Picavet, Jennifer P. Tanabe et Thomas Aron, entre autres.

Ouvrages cités et consultés

Aron, Thomas, *Littérature et littérarité. Un essai de mise au point*, Paris, Annales littéraires de l'Université de Besançon, 1984.

Barthes, Roland, *Le Degré zéro de l'écriture*, Paris, Éditions du Seuil, 1972.

——, *Essais critiques*, Paris, Éditions du Seuil, 1981.

Benamou, Michel, *Pour une nouvelle pédagogie du texte littéraire*, Paris, Nathan, 1971.

Bertrand, Denis, "Référent interne et littérarité", ds Milot et Roy (1991), p. 163-178.

Bessière, Jean, *Dire le littéraire*, Liège, Pierre Mardaga éditeur, 1990.

Bourdieu, Pierre, *Choses dites*, Paris, Les Éditions de Minuit, 1987.

——, *Les Règles de l'art. Genèse et structure du champ littéraire*, Paris, Éditions du Seuil, 1992.

——, *Raisons pratiques. Sur la théorie de l'action*, Paris, Éditions du Seuil, 1994.

—— et Jean-Claude Passeron, *La Reproduction. Éléments pour une théorie du système d'enseignement*, Paris, Les Éditions de Minuit, 1970.

Bourque, Ghislain, "La déportation du littéraire", *Québec français*, mai 1989, 74, p. 66-68.

——, "La littérarisation", ds Milot et Roy (1991), p. 31-43.

——, "La retrempe du littéraire", ds Noël-Gaudreault (1997), p. 93-106.

Brun-Cosme, Nadine, Gérard Moncomble et Christian Poslaniec, *Dire, lire, écrire. Des écrivains rencontrent des enfants*, St-Amand-Montron, Éditions Milan, 1993.

Caradec, François, *Histoire de le littérature enfantine en France*, Paris, Albin Michel, 1977.

Causse, Rolande (a), "Enlivrez-vous ...", *Autrement*, 97, mars 1988, p. 7-9.

—— (b), "Les lecteurs de demain", *Autrement*, 97, mars 1988, p. 201.

Chiss, Jean-Louis, Jacques David et Yves Reuter, *Didactique du français. État d'une discipline*, Paris, Nathan, 1995.

Chouinard, Daniel (a), "Orientations et valeurs de la recherche universitaire. La littérature de jeunesse au Québec", *Québec français*, 103, automne 1996, p. 84-86.

—— (b), "La recherche en littérature de jeunesse", *Éducation et francophonie*, vol. 24, 1 et 2, printemps et automne 1996, p. 105-111.

Citti, Pierre et Muriel Détrie, *Le Champ littéraire*, Paris, Librairie J. Vrin, 1992.

Delronche, Roland, "Quelle(s) littérature(s) enseigner?", *Français 2000*, 149/150, février 1996, p. 2-3.

Demers, Dominique, *Du Petit Poucet au Derniers des Raisins. Introduction à la littérature jeunesse*, Boucherville / Ste-Foy, Québec/Amérique Jeunesse / Télé-Université, 1994.

Diaz, José-Luis, "Pour une histoire des représentations de l'écrivain", *Textuel*, 22, hiver 1989, p. 8.

Dion, Robert, "Littérarité et métatexte littéraire", ds Milot et Roy (1991), p. 179-193.

Doumazane, Françoise (a), "Espaces à lire", *Pratiques*, 32, décembre 1981, p. 31-36.

—— (b), "De la production d'une œuvre à sa réception: Élise ou la vraie vie de Claire Etcherelli", *Pratiques*, 32, décembre 1981, p. 66-104.

Dubet, François, *Sociologie de l'expérience*, Paris, Éditions du Seuil, 1994.

Dubois, Jacques, *L'Institution de la littérature*, Paris / Bruxelles, Nathan / Éditions Labor, 1978.

——, "Analyse de l'institution littéraire. Quelques points de repère", *Pratiques*, 32, décembre 1981, p. 122-130.

Dufays, Jean-Louis, "Une question de dosage", *Français 2000*, 149/150, février 1996, p. 35-42.

—— et Louis Gemenne, "De l'analyse textuelle à l'appropriation personnelle des textes", *Le français aujourd'hui*, 112, 1995, p. 72-79.

Erwin, Lorna et David MacLennan, *Sociology of Education in Canada. Critical Perspectives on Theory, Research and Practice*, Toronto, Copp Clark Longman Ltd., 1994.
Escarpit, Denise D., *La Littérature d'enfance et de jeunesse*, Paris, PUF, 1981.
—— et M. Vagné-Lebas, *La Littérature d'enfance et de jeunesse. États des lieux*, Paris, Hachette Jeunesse, 1988.
Friot, Bernard, "La littérature de jeunesse au collège: ouvertures et réticences dans les textes officiels", *Pratiques*, 88, décembre 1995, p. 5-12.
Gervais, Flore, "Didactique de la littérature jeunesse. Didactique du plaisir de lire", *Québec français*, hiver 1996, 100, p. 48-50.
Goldenstein, Jean-Pierre, *Entrées en littérature*, Paris, Hachette, 1990.
Guérette, Charlotte, "La lecture chez les jeunes", *Québec français*, mai 1989, 74, p. 40-42.
——, *Peur de qui, peur de quoi? Le conte et la peur chez l'enfant*, Ville La Salle, Hurtubise HMH, 1991.
Halté, Jean-François, *La Didactique du français*, Paris, PUF, 1992.
Hazard, Paul, *Les Enfants, les livres et les hommes*, Paris, Hatier, 1967.
Jan, Isabelle, *La Littérature enfantine*, Paris, Les Éditions Ouvrières, 1984.
Jouve, Vincent, *La Littérature selon Barthes*, Paris, Les Éditions de Minuit, 1986.
——, "Pour une spécificité du corpus littéraire", *Français 2000*, 149/150, février 1996, p. 11-14.
Leclaire-Halté, Anne, "La littérature de jeunesse et l'école", *Pratiques*, 47, septembre 1985, p. 2-4.
Legros, Georges, "Littérature, le grand retour", *La lettre de la DFLM*, 10, 1992, p. 2.
——, "Quelle place pour la didactique de la littérature?", ds Chiss et al. (1995), p. 33-45.
——, "Au-delà des œuvres, la littérature?", *Français 2000*, 149/150, février 1996, p.15-21.
—— *et al.*, "L'ère des soupçons: et après?", *La lettre de la DFLM*, 10, 1992, p. 5-8.
Lemieux, Louise, *Plein feux sur la littérature de jeunesse au Canada français*, Montréal, Leméac, 1972.
Madore, Édith, *La Littérature pour la jeunesse au Québec*, Montréal, Éditions du Boréal, 1994.
Massart, Robert, "Quel enseignement littéraire à l'école normale?", *Français 2000*, 149/150, février 1996, p. 43-47.
Melançon, Joseph *et al.*, *Le Discours d'une didactique. La formation littéraire dans l'enseignement classique au Québec (1852-1967)*, Québec, Nuit Blanche Éditeur, 1988.
Milot, Louise et Fernand Roy (sous la direction de), *La Littérarité*, Québec, PUL, 1991.
Noël-Gaudreault, Monique (sous la direction de), *Didactique de la littérature. Bilan et perspectives*, Québec, Nuit Blanche Éditeur, 1997.
Pennac, Daniel, *Comme un roman*, Paris, Gallimard, 1992.
Perrot, Jean, *Du jeu, des enfants et des livres*, Paris, Éditions du Cercle de la librairie, 1987.
——, "Notes de lecture", *La Revue des livres pour enfants*, 173, février 1997, p. 61-66.
Petitjean, André, "Pratique des textes littéraires", *Pratiques*, 67, septembre 1990, p. 3-4.
Poslaniec, Christian, *Donner le goût de lire*, Paris, Éditions du Sorbier, 1990.
——, "Didactique du français et goût de lire", *Enjeux*, 23, 1991, p. 19-28.
——, *De la lecture à la littérature*, Paris, Éditions du Sorbier, 1992.
Potvin, Claude, *Le Canada français et sa littérature de jeunesse*, Moncton, Les Éditions CRP, 1981.
Reuter, Yves, "Le champ littéraire: éléments de définition", *Pratiques*, 32, décembre 1981, p. 5-29.
——, "Didactique du français: la place de la littérature", *Bulletin pédagogique de la langue maternelle*, Vol. 2, 2, automne 1987, p. 50-59.
——, "Définir les biens littéraires?", *Pratiques*, 67, septembre 1990, p. 5-14.
——, "Quelques notes à propos de la didactique de la littérature", *La Lettre de la DFLM*, 10, 1992, p. 9-11.
——, "La lecture littéraire: éléments de définition", *Le Français aujourd'hui*, 112, 1995, p. 66-71.
Rosenblath, Louise M., *Literature as Exploration*, New York, Noble and Noble Publishers, 1968.
Roy, Bruno, *Enseigner la littérature au Québec*, Montréal, XYZ Éditeur, 1994.
Simard, Claude, "La problématique de l'enseignement littéraire", *Québec français*, mai 1989, 74, p. 70-73.

——, "Le choix des textes littéraires, une question idéologique", *Québec français*, hiver 1996, 100, p. 44-47.
—— (a), *Éléments de didactique du français langue première*, Saint-Laurent, ERPI, 1997.
—— (b), "Dynamique du rapport entre didactique de la langue et didactique de la littérature", ds Noël-Gaudreault (1997), p. 197-211.
Soriano, Marc, *Guide de littérature pour la jeunesse*, Paris, Flammarion, 1975.
Thaler, Danielle, "Littérature de jeunesse: un concept problématique", *CCL/LCJ*, vol. 22:3, 83, automne 1996, p. 26-38.
Thérien, Michel, "De la définition du littéraire et des œuvres à proposer aux jeunes", ds Noël-Gaudreault (1997), p. 19-31.
Todorov, Tzvetan, *Théorie de la littérature*, Paris, Éditions du Seuil, 1965.
——, *Littérature et signification*, Paris, Librairie Larousse, 1967.
Vandendorpe, Christian, "L'enseignement de la littérature aujourd'hui", *La Lettre de la DFLM*, 10, 1992, p.3-4.
Yerlès, Pierre et Marc Lits, "Pour une didactique de la littérature", *Dialogues et cultures*, 36, 1992, p. 107-118.

Jean-François Boutin *is finishing his PhD on children's literature at Laval University.*

Le discours éditorial sur la lecture des jeunes (1960-1980)

• *Suzanne Pouliot et Noëlle Sorin* •

Summary: *In this article, Suzanne Pouliot and Noëlle Sorin examine how the Quebec school system modified its perception and use of children's literature between 1960 and 1980. The radical transformation of this institutional "discourse" corresponds to profound social and cultural changes that can also be seen in the downfall or emergence of well-known publishers.*

Résumé: *Dans cet article, Suzanne Pouliot et Noëlle Sorin analysent les transformations du discours institutionnel sur la littérature de jeunesse entre 1960-1980. Les changements radicaux dans les directives du ministère de l'Éducation, également perceptibles dans la disparition ou l'émergence de maisons d'édition, correspondent à des choix d'une société en devenir.*

Liminaire

Intéressées aux représentations discursives véhiculées, de 1960 à 1979, par cinq maisons d'édition québécoise, nous avons prélevé les indices éditoriaux, porteurs d'orientations centrées sur la lecture des jeunes, car "L'édition (l'industrie du livre) est un secteur de l'économie québécoise quantitativement peu important mais qualitativement primordial, primordial parce que le livre est l'un des principaux véhicules de la culture québécoise" (Cau, 1981, 4). En guise d'exemple, en 1962, l'édition pour la jeunesse représentait 15% du total du commerce global, 14% du commerce de gros et 16% du commerce de détail (Cau, 1981, 179).

Ainsi, compte tenu de l'importance de ce champ, à la fois comme témoin et moteur des transformations sociales, il nous a paru important d'étudier la teneur du discours éditorial, énoncé sur la lecture des jeunes, dans le cadre d'un contexte social transformé, présent principalement dans le para et le péritexte éditorial — catalogues, nom et nombre de collections, profil socioprofessionnel des auteurs sélectionnés, dédicaces, avant-propos, *etc.* —

des maisons d'édition de l'époque qui se sont préoccupées de la lecture des jeunes, soit: les Éditions Fides, L'Apostolat de la Presse- les Éditions Paulines, Leméac, les Éditions Héritage et les Éditions de la courte échelle[1].

L'arrière-scène éditoriale

La période étudiée est riche en événements politico-sociaux qui ont modifié substantiellement le paysage éditorial de l'époque. À la suite de la mort de Maurice Duplessis, survenue en septembre 1959, l'euphorie créée par la Révolution tranquille avec l'arrivée au pouvoir du Parti Libéral, en juin 1960, s'est manifestée par une ouverture sur le monde, une effervescence intellectuelle et une activité fébrile du peuple québécois visible lors de L'Exposition universelle de 1967, jumelée au renouveau religieux et spirituel prôné par le Concile de Vatican II (1962-1965). À ces événements, s'ajoute le rapport Bouchard (1963), dont les retombées auront pour effet une réorientation éditoriale.

La société québécoise des années soixante est également marquée par la laïcisation des institutions d'enseignement, la création du ministère de l'Éducation, en mai 1964, entraînant une réorientation des programmes scolaires et une nouvelle approche du livre[2].

L'ensemble de ces facteurs a eu pour effet de stimuler le désir de lire et de savoir, encouragé en cela par les recommandations du rapport Parent (1964) qui incitent les élèves du primaire et du secondaire à la lecture[3].

En somme, "ces changements idéologiques et organisationnels allaient avoir des incidences directes sur le monde du livre" (Marcoux,1997, 130), au point que "l'éditeur se voit confier le mandat de donner la parole aux écrivains et d'éveiller ainsi l'imaginaire social. Plusieurs saisissent alors l'occasion de fonder leur propre maison, redonnant ainsi à l'édition une vigueur qu'elle avait perdue depuis la fin de la seconde guerre mondiale" (Faure, 1994, 164-165). Les maisons d'édition contribueront au progrès humain en s'adaptant aux réalités sociales notamment en faisant la promotion de la culture locale.

C'est dans un contexte économique favorable où se bousculent modes et idéologies que le commerce du livre, de plus en plus encouragé par les organismes subventionnaires (ministère des Affaires culturelles), se diversifie et se spécialise, développant ainsi de nouveaux créneaux éditoriaux pour les jeunes (périodiques, collections de romans pour adolescents, albums pour la petite enfance). Nonobstant le déclin constaté de la production éditoriale pour l'enfance et la jeunesse, de 1965 à 1971, à la suite de la suppression des prix scolaires, en 1965, cette situation a eu comme conséquence une réorientation éditoriale visible, dès le début de la décennie suivante[4].

En sus de ces événements dont les retombées se feront sentir ultérieurement sur la production éditoriale, signalons, en 1971, la création de l'orga-

nisme à but non lucratif, Communication-Jeunesse, puis, dans son sillon, la parution de la première revue professionnelle, consacrée exclusivement à la littérature québécoise de jeunesse, *Lurelu*, en 1977. La même année, se tenait, à l'Université de Sherbrooke, le colloque: "Le livre dans la vie de l'enfant" dont les retombées ont été la création de l'Association canadienne pour l'avancement de la littérature de jeunesse, mieux connue sous l'acronyme de l'ACALJ, et de la revue, *Des livres et des jeunes* (1978 à 1995), consacrée à la littérature francophone destinée aux jeunes. En 1972, l'Année internationale du livre a eu pour effet de stimuler l'édition pour les jeunes en offrant des livres susceptibles de donner le goût de lire alors que l'Année internationale de l'enfant (1979) provoque "la parution de nombreuses publications "de circonstances"" (Bellemare, 1997, 388).

En 1975, le Programme de Perfectionnement des Maîtres en Français (PPMF), offert dans toutes les universités francophones, proposait, dans le cadre de son certificat, un module en littérature de jeunesse. En 1979, le *Programme d'études* en français Primaire du MEQ insistait sur la lecture de textes littéraires, en classe.

En somme, l'ensemble de ces facteurs, à la fois politiques, sociaux et culturels, ont joué un rôle déterminant dans l'élaboration d'un discours regénéré marqué également par les politiques énoncées par des organismes internationaux comme L'UNESCO, qui, dès 1970, pour contrer l'analphabétisme et l'illettrisme constatés dans les pays développés, encourageait fortement la mise sur pied d'une édition destinée à l'enfance et à la jeunesse afin d'inciter les jeunes à la lecture, considérée par d'aucuns gage de réussite scolaire.

De 1960 à 1969

De 1962 à 1967, la production éditoriale en littérature de jeunesse représente 7,42% de la production totale, soit 147 titres (Cau, 1981, 111). Pendant cette décennie, parmi les maisons d'édition qui se préoccupent de la lecture des jeunes, mentionnons les Éditions Fides (1937-), L'Apostolat de la Presse (1948-1966) devenu Les Éditions Paulines (1966-1995), les Éditions Leméac, et les Éditions Héritage (1958-).

L'analyse du discours éditorial tient compte de cette classification, tout comme d'ailleurs de la typologie des représentations discursives, énoncées dans *La Parole pamphlétaire* (Angenot, 1982), ouvrage qui examine un type de discours social, marqué de représentations centrées à la fois sur la *doxa* et sur le savoir. Lors d'une étude précédente (Pouliot et Sorin, 1996), nous avions noté que, de 1920 à 1959, le discours doxologique l'emportait sur le discours du savoir et ce, en nous référant au paratexte éditorial et aux lieux discursifs privilégiés par les maisons étudiées et dicibles dans les catalogues, les genres littéraires retenus, les noms des collections et finalement les auteurs sélectionnés.

De l'Apostolat de la Presse aux Éditions Paulines

D'origine italienne, installé à Sherbrooke, dès 1948, l'éditeur religieux, L'Apostolat de la Presse (1948-1966), devenu les Éditions Paulines, dès 1966, se définit comme appartenant "au domaine de la pensée et de l'apostolat". À cette fin, "le livre, tout en étant un instrument culturel, est aussi un instrument d'évangélisation" (Cau, 1981, 146). Dans ce contexte, la mission de la communauté paulinienne vise tous les groupes sociaux, parmi lesquels les jeunes constituent des destinataires privilégiés dans l'optique de la diffusion du message chrétien.

En 1944, paraissait en Italie *L'Apostolato dell'edizione. Manuale direttivo di formazione e di apostolato* [5]. Cet ouvrage, préoccupé par la littérature pour la petite enfance et pour l'enfance, décrit les principales caractéristiques de cette population. Les apôtres croient que les récits, les symboles, les similitudes et les comparaisons, doivent être écrits à partir de sources principales telles la Sainte Écriture, les Saints Pères, les vies de Saints, les biographies édifiantes et l'enfant modèle ainsi qu'à des sources secondaires, telles l'histoire et la vie quotidienne, car elles "s'impriment facilement dans la mémoire et donnent des impressions durables, ouvrent la voie pour atteindre l'esprit et le coeur des bambins" (Marcoux, 1997, 250).

En somme, il s'agit, du moins pour cette période, d'offrir des ouvrages religieux en tout point conforme à la *doxa* de l'époque, tout en les illustrant de personnages masculins et féminins modèles, de préférence des saints, placés dans des contextes bibliques. Ces illustrations incitent à l'amour de la virginité, au désir de plaire à Jésus, afin de fuir les mauvaises compagnies et conséquemment le péché. Pendant cette décennie, les pauliniens publieront, selon ces orientations éditoriales, 113 titres pour les jeunes qui véhiculent cette idéologie.

La maison mise sur le principe de la collection pour répondre d'abord à un besoin pressant: la nécessité de monter un catalogue et de classer ses titres. Les collections recensées visent à éveiller les jeunes autant aux valeurs chrétiennes qu'aux valeurs humanistes, tout en les divertissant. Pour les adolescents, la collection venue de France, "Père Élisée" (1958-1962), offre vingt titres, tirés à 100 000 exemplaires lors du premier tirage. Cette collection vise à former et à éduquer les jeunes en les préservant contre la "mauvaise presse". Marcoux (1997, 120) note que "certains titres sont plutôt comparables à des manuels d'éducation morale et religieuse qu'à de la fiction ou à de la littérature".

Les Éditions Leméac

Pendant la décennie qui nous occupe, Leméac enrichit la collection, créée en 1958, "Les albums de L'Érablière", constituée de contes populaires européens, de trois titres dont deux de Paul Desmarais (1908-1971)[6]. En 1962, la

maison d'édition lance deux collections "Les petits albums de l'Érablière" et "Castor". Celle-ci regroupera, au fil des ans, des contes d'Yves Thériault. À cette collection, s'ajoutera, en 1964, un autre titre de Thériault. Au total, de 1960 à 1969, Leméac publiera dix titres pour les jeunes, agrémentés d'illustrations en couleurs réalisées par des artistes reconnus pour leur expérience en ce domaine: Nicole Lapointe, Siegfried Winter, Irène Senécal, Guy Gaucher, Paul Robert.

Les préoccupations affirmées de l'éditeur Gérard Leméac sont alors d'offrir, dans le cadre de la politique des livres de récompense encore en vigueur et des sélections opérées par la CECM, des livres qui reflètent la réalité québécoise. De 1965 à 1968, quatre titres paraîtront en coédition avec Radio-Canada[7]. Même si on sent poindre une volonté éditoriale de renouveler l'acte de lecture chez le jeune, ce n'est que lors de la décennie suivante que les véritables résultats se feront connaître notamment avec la création de nouvelles collections (1973), l'avènement de jeunes auteurs et de nouveaux créateurs d'images qui viendront modifier substantiellement non seulement le paysage éditorial, mais surtout le discours sur la lecture des jeunes qui l'oriente, en proposant de nouveaux albums à lire, à la présentation matérielle soignée et aux illustrations recherchées.

Fides

Les Éditions Fides, rappelons-le, remonte à la naissance de la revue *Mes fiches* en 1937, puis à la fondation des Éditions proprement dite en janvier 1941. Fides symbolisait alors l'idéal d'une oeuvre qui souhaitait "promouvoir chez les individus l'humanisme intégral et dans la nation l'ordre social chrétien par le moyen de publications et documents et par une organisation chrétienne des lectures".

En pleine Révolution tranquille, les Éditions Fides profitent d'un changement de volume (*Lectures*, vol. 6, no 1, sept. 1959) de leur revue critique pour rappeler à leurs fidèles lecteurs, leur double mission éditoriale, religieuse et culturelle. On y continuera d'ailleurs "d'apprécier brièvement la valeur doctrinale, culturelle et morale des oeuvres récentes". Le discours doxologique garde donc une place privilégiée. Toutefois, durant cette décennie, les deux discours seront intimement liés, l'un venant sans cesse tempérer l'autre.

Durant cette période, Fides a eu quatre grands sujets de prédilection. Le premier confirme la primauté du livre sur les revues et autres lectures frivoles, sur le cinéma et la télévision, soit les techniques modernes de diffusion sur les autres récompenses scolaires. Le Livre par excellence reste toutefois la Bible.

Le deuxième sujet concerne la censure et le délicat problème de l'actualité de l'Index. Les éditions conviennent cependant de nécessaires améliorations tout en étendant la censure aux techniques de diffusion. Face à la

Révolution tranquille, à la fois crise culturelle et religieuse, et une baisse progressive de la foi, le discours de la *doxa* resurgit dans la mise en garde contre la liberté civile et individuelle prônée par les existentialistes, contre le libéralisme intégral, contre une littérature sans Dieu.

Le troisième sujet traite de la littérature de jeunesse. En effet, la littérature de jeunesse est de plus en plus reconnue à part entière et son marché est en plein essor. Fides souligne la nécessité de cette littérature favorisant le goût de lire entre 9 et 11 ans.

Le quatrième sujet privilégié de Fides est la défense de la langue française. Empruntant largement au discours du savoir, la maison d'édition glorifie l'importance du livre pour la sauvegarde de la langue française et l'ouverture intellectuelle de nos jeunes en côtoyant les grands maîtres de la littérature. Ce discours du savoir présente toutefois de fortes réminescences du discours de la *doxa:* le salut de la langue française passe par l'entretien de l'âme nationale, d'où la nécessité d'une littérature de jeunesse qui s'inscrit dans cette optique.

En 1965, la revue *Lectures* cesse d'étiqueter les ouvrages de cotes morales. En mai 1966, les Éditions Fides annoncent la fin de la revue *Lectures*.

De 1970 à 1979

Les Éditions Paulines

L'étude de cette décennie révèle que les Éditions Paulines, profitant des nouvelles politiques ministérielles d'aide à l'édition, participent activement au renouveau discursif sur la lecture des jeunes en créant, de nouveaux produits, soit: une revue de 66 pages, publiée dix mois par année, axée sur l'illustration photographique[8], pour les 9-12 ans, *Vidéo-Presse* (1971-1995). Ce "magazine canadien qui vaut une encyclopédie" inspiré de sa version italienne *Il Giornalino*, créé en 1924, se propose de former les jeunes au moyen des valeurs humaines. "Ce que nous cherchons, diront les promoteurs, c'est une information saine, vraie, sûre, utile à l'épanouissement du jeune et à la formation de son sens critique, évitant toute forme de sensationnalisme et d'exploitation" (Marcoux, 1997, 143). Cette orientation introduit comme paradigme discursif: la lecture de l'actualité du monde.

Le père Pierre Murgia, fondateur du périodique fournit ainsi aux jeunes un instrument de culture et de loisirs qui répond à leurs besoins, tout en reflétant leur milieu social ainsi qu'une formation intégrale. Pour atteindre ces objectifs, il s'agit de développer et de protéger la culture québécoise, d'instruire, de divertir, de stimuler l'imaginaire, et ce dans le respect des différences par le biais du genre documentaire. Cette conception s'inspire du modèle encyclopédiste, avec renouvellement annuel, et regroupe les dossiers de fond sur les sciences, l'histoire, la géographie, la faune, la flore, les activités sportives ainsi que des textes ludiques et littéraires[9].

Les principales caractéristiques pour cette période sont d'avoir introduit des personnages sériels dans les collections albumiques et romanesques et de s'être davantage centrée sur l'enfant lecteur et ses besoins.

En bref, si la maison d'édition offre pour les plus jeunes des textes peu ou prou novateurs, tant au plan formel, iconique qu'au plan discursif, par ailleurs elle innove pour les adolescents en leur offrant des romans qui s'éloignent de la lignée des récits missionnaires publiés par l'Apostolat de la Presse (1948-1966). Ces nouvelles orientations éditoriales, pour lesquelles les produits littéraires pour l'enfance et la jeunesse présentent 58% de la production totale de la maison, ont eu, à court terme, comme heureux effet pour le lectorat adolescent de délaisser une production jeunesse à prédominance religieuse.

Les Éditions Leméac

En publiant cinquante-cinq titres, répartis en huit collections, Leméac participe au renouvellement éditorial constaté précédemment, en créant de nouvelles collections, en encourageant de nouveaux auteurs et de nouvelles créatrices d'images, telles que Louise Pomminville et Rita Scalabrini. Ces deux auteures-illustratrices imposeront très tôt leurs séries, la première avec ses Pitatou, et la seconde avec la Famille Citrouillard. Les énonciataires, des enfants d'âge préscolaire, sont cette fois clairement identifiés avec des dédicaces du type: À Chloé, 3 ans (*La famille Citrouillard aux poissons des cheneaux* (1979)). Leméac a largement contribué à regénérer le livre pour les petits, d'abord avec l'album, puis, en explorant des créneaux négligés comme la poésie et le théâtre pour enfants.

À ces innovations albumiques, marquées par une recherche iconique indéniable, s'ajouteront les collections: "Chicouté", "collection hautement recommandée par de nombreux éducateurs" et "Littérature de jeunesse" (1972-1988) qui regroupe trente-cinq titres, composés à la fois de contes, de comptines et de poèmes. À ceci, s'ajoute la collection "Théâtre pour enfants", contribuant ainsi à l'essor de ce genre littéraire particulier sur la scène éditoriale.

À la suite de la prise de pouvoir du Parti Québécois, en 1976, en période préréférendaire, la volonté de l'éditeur, manifeste dans le choix des titres des albums recensés, le nom des collections, la sélection des auteurs et de ceux et celles qui illustrent les livres, sera de donner à lire le Québec. L'ensemble de ces facteurs valorisent le Québec, sous différentes facettes, en réunissant dans un espace éditorial rafraîchi au niveau de la mise en page, et de l'illustration, des textes du passé comme *Comptines traditionnelles du Canada-français* de Michèle Leclerc (1973), album illustré par Louise Méhé et Yolande Chatillon.[10] En 1976, l'éditeur lance dans la collection "Littérature de jeunesse", *Ma vache Bossie*, de Gabrielle Roy[11], album illustré par Louise

Pomminville. En somme, cet éditeur propose aux jeunes, en guise de lecture, "des décors familiers, des paysages connus, des comportements ou des lieux semblables aux siens" (Giroux, 1980, 54).

Leméac enrichit le patrimoine éditorial en offrant à lire des albums d'auteurs québécois qui renouvellent le format albumique, tant dans son contenu que dans sa forme, donnant ainsi un souffle original et créateur susceptible de rejoindre un très jeune lectorat, jusqu'à ce jour, négligé par les maisons d'édition. Cet investissement iconique annonce indirectement la naissance de la maison, Le Tamanoir, en 1974, devenue quatre ans plus tard, les Éditions de la courte échelle.

Fides

Dans les années 70, le programme d'aide du ministère va favoriser les éditeurs traditionnels axés sur les réseaux scolaires ou ministériels, comme les Éditions Fides. Toutefois, la disparition de la revue *Lectures* amène aussi celle du discours direct de Fides sur la lecture des jeunes. En 1974, Fides lance pour les adolescents la collection du "Goéland". Cette collection (19 titres en 1979, 24 en 1980), regroupe, entre autres, des textes originaux et des rééditions de Félix Leclerc: *Andante, Allegro et Adagio*. C'est dans cette collection que paraîtront *Le Chat de l'oratoire* de Bernadette Renaud (1978), les romans de Monique Corriveau, de Paule Daveluy, de Suzanne Martel, d'Yves Thériault, les histoires de notre folklore revisitée par Robert Choquette. Cette collection s'inscrit en quelque sorte dans le discours doxologique, car plusieurs oeuvres, dont celle de Félix Leclerc, exaltent les vertus du terroir.

Durant cette période, Fides mise beaucoup sur le fonds commun, avec des rééditions des titres de Félix Leclerc, d'*Alexandre et les prisonniers des cavernes* (1960, 1979) de Guy Boulizon, de *Cheval vert* (1980) de Cécile Chabot, déjà paru chez Beauchemin en 1961. Ce retour aux valeurs sûres relève également du discours de la *doxa*. Le discours du savoir a toutefois droit de cité. Parmi les ouvrages documentaires, Fides lance "Satellite 2000", collection composée de titres à référent scientifique.

Éditions Héritage

À la fin de la décennie, la collection "Pour lire avec toi" (1976-), conçue pour les sept et huit ans et dirigée par Henriette Major, avait onze titres à son actif, soit des contes indiens et québécois, des petits romans, l'adaptation de textes de télévision ou de classique. En fait, l'objectif poursuivi est d'offrir aux enfants de cet âge qui maîtrisent la lecture "la possibilité de lire facilement une longue histoire. [...], ces livres d'une centaine de pages, d'un format de poche, ne rebutent pas l'enfant. Il est encouragé à lire par le gros caractère, les illustrations, la minceur de ce qui est pourtant un "vrai livre" et non un album. Les histoires sont simples, écrites dans une langue facile, au vocabulaire surveillé" (Major, 1978, 140)[12].

La collection "Contes et légendes du Québec", série Félix Leclerc, comprend des albums brochés de seize pages, tirés d'un dessin animé télévisuel et présente des adaptations de vieilles légendes comme *L'Avare* (1979) et *Le Violon magique* (1979).

Pour les plus petits, la collection "Brindille", offre six albums brochés de 16 pages, publiés en 1979. Si la présentation est plutôt banale, les textes sont par ailleurs bien écrits, faciles et intéressants de telle sorte qu'ils attirent les enfants réfractaires à la lecture ou à une présentation plus sophistiquée.

À ces collections, s'ajoutent, à la fin de la décennie, *Hibou*, version française de la revue canadienne *Owl*, consacrée à la faune canadienne, pour les 8-12 ans et des titres comme *Tikta'Liktak* (1978), légende esquimaude de James Houston, traduit par Maryse Côté.

Les Éditions de la courte échelle

En 1974, naissait la maison d'édition Le Tamanoir, mieux connue, depuis 1978, sous l'appellation des Éditions de la courte échelle. De 1974 à 1978, treize livres pour enfants sont publiés au Tamanoir. L'objectif poursuivi par l'éditeur de la courte échelle, Bertrand Gauthier, est de "créer des livres très actuels, proposer des personnages collés à la réalité des enfants, le tout, dans des produits d'une qualité irréprochable destinés au marché québécois" (Poulin, 1990, 86).

En 1979-1980, lors de sa quatrième année d'existence, les Éditions de la courte échelle, ont publié leur premier catalogue. Livres, disques et cassettes sont regroupés en fonction des 3 à 8 ans et des 8 ans et plus. En somme, dès les origines, la maison d'édition, consacrée à l'époque uniquement au monde de l'enfance, insiste sur la valeur pédagogique et éducative des albums édités. Dans le catalogue 1979-1980, on peut lire en regard des quatre livres consacrés aux Aventures de Pichou[13], écrits et illustrés par Ginette Anfousse, qu'ils réussissent "bien à marier l'apprentissage de la lecture à la fantaisie de l'enfant [...]. Ces quatre livres sont d'excellents outils pour l'apprentissage de la lecture" (1979-1980, n.p.).

Outre les albums précédemment mentionnés, l'éditeur offre à lire également des contes en plus de proposer des livres, tels *Hou Ilva, Dou Ilvien*, histoires de Bertrand Gauthier, illustrées par Marie-Louise Gay, qui brisent "avec une tradition bien établie dans le livre pour enfants qui est de donner des réponses" (1979-1980, n.p.).

En plus de se consacrer exclusivement au monde de l'enfance, les Éditions de la courte échelle proposent une conception de la lecture qui associe étroitement apprentissage et fantaisie, en publiant autant des contes que des livres-questions. De plus, cette maison d'édition se préoccupe de l'animation du livre en classe en offrant aux enseignants un guide d'activi-

tés d'animation et d'utilisation pédagogique. À ces préoccupations affichées, s'ajoute la lecture auditive, composée de cassettes et de disques. En somme, cet éditeur se préoccupe autant de la lecture des jeunes que du livre.

Conclusion

Selon Lemieux (1980), de 1972 à 1975, la production littéraire pour les jeunes augmente de 200 titres. Cette contribution éditoriale à la lecture publique est largement attribuable aux cinq maisons d'édition étudiées ainsi qu'à celles que nous avons temporairement laissées dans l'ombre telles les Éditions de l'Atelier[14], les Éditions Jeunesse[15], Lidec.

Les maisons d'édition délaissent de plus en plus le discours doxologique pour le discours au savoir comme en témoigne la production éditoriale étudiée et traduisent une conception de la lecture et du livre, centrée cette fois sur le développement intellectuel et social de l'enfant et du jeune en conformité avec les valeurs regénérées de l'époque qui intégrent humour et fantaisie.

Notes

1 À la même époque, la Librairie Beauchemin, fidèle à sa tradition de n'éditer que des auteurs appartenant au capital symbolique de l'époque, lance la collection "Contes de Yves Thériault", en 1963, composée de six titres.

2 Au point que"la lecture, reformulée dans le programme d'enseignement, apparaît comme un outil de formation intellectuelle et culturelle plutôt que morale et religieuse" (Marcoux, 1997, 130).

3 Pour les premiers, il est recommandé de lire quinze albums ou volumes par année, et pour les seconds, un minimum de trente volumes.

4 Poulin note que "c'est en 1965 (année de l'abolition des prix scolaires) que s'amorce le déclin de la production littéraire pour la jeunesse. La qualité y est toujours, on dit même qu'elle s'améliore constamment (exploitation de nouveaux thèmes, évolution du graphisme, *etc.*). Pourtant, le nombre de titres publiés annuellement chute de façon dramatique. Les chiffres diffèrent selon les sources, mais il demeure certain que de 1961 à 1970, la production passe d'une trentaine de titres par année à quelques-uns seulement" (1990, 17).

5 Istituto missionario. Pia Società S. Paolo, Alba, 1944, 488 p.

6 *Le Ruban bleu* (1960), et *Les Trois présents volés* (1962), et de Marie Saint-Pierre, *Une révolte au pays des fleurs*, publié en 1964.

7 *D'Iberville*, tiré de la série télévisée du même nom, de Jean Pellerin (1967), et deux titres de Lucille Desparois.

8 Selon Warren (1979, 15), "Vidéo-Presse est un magazine qui équilibre très habilement son propos didactique et la nécessité de présenter des pages attrayantes pour les jeunes."

9 Selon cette répartition, les capsules d'information couvrent 40% de l'espace éditorial alors que les illustrations en occupent 60%. C'est dans la foulée de ce magazine que naîtront pour les 9-16 ans, trois collections "Vip", dont deux pendant cette deuxième période: "Documentation Vip" (1972-1991), et "Loisirs Vip" (1979-1983). À cet investissement, s'ajoute une collection de romans pour adolescents, "Jeunesse-Pop" (1970-).

10 *La Poulette grise*, album également illustré par Louise Méhé, a été publié la même année ainsi que trois autres titres.

11 Ce texte a d'abord paru sous le titre "Ma vache" dans *Terre et foyer*, Québec, juillet-août 1963.

12 *L'Épouvantail et le champignon* (1978) de Cécile Gagnon illustre bien le titre de cette collection, puisque l'enfant lecteur est en présence de gros caractères sur des pages blanches bien aérées, les illustrations en noir et blanc sont nettes et la fantaisie concorde bien avec celle du texte.

13 *Mon ami Pichou* (3e édition, 10e mille); *La Cachette* (3e édition, 10e mille), *La Varicelle* (2e édition, 6e mille), *La Chicane* (2e édition, 6e mille).

14 Cette maison d'édition a lançé deux volumes pour enfants de 12 à 15 ans, écrits par Dollard des Ormeaux (pseudonyme du frère Charles-Henri Clément, F.I.C.), *Les Yeux remplis d'étoiles* (trois contes). "Ces récits, dont l'action se déroulent de nos jours [...] enchanteront les adolescents" (*Vient de paraître*, vol 1, no 3, mars 1965, p. 29), et *Claude l'orphelin*, nouvelle édition (20e mille) "déjà populaire auprès des jeunes. Aventures palpitantes dans la grande nature canadienne et dont l'intérêt ne languit jamais" (*Idem*).

15 Pour les adolescentes, Paule Daveluy publiera aux Éditions jeunesse, *Sylvette sous la toile bleue* (1965), quatrième roman de la collection "Vent d'avril" (*Vient de paraître*, vol 1, no 2, Février 1965, p.30), alors que Simone Beaulac, éminente graveure et céramiste, publie deux "petits albums [qui] conviennent parfaitement aux bambins des maternelles" [*Idem*], *Pompi Pompette* et *Gai Patapon* de la collection "Ménestrel".

Références

Angenot, Marc, *La Parole pamphlétaire*, Montréal, 1982.

Bellemare, Madeleine, Littérature jeunesse: "Du néant à l'excellence", *Panorama de la littérature québécoise contemporaine*, Montréal, Guérin, 1997, p. 386-414.

Catalogue 1979-1980 des Éditions de la courte échelle.

Cau, I., *L'Édition littéraire au Québec de 1960 à 1977*, Québec: ministère des Affaires culturelles, 1981.

Faure, Sylvie, *Les Éditions Leméac (1957-1988). Une illustration du rapport entre l'État et l'édition*, Thèse de doctorat, FLSH, Université de Sherbrooke, Tome 1: 365 f, Tome II: 195 f, 1992.

Giroux, Robert, "La présence du Québec dans les livres pour la jeunesse", *Le Livre dans la vie de l'enfant*, Sherbrooke, ACALJ, 1980, pp. 34-39.

Lemieux, Louise, "Le livre québécois pour la jeunesse", *Livre, bibliothèque et culture québécoise*, Montréal, Asted, 1979, pp. 131-150.

Lemieux, Louise, *Le livre dans la vie de l'enfant*, Sherbrooke, ACALJ, 1980, pp. 34-39.

Major, Henriette, (cité par Marie-Jeanne Robin), "Pour lire avec toi", *Lurelu*, vol. 1, no 3, (Automne, 1978), p. 14.

Marcoux, Josée, *De l'Apostolat de la presse aux Éditions Paulines: l'activité éditoriale de la Société Saint-Paul en littérature de jeunesse au Québec* (1947-1995). Mémoire de maîtrise, Faculté des Lettres et des Sciences humaines, Université de Sherbrooke, tome I: 279 f, tome II: 175 f, 1997.

Poulin, Manon, "Éditer pour la jeunesse. Étude des maisons d'édition québécoises", *La courte échelle et Ovale: 1974-1988,* Mémoire de maîtrise, Faculté des Lettres et des Sciences humaines, Université de Sherbrooke, 220 f, 1990.

Pouliot, Suzanne et Noëlle Sorin, "Le discours éditorial sur la lecture des jeunes", *Cahiers de la recherche en éducation,* vol 3, no 3, 1996, pp. 481-499.

Robin, Marie-Jeanne, Pour les douze ans et plus: la collection du Goéland, *Lurelu,* vol. 1, no 2, 1978, p. 10 et 15.

Warren, Louise, Tout en feuilletant ... des magazines pour enfants, *Lurelu,* vol. 2, no 2, 1979, p.16.

Suzanne Pouliot *enseigne à l'Université de Sherbrooke. Sa spécialité est la didactique du texte d'enfance et de jeunesse.*

Noëlle Sorin *enseigne à l'Université du Québec à Trois-Rivières. Sa spécialité est la didactique du français.*

Call for Papers

Designing Children

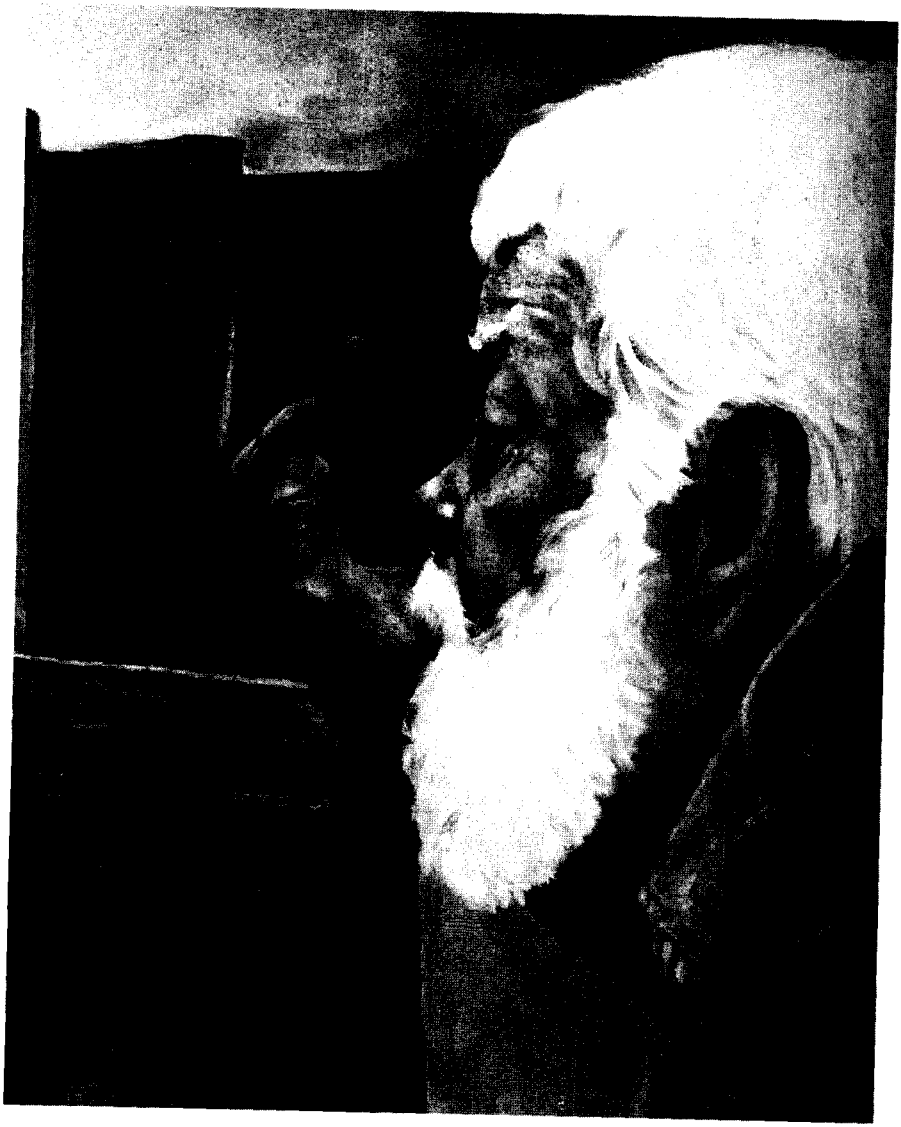
CCL invites papers on the subject of Design/Designing for Children. We welcome papers that examine the design of children's books and posters, toys and games, television and videos, theater and performances, newspapers and magazines, museums and libraries, parks and playworlds. We hope to highlight the designer's crucial role in conceiving of and shaping our ideas about what we think expresses a child's imagination, meets a child's needs, and defines what is special about their province and perspective. Some of the questions we hope to address are as follows:

- What is the purpose of design for children? Do we think it should challenge them, divert them, reflect how they might see the world?
- Do we measure the success of something designed "well" for children by the degree of our joy or theirs?
- What sorts of changes in cultural expectations for children are traceable in the history of design?
- Who are the design innovators in any particular field and how has their influence been felt?
- What seems to be the key to successful design for children? Do some designers seem to communicate to children better than others?
- How does the design of an object communicate different ethnic and racial conceptions of the child?

Proposals and papers should be sent to

The Editors,
Canadian Children's Literature,
SLAPSIE,
University of Guelph,
Guelph, ON,
N1G 2W1
Phone: (519) 824-4120 ext. 3189
Fax: (519) 837-1315

- You may also e-mail us at ccl@uoguelph.ca or e-mail the editor responsible for this issue at mariedav@uoguelph.ca.



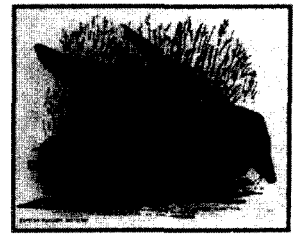
Illustration, by Laura Fernandez and Rick Jacobson, from ***Jeremiah Learns to Read****, by Jo Ellen Bogart (see review, this issue)*

Reviews / Comptes rendus

Books / Livres

Facing Fear

Dippers. Barbara Nichol. Illus. Barry Moser. Tundra, 1997. 32 pp. $17.95 cloth. ISBN 0-8876-396-0.



In a time-honoured tradition, Barbara Nichol introduces her fantasy with evidence of its historical authenticity: the first item in the book appears to be a reproduction of a page taken from an old text. A drawing of a dipper — a winged slightly mole-like creature — is given a Latin-like title (*Icticyon celiosylvestris*), and beneath it appear three anatomical drawings of its head, brain and foot. Notes appear in old-fashioned handwriting, adding information and correcting errors. The attentive adult reader will realize that this "evidence" is a joke — the Latin is garbled; it suggests the words "fish" and "woodland," neither of which could possibly be connected to the animal described in the book; and the plate number, 926, is preposterous. The illustrator's name, Whitten Haggard, suggests the author of *She*.

Nichol introduces her story with a Preface about the discovery in the Toronto archives of a letter from an unknown woman which was donated in 1973, apparently by its anonymous recipient. Nichol tells us the following text is a reprint of what remains of that letter, with spelling and punctuation corrections (presumably because the writer was poorly educated). The opening lines of the letter, quoting an old skipping song about the dippers, seem an unlikely way for an unsophisticated writer to begin.

The story is about the summer of 1912 in Toronto, when the dippers start to come up from the Don River into the city. Their descriptions are deeply disquieting. Apparently, they have been lurking near rivers and lake for some time, and are known as far away as Windsor. But now they are becoming bolder; stories are told of their invading houses and following people around. People hang dipper bells to scare them away, but there are

rumours that the bells actually attract them. Then the stories change: we learn that the dippers generally stay away from people who come right up to them. And our sympathy is engaged by the plight of a wounded dipper surrounded by a crowd of children.

Intertwined with these memories is Margaret's personal story. We learn that she and her mother and little sister, Louise, are struggling to survive on the mother's earnings as a house cleaner, and that Louise becomes ill with what was known then as infantile paralysis. Margaret worries about her sister and about her mother losing her job. Her brave mother tells her, "You think every little thing is the end of the world," and Louise cheerfully copes with a paralysed leg. As the summer ends, the dippers gradually disappear, as do Margaret's terrors.

The mysterious story is enhanced by the dreamlike qualities of Moser's illustrations, and the simplicity of Margaret's language and style. The book leaves a haunting impression. Although the language is accessible to young readers, and I'm sure many will be engaged by the story and pictures, this book will appeal at least as strongly to adults, as they come to sense the relationship between solidly factual details about imaginary dippers and the fears that come to us all in the night.

Sandy Odegard *is a former secretary, real estate agent, and teacher, who is now concentrating on writing and reading to grandchildren.*

Riordan Enters Troubled Waters with *The Songs My Paddle Sings*

The Songs My Paddle Sings: Native American Legends. James Riordan. Illus. Michael Foreman. Pavilion Books, 1996. 128 pp. £14.99. ISBN 1-85793-244-7.

James Riordan, noted collector of folk tales, has assembled twenty North American Native legends which are beautifully illustrated by Michael Foreman. The selections in *The Songs My Paddle Sings* explain natural phenomena, describe creation and celebrate virtuous or heroic behaviour. Those interested in beautiful imagery will find it in pieces such as "Creation of the World." Other selections mirror more closely the oral discourse style of Native storytellers, better capturing the way in which legends are passed on.

Each of the twenty pieces is impressively illustrated with at least one full-page watercolour. Readers will find fine brushstrokes outlining simple characters or creating delicate details, with backdrops of broad strokes which allow the colours to bleed and the texture of the paper to add to the effect.

There is no question that these legends are artfully presented. It is not enough, however, to ask whether a legend has audience appeal or is suitably illustrated. The questions we need to ask relate to the political and social implications of using traditional oral narratives: Is it appropriate for legends to be used outside of the spiritual or didactic context for which they were intended? Is it acceptable to change legends so that they conform to mainstream standards? For Native author Daniel David Moses, there is no question: "I know Native legends but I really have a feeling that it's not my right to go traipsing around, telling other people's stories. This image of traditional Native storytelling places Native people in the museum with all the other extinct species" (Moses & Goldie xiii).

Riordan would disagree; "The moral right of the author and illustrator has been asserted," is printed below the copyright. This position, that an author has a right to publish the stories he chooses, for profit, is grounded in the idea that "cultures in a democratic society, including the stories that arise from them, are always rightfully subject to scrutiny" (Goebel 8).

Is Riordan, therefore, presenting these legends merely for profit? No, he has good intentions; in the introduction he bemoans the destruction of "the culture and civilization of Native American Indians" (8), and the silencing of their voices. He writes, "We cannot undo the past. But we can recognize the truth of history and thus help to right a dreadful wrong. We can also contribute by returning to the native peoples their own culture" (10).

Unfortunately, between the lines of these good intentions are serious assumptions about culture and power. Culture is not simply, as Riordan suggests, the material effects of a group of people. Culture is everything that is shared by members of the group: world view, attitudes, values, and belief systems, as well as objects, rituals and stories. It is not static; it is dynamic. It cannot be taken away or given back, certainly not by a non-Native. And even if it was possible to restore lost culture through the publication of

legends, why add this book to the already existing collections when nineteen of the twenty selections have been previously published? Why choose the words of Columbus to describe the virtues of Native people in the introduction? Why complain about the stereotyping of Natives, when the cover images reinforce those stereotypes? These are questions which Riordan must address if he wants to better understand how he can help to right a dreadful wrong.

Perhaps the most suitable piece of advice for Riordan can be found in the words of E. Pauline Johnson, Mohawk writer, to whom he paid tribute with his title. Five of Riordan's selections were taken from Johnson's own collection, *Legends of Vancouver*. One of these pieces begins, "I saw a legend coming, so I crept into the shell of single sounds" (21). Possibly the best Riordan can do is to choose to be silent, to choose to create the space in which Native people can decide, or decide not, to share their oral history.

Works Cited

Goebel, B. (1996). "Honoring Native Cultures: Reflections and Responsibilities." *Primary Voices* 4:3 (1996) 3-10.

Moses, D.D., and T. Goldie., eds. *An Anthology of Canadian Native Literature in English*. Toronto: Oxford UP, 1992.

Avril Aitken *coordinates curriculum development at Jimmy Sandy Memorial School, which is located in Kawawachikamach, Northern Quebec.*

"Paddling in the Burn" with Robert Burns

Auld Lang Syne. Joanne Findon. Illus. Ted Nasmith. Stoddart Kids, 1997. 32 pp. $18.95. ISBN 0-7737-30060.

On New Year's Eve, all around the world, people sing "Should auld acquaintance be forgot ... and the days of auld lang syne?" Let us hope that Joanne Findon's book, very attractively illustrated by Ted Nasmith, will give young readers an acquaintance with Robert Burns, the author of that world-famous song. Ted Nasmith's ancestor (the book jacket tells us) painted the haunting portrait of young Robert Burns, now in the Scottish National Portrait Gallery. The modern artist traces the stages of the poet's life, from birth on a poor tenant's farm, through golden days of childhood, "paddling in the burn," through romantic days with bonnie Jean Armour, to fame as a "ploughman poet" welcomed to Edinburgh salons. The illustrations blend sensitively with Joanne Findon's first person narration about those "old times long-ago."

The only false note among the series of fine paintings, for me, was struck in a turgid picture of the young poet kneeling before a mystic wraith.

This picture illustrates an equally high-flown bit of text, which imagines a Celtic muse in "a lustrous green gown" and a wreath of holly, who greets Burns as "my own inspired bard!" Burns's poetic power came, as Joanne Findon's text more properly suggests elsewhere, in part from his readiness to listen to old songs and ballads, in part from his own heart, "constantly ablaze with one passion or another: with rage at our poverty, with love for a neighbour lass, or with pity for ... the mouse" disturbed by the ploughman's intrusion into the life of a "fellow mortal." Burns's poetic craft was strengthened also by the excellent early education guaranteed to every child in Scotland, long before England proffered comparable training to any but the children of the rich. In his village school Robert Burns studied — and memorized — the best poetry of his time, that late eighteenth-century period of the height of Augustan clarity, and the dawning of Romantic intensity. Maybe this modern book will help children turn again to the poetry of the 1780s, to Blake and Wordsworth, Coleridge and Burns, to recapture something of the old delights of rhythm and rhyme.

Burns's poetry came to Canada in early days, when Scots predominated among immigrant settlers and Canadian schools perpetuated the disciplines of early Scottish schools. Today, when the ethnic mix is much richer, and when technology has left the simple methods of one-room schoolhouses far behind, it is still worthwhile to remember the songs of "auld lang syne." This handsome book offers a fine bridge to that past and to the life of a still-powerful poet.

***Elizabeth Waterston**, now Professor Emeritus of the University of Guelph, was one of the founding editors of **CCL**.*

Representing Willa Cather

The Divide. Michael Bedard. Illus. Emily Arnold McCully. Tundra Books, 1997. 32 pp. $17.99 cloth. Ages 8-11. ISBN 0-88778-407-X.

The Divide, a biographical story of Willa Cather's childhood, is a well-crafted work, effectively capturing the prairie landscape that was such a significant aspect of Cather's own writing. Bedard's evocative text is well-matched by the detailed realism of McCully's watercolours, which not only lend a strong sense of time and place but also subtly reflect Bedard's symbolic treatment of a land that was, for Cather herself, a potent symbol of self-discovery. The opening pages deal with young Willa's poignant leavetaking of her family home and the long train trip to her "new life" on the Divide. The illustration of a meadowlark set against a vast expanse of sky and prairie introduces a leitmotif that reappears throughout the work.

For Bedard's Cather, as for Cather herself, the meadowlark, the sky and the endless plain represent an expansion and uplifting of soul that is rooted in the prairie experience. This evocation of space is in dramatic contrast to the portrait of Willa which follows the prairie scenes. Here, Willa stands in the darkened corner of an empty room where a window strictly frames the outside world. The juxtaposition of a limiting interior and an expansive exterior is a pattern that recurs in the illustration of the crowded train compartment followed by a striking image of the train as it moves through a "flat, empty land, as bare as a strip of sheet iron." Although carefully factual in style, McCully's images effectively develop a motif of enclosure and expansion that functions symbolically to represent not only Willa's literal journey from her childhood home, but also her journey from a conventionally circumscribed childhood to the liberating experiences that made her a writer.

The story of Willa's relationship to the land is also the story of Willa's own transformation. When Willa first arrives, the "iron land" seems to reject

its human inhabitants, a rejection that is echoed in McCully's image of an austere, weather-beaten house set in a sweep of winter grassland. But with the arrival of spring, the landscape opens up to Willa and she begins to appreciate its special beauty. Again, McCully's images of bright, green fields meeting a "china" blue sky reflect this awakening. Willa comes to know and appreciate the hardy, self-sufficient immigrants who live on the land; and, on her new pony, she travels a road lined with sunflowers that the settlers had sowed on their way to the West. McCully's vividly coloured illustration of Willa on horseback, pausing on this "sunflower bordered road" effectively captures the essence of the story by suggesting that Willa, too, possesses the bright promise and spirit of the pioneers and their land.

Image and text in *The Divide* work successfully together to engage the child reader in this biography of a pioneering female writer. A young girl might well identify with the story of another young girl who came to love the harsh but beautiful land she lived in and then grew up to write about. However, as an adult reader who has read a bit of Cather's own work, I find Bedard's text does present some problems. There are times when Bedard's imagery is very close to Cather's own. For instance, the image of the land which appears to Willa "as bare as a strip of sheet iron" occurs in *My Antonia* where Cather refers to "blustery winters ... when the whole country is stripped bare as a strip of sheet iron" (NY: Houghton Mifflin, 1946, ix). Bedard describes the wind that "teased the curtains like a playful pup," an image which also appears in *My Antonia* where the wind is "impulsive and playful like a big puppy" (120). Some of Bedard's most striking phraseology also appears in Cather's work. For instance, the passage, "It was not the spring of home, but a new thing. Spring itself" is very similar to Cather's in My Antonia: "There were none of the signs of spring.... There was only — spring itself" (120).

When I first read *The Divide*, I was struck by the quiet power of Bedard's prose style. I felt he very effectively conveyed Willa's intense encounter with the land that was to have such an impact on her writing. When I read Cather's own work, however, I began to wonder whose language I was encountering. While the similarities I have noted would not matter to a child reader, it is important to remember that children's literature tends to have both a child audience and a more critical adult audience, particularly since children's literature has developed as an academic discipline. Although I can understand Bedard's reluctance to disturb the narrative flow of his story with quotation marks and references, a brief paragraph at the end of the work concerning the sources of his text would have been helpful to me as an adult critic and would have acknowledged Cather's own contribution to this biographical story.

Ulrike Walker *received her MA in Victorian children's literature at Acadia University and PhD in Victorian studies at Dalhousie University. She has taught children's literature and now teaches English literature at Acadia University.*

Of Mice, Music, and Paper Cutting

Silent Night: The Song from Heaven. Linda Granfield. Illus. Nelly and Ernst Hofer. Tundra Books, 1997. 24 pp. $17.99 cloth. ISBN 0-88776-395-2.

Tundra Books has produced another beautifully-illustrated story from the past that combines a lively narrative with informative historical material. Linda Granfield, having written *Amazing Grace: The Story of the Hymn* and *In Flanders Fields: The Story of the Poem by John McCrae,* now gives us a delightful account of the origins of the Christmas hymn, "Silent Night." As with her other books, Granfield's purpose clearly is to write a story that will engage younger readers while providing historical detail that will educate all readers. *Silent Night: The Song from Heaven* is especially effective because its illustrations, by Nelly and Ernst Hofer, are themselves part of the larger story of how art emerges and develops through time and is transmitted from one cultural site to another.

Granfield's text includes four components: a story of children preparing the Christmas Eve creche scene in a small village church in Austria in 1818; a concise historical account of the circumstances surrounding the unusual music produced for that church's Christmas Eve mass — and its eventual emergence as a worldwide favourite; a reminder of the remarkable Christmas truce of 1914 when British soldiers in the trenches heard "Stille Nacht" being sung in the German trenches, and the soldiers of World War I fraternized for too brief a moment; and an account of the "cut paper art" known as Scherenschnitte — which originated in Asia centuries ago, was developed as "silhouettes" in eighteenth and nineteenth-century Europe, and is reproduced with wonderful intricacy in this book by the Hofers, who learned the art in their native Switzerland.

If this book seems a little disjointed, it nevertheless contains many riches. Beyond its stunning illustrations and effective storytelling it reminds us of the fascinating ways that cultural forms evolve and of the curious turns of history. It may even recall personal experiences for readers. The story reminded me that the probable reason for the organ's failure to sound that Christmas Eve (and hence the request for Franz Gruber to write a simple melody for voice and guitar) was mice eating holes in the organ's leather bellows. Mice in organ chambers and around consoles are familiar pests for many organists. I remember one Christmas Eve having to use pine-scented deodorizer to stifle the smell of a recently-departed rodent somewhere below me under the organ console. Fortunately, the organ still functioned and I used it to play "Silent Night," among other carols.

Gerald Manning *teaches English at the University of Guelph and is an experienced church musician.*

The Squirrel that Saved the Day

Sody Salleratus. Aubrey Davis (reteller). Illus. Alan and Lea Daniel. Kids Can, 1996. 30 pp. $14.95 cloth. ISBN 1-55074-281-7.

In *Sody Salleratus*, the squirrel saves the day, a plot twist that would appeal to young children, as they too are small and "weak." This book is storyteller Aubrey Davis's retelling of "Sody Sallyraytus," an American-English folktale first recorded by Richard Chase in his 1948 *Grandfather Tales*. Davis's picture-book version would appeal to children aged two to five.

In the story, Boy goes to buy "sody salleratus," the nineteenth-century American word for baking soda. He is eaten by a bear who lives under a bridge. Girl, Old Man, and Old Woman meet the same fate. Squirrel escapes by running up a tree: the bear follows and — "BOOM!" — falls and splits open. Everyone emerges undigested.

Davis adds great sound effects to Chase's version: Boy walks with a "hippity-hop" whereas Old Man goes "crickity-crack." Davis leaves out much of the American dialect, thus losing some of the authenticity yet increasing clarity for the modern Canadian child. In Davis's story, the whole family eats biscuits made using the "sody salleratus," with the squirrel casually lying on the brand-new bearskin rug.

This story is somewhat violent, but I found that while adults might be disturbed by it, children weren't — at least the children I read it to weren't. My nephews enjoyed the comical aspect of the story that the illustrations bring out so well: the bear may be toothy, but he also playfully wears Old Woman's bonnet. Their enjoyment is unsurprising: Davis, a Toronto-based storyteller, credits the students of the Metropolitan Toronto School Board for helping him recreate this story.

Elaine Ostry *received her doctorate from the University of Toronto in January. Her dissertation is entitled "Social Dreaming: Dickens and the Fairy Tale."*

Riding the Ark into the Light

Stephen Fair. Tim Wynne-Jones. Groundwood Books, 1998. 218 pp. $9.95 paper. ISBN 0-88899-295-5. ***Garbage Creek and other Stories.*** W.D. Valgardson. Illus. Michel Bisson. Groundwood Books, 1997. 132 pp. $8.95 paper. ISBN 0-88899-308-0.

There is a melancholy to Tim Wynne-Jones's books that is not merely the natural melancholy of youth. It is the melancholy of life itself, as his young

characters start to appreciate the difficult compromises of adult life, and the shining simplicities of childhood fall away. It is a process of things shifting into focus, of the scales falling away from their eyes, as it were. But it is a painful process, and what they learn to see, in the end, is not always pretty.

Stephen Fair is a rich, multilayered book, complex and sometimes difficult. The title character, a likable, witty boy of fifteen, is stranded in a tangle of family mysteries as he seems to be stranded in the nightmares with which the book begins. He lives with his mother, Brenda, and his little sister, Toni, in one of Wynne-Jones's wonderfully outlandish structures: a house built in the shape of a ship and called The Ark. His father Doug, who built the house, has left the family ("jumped overboard" thinks Stephen to himself), and his older brother Marcus has run away from home. Stephen has heard not a word from either of them since they left, and his pain at this simmers constantly just below his surface. When it bubbles up, as of course it will, and overwhelms him, he calls himself Stephen Dark.

But that is not his immediate problem. His immediate problem is that, despite a family which is loving (if bereft) and a happy circle of friends, there is a kind of sickness in the Ark which has infected Stephen with nightmares and unease, and which is not of his own making. In many ways this is a book about the sins of the fathers, about the ideals of the hippie generation turning to misery in the lives of its children. As one of Stephen's friends remarks, "We're all fatherless" (89). The parents who drifted together and then drifted apart again in the name of "freedom" have indeed left many young people fatherless. Or motherless. Or both. This is a serious difficulty for today's generation that, as Wynne-Jones shows so beautifully, they tackle with an enviable grace and humour.

There is no lack of love in Stephen's life, but there is a lack of candour, a lack of the entire truth. His spirit senses this and reacts by hurling him into nightmare, into a journey he must take to become whole. There are secrets in his past and in his present, things kept from him. Things that should never have been kept from him at all. And when he starts to discover the truths he needs to know, there is a devastating revelation.

But Stephen is fifteen, a difficult age, but an age at which his character is settling into its own strength. He is of a poetic, thoughtful nature (he writes a probing poem using only the letters of his own name), and he has a generous spirit and inner resources. What he discovers knocks the wind out of him, but it doesn't knock him senseless. In the end he makes a brave decision on the side of mending rather than tearing apart. Unlike the other men in his family, he chooses not to go, but to stay.

This bald summary cannot do justice to this intelligent gem of a book. But one thread of imagery which runs through it may help to illuminate its intent. The movie *Casablanca* is a touchstone throughout the novel, and Stephen and his friends even begin to call themselves "the usual suspects."

That fine double-edged phrase neatly points out a fine double-edged truth. In *Stephen Fair*, the usual suspects are in fact the members of your own family. But just as in the movie it turns out that, though they may at times be flawed individuals, they aren't really criminals at all.

There is a difference between coping and enduring. Enduring is a stalled misery, a paralysis. All it can do is wait for the pain to pass. Coping is active, thoughtful. It may be in a tight spot but it looks around for the likeliest way out, and if it can't find it, begins to build one. The children in the funny, well-written stories by W.D. Valgardson are all copers. These are happy stories, for the most part, which is not to say there isn't darkness in them. There is poverty and loneliness and the difficult meagreness of life in a recession. There are broken families and a polluted world. But there is a lot of laughter, as well, and resourcefulness. Copers are always resourceful. And they don't forget how to laugh.

Valgardson has a pointed, spare style that has a way of cutting through to the essence of his characters with minimal fuss. So in "Not Lonely," the young boy Tom, left with a neighbour while his parents are obliged to be away, steadfastly refuses to admit he is worried and in fact, desperately lonely without them. He just sets about taking care of his house and preparing for their return. No whiner this one. And so in "The Sand Artist," Rainbow, who lives in a shack on the beach, has a subtle, but loving bond with her mother. They are often dangerously poor, but can convey a lifetime's understanding of each other with one "Uh-huh." You can virtually see the expressions on their faces. This is a kind of wizardry and a perfect ear on Valgardson's part. It is almost identical to comic timing, the right word at precisely the right moment, and it is a rare gift.

These are modern stories with modern problems. In two separate stories there are boys who are more or less addicted to the Internet. One of them ends up being dragged out into the world and discovering the pleasures of non-virtual reality. The other saves the day in a tight spot because he has learned some essential information on the net. But Valgardson doesn't pass judgment; he merely acknowledges that this technology is a fact of modern life, for good or ill. And that is one of the reasons for the fresh, bracing flavour of these stories. The modern world may have concocted a host of new problems for humanity, but we continue to be resourceful. There is still hope, if we continue to cope.

Melody Collins *is the author of* ***The Magic Within****, and is currently working on a new novel.*

The Disruption and Healing of Legends, Myths and the Supernatural

A Light in the Dunes. martha attema. Orca, 1997. 176 pp. $7.95 paper. ISBN 1-55143-085-1. ***Draugr***. Arthur G. Slade. Orca, 1997. 171 pp. $7.95 paper. ISBN 1-55143-094-0. ***Soulworm***. Edward Willett. Royal Fireworks, 1997. 236 pp. $10 paper. ISBN 0-88092-411-X.

These three novels for young teens employ a combination of myth, legend and the supernatural to align our everyday world with more powerful, spiritual realms. Playing with the degree to which phenomena are supernatural or real, these books succeed in raising provocative questions about the relationships between the past and present, as well as the supernatural and the familiar, often pitting the mysterious and inexplicable against the factual and rational.

A Light in the Dunes, the strongest of these books, takes place in Ameland, a small island in the Netherlands, and incorporates the legend of Rixt into its text. Rixt, a woman/ghost/witch who lured boats and sailors to be shipwrecked on the shore, is a familiar Siren-like figure, and her beachcombing activity is pursued in the present time by the protagonist and first person narrator of the novel, Rikst. The references to the legend and recent history (including World War II bunkers) of Ameland, along with the depiction of the contemporary lifestyle of these island dwellers, results in an evocative portrayal of this specific place. The place and lifestyle, however, could in many respects be claimed as strikingly familiar by young Canadian coastal or island readers.

martha attema deftly introduces a gentle feminist agenda into this novel, examining the reversal of those traditions during *Sunderklazen* that had seen "the men rule the streets" (56). As well, the plight of Rixt and Rikst's mother as young, pregnant girls, treated as outcasts in the past by this conventional society, is now viewed more compassionately. Too late to affect the legendary Rixt, this tolerance will heal those still living on Ameland, bringing together the generations and the genders, crossing barriers once perceived as impenetrable. As the sea erodes the coast of this island, forcing the people to erect barriers of sand and vegetation to save the land, the social barriers begin to erode with the approval and participation of the island's inhabitants. The situation of Rikst and her family closely parallels that of the legendary Rixt, for whom she is named; when the two stories intersect, misunderstanding and judgment are replaced by much needed compassion and tolerance. The legend of Rixt exists in oral and written fragments that are actually put together by Rikst as she writes the story in a fairly postmodern way, filling the gaps with imaginative fiction. This telling of the story through the picking up of various pieces is a process already familiar to Rikst in her beachcombing.

Arthur G. Slade's *Draugr* similarly weaves the stories of the past with the action of the present. Using Icelandic mythology, Slade incorporates the "draugr," the undead man or ghost, into his story set in Gimli, Manitoba. These myths are more authoritative in their official written form than the

scattered fragments of Rixt's stories, and as such have more power, affecting the real world in a destructive and alarming manner. More firmly established in the supernatural than *A Light in the Dunes, Draugr* leaves areas unexplained, as the power and suggestion of the draugr infiltrate Grandfather's cottage. Three American youths — Sarah, the narrator; Michael, her brother; and Angie, their cousin — are visiting their grandfather in Canada, and have actual contacts with draugr-like creatures. Whereas Rikst's sighting of Rixt is eventually explained as the sighting of the evil, but real, Ice-Woman many of the events in *Draugr* are left as supernatural. The possibility of rational explanation is introduced and then undermined.

The intersection of the supernatural and real world in this novel does not so much comment on or heal the contemporary world as it challenges the complacent scepticism of the Gimli community. Characters such as Grandfather and Althea have literally carried their past from Iceland to Gimli in their volumes of mythology, which, as Grandfather explains, describe "old sagas [that] aren't Hollywood movies. They're gritty. Full of blood and smoke and tough characters. Kind of like the people who settled Iceland. And Gimli, come to think of it" (42). The respect for living books and a living past distinguishes Grandfather and Althea as individuals who believe in the importance and power of myths. The youngest generation, now touched by the words of the Icelandic language and the myths, is not likely to relinquish the inherent power of these words.

The suspense in Slade's novel is relieved by humour, particularly focused on the stereotypes of Americans and Canadians, and significantly based in language. Brand, from Gimli, asks "Why don't you say *Y'all* and all that stuff" (33). Michael replies, "Why don't you say *eh* all the time?" (33).

Set in Weyburn, Saskatchewan, and a parallel world, Wardfast Mykia, *Soulworm*, the weakest of these novels, is a fast moving, sensational story which deals with the manifestation of evil and the possibility of parallel worlds. Although the reader does empathize with Liothel, an Acolyte from Mykia who suddenly finds herself responsible for the destruction of the soulworm on earth, the suspense of the novel is compromised by the assurance in the reader's mind that Liothel will find her Talents and human support in time to carry out the task thrust upon her. There is some fascination with the malevolence and power of the evil generated by the soulworm as it expresses itself though an individual previously without evil, and threatens to enter humans already displaying antisocial and aggressive behaviour even without the influence of the soulworm. However, the intersection of the two worlds, rather than enriching the settings of Mykia and Weyburn, leaves both rather superficial and stereotypical. For readers fascinated by the concept of parallel worlds, however, there is some room for speculation.

Each of these novels offers multidimensional perspectives providing insight into the nature of readers' everyday worlds and families. Misunderstandings among friends and family members are the result of the natural world's convergences with the legendary, mythological and supernatural worlds. However, the resulting disruptive forces are responsible for provid-

ing the unusual experiences and perspectives that inspire the characters and readers to look more carefully and openly at the complexities of relationships and identity.

Margaret Steffler teaches English part-time at Trent University and Sir Sandford Fleming College.

The Liar Tells the Truth

The McIntyre Liar. David Bly. Tree Frog Press, 1993. 222 pp. $9.95 paper. ISBN 0-88967-069-2.

Smart aleck kid takes the car out for a joyride, smashes it up. Punishment: sent away for the summer to a ranch where he learns about real work and grows up a little. Sounds like a cliché of a plot, doesn't it? Well it is. But any cliché can be taken up and made into something true and real, and in the hands of an intelligent writer like David Bly, this cliché has become a memorable, funny, wise novel.

This is an epistolary novel, a series of letters written by Kevin Winslow to his friend at home in Calgary, detailing his doings on the McIntyre ranch where he has been sent into exile. Well, exile is how he sees it at first, as he rails in arrogant superiority about his fellow-workers and whines incessantly about his lot. But with a deft touch Bly manages to convey the uncertainty behind Kevin's bluster. When he tries to be patronizing to the other farm hands, they either undercut him with their own wit or graciously sidestep his awkward jabs. Luckily, Kevin is smart enough to be aware of this, and of course he begins to learn as he begins to pay attention.

Notably lacking in sentimentality, the great strength of this novel is its characterization. As Kevin — who quickly earns the nickname "Muskrat" after a muddy accident — learns more about the others who work with him on the ranch, he finds all his preconceptions falling to pieces in his hands. There is a murderer with a melancholy cloud of guilt hovering over him, a harmonica-playing Hutterite who has forsaken his past, and a troubled genius called Windy who, as Kevin says, "knows everything there is to know except what's useful." Windy is the most interesting character in the book, a fount of information both arcane and in fact, very often useful. He encourages Kevin to carry on with a miniature in-house newspaper, the "McIntyre Liar" of the title, and becomes his best reader. But Windy, who in fact suffers more from a surfeit of sanity than any insanity, is not destined for happiness, and when he must leave the ranch, a genuine pall of sadness falls over the book, and Kevin begins to feel "scared of what life can do to you" (184).

Bly's range is wide and his voice usually true. While Kevin's ingenu-

ousness wore a little thin in places, still I both laughed out loud and grew a little teary while reading this book. It's a long novel, but a satisfying one. Like a long summer spent working hard on a ranch, but growing stronger and healthier every day, reading *The McIntyre Liar* is a tonic.

__Melody Collins__ is the author of __The Magic Within__, and is currently working on a new novel.

Facing Fears in Virtual Reality

__The Faces of Fear__. Monica Hughes. HarperCollins, 1997. 166 pp. $16.95 cloth. ISBN 0-00-224560-4.

The connections between Virtual Reality and ordinary reality are of vital concern in this near-future fiction by Monica Hughes.

Joan Sandow still suffers from nightmares about the terrible car accident that left her legs paralyzed and killed her mother. Unable to face the stares of other kids, Joan has quit school and stays at home, cared for by professionals but isolated in her misery. Her father Max is grieving too, but has allowed his daughter to build a cocoon around herself. Joan is desperately unhappy until she turns to cyberspace for her social life. In the world of the Internet she is no longer Joan but Joanna, a "warrior" persona with no physical limitations. There she meets the boy Whizkid, and their friendship soon involves playing Virtual Reality games, the most important of which is a new experimental game designed in the lab of MaxCom Industries, Max's software company.

In this near-future world, Virtual Reality includes sensory as well as visual effects. Thus, when plugged into the VR world, Joan/Joanna has the ability to walk and run. The game's four episodes involve a search for four "artifacts" which will save Earth from destruction. Aside from the normal challenges of the quest, the two young people also face the vengeful spirit of Jason, one of the game's designers, who has inserted frightening episodes in revenge for Joan's past insult. However, Joan and her friend know only that the game depends on cooperation, determination, courage and mutual trust.

The playing of the game alternates with glimpses of the characters' real lives, which are never easy. Whizkid (a.k.a. Steve) comes from a poor neighbourhood, and Joan faces the daily trials of being wheelchair-bound. Yet as the game progresses, both Joan and Steve learn to face their fears, and at the end are able to meet and interact in real life as themselves.

Despite a couple of unfortunate stereotypes (the unkempt computer nerd Jason and Whizkid's abusive baseball coach) the characters here are

generally well drawn. Some readers may wonder why, in a world where VR technology involves all the senses, there is no device that would enable Joan to walk in the real world. Despite such quibbles, *The Faces of Fear* is an exciting book which explores the very real fears that plague all teens. Although few have as much to deal with as Joan, most will be able to identify with her struggles. Joan cannot escape her disability, but she does find a friend who recognizes her heroic and beautiful self.

__Joanne Findon__ is the author of __The Dream of Aengus__ and __Auld Lang Syne__, both illustrated by Tolkien artist Ted Nasmith, as well as several short stories for young adults.

Good Sports and Good at Sports

Fast Break. Michael Coldwell. James Lorimer, 1995. 92 pp. $8.95 paper. ISBN 1-55028-514-9. ***Lizzie's Soccer Showdown***. John Danakas. James Lorimer, 1994. 124 pp. $8.95 paper. ISBN 1-55023-464-9. ***Riding Scared***. Marion Crook. James Lorimer, 1996. 94 pp. $8.95 paper. ISBN 1-55028-530-0. ***Sink or Swim***. William Pasnak. James Lorimer, 1995. 89 pp. $8.95 paper. ISBN 1-55028-480-0. ***A Stroke of Luck***. Kathryn Ellis. James Lorimer, 1995. 84 pp. $8.95 paper. ISBN 1-55028-506-8.

Lizzie is shy, tall, and skinny; she wears braces and isn't part of the "in" crowd. Dario Cavalito is terrified of the water. Angie is accused of trying to sabotage Paula's skating equipment. Jeff must deal with a new stepmother, a move to a new city, and problems with the school basketball team. Gillian, who is terrified of horses, is enrolled by her divorced father in an expensive riding school.

These are the "relevant," "timely" problems faced by the central characters — all twelve-years-old — of five novels in the Sports Stories series published by James Lorimer. These characters resolve their conflicts in part because of their involvement in sports. For example, in *A Stroke of Luck*, by Kathryn Ellis, Lizzie, learning that Paula has damaged her own equipment because she hates having to please her parents, helps the girl face her problems, acquires a new friend, and wins a scholarship that enables her to take the skating lessons her single-parent mother can't afford. And, in Michael Coldwell's *Fast Break* Jeff stands up to the team bullies when they torment his geeky friend, learns to like his stepmother, and finishes second in an important competition.

The five books, along with the other dozen or so titles in the series have been published, according to the publicity blurbs, because "Sports novels can get otherwise reluctant readers enthusiastic about books. The subject

matter ... gets them to pick up the book in the first place, and the fast-paced sports action keeps them involved from start to finish." Each book is around 100 pages, is set in an easily recognizable Canadian setting, and involves both boys and girls, and people from a variety of cultural and ethnic groups (although race is never an issue) and a variety of economic levels. Characterization is fairly shallow and character development uncomplicated and simple.

The sports action is, perhaps, the most convincing part of each story, as the authors write knowledgeably and vividly about the competitions in which the heroes are involved. However, the emotional problems each central character faces seem trite and clichéd and the resolutions and happy endings are too easy. In learning how to become proficient in a specific sport, each hero finds ways to overcome inner conflicts, family difficulties, and peer group pressures. As any reader of sports pages knows, athletic competition does not always build character; it may, in fact, bring out harmful aggressions and often emphasizes ego gratification. And, as baseball manager Leo Durocher observed half a century ago, nice guys often finish last.

In addition to the triteness of some of their plots, the novels make questionable assumptions about the moral and social values of sports. As a result the books seem like moralistic fables. Like many sports novels of the early twentieth century, they implicitly preach the values of friendship, honesty, and dedication, shaping both characters' actions and contests' outcomes to emphasize these points.

Jon C. Stott, Professor Emeritus at the University of Alberta, is the author of ***Native Americans in Children's Literature*** *and a forthcoming study of minor league professional baseball.*

A Strong Message from a Cast of Outsiders

Stranger on the Line. Marilyn Halvorson. Stoddart, 1997. 182 pp. $6.99 paper. ISBN 0-7736-74578.

Marilyn Halvorson has woven an entertaining and fast-paced story of courage and hope in *Stranger on the Line,* the third novel in her Steve Garrett series. Steve, now a disillusioned mixed-up twenty-year-old, teams up with a dozen rejected race horses and a crippled ex-jockey to discover that perhaps life has purpose after all.

There are many strengths to this book, including Halvorson's delightfully light hand with humour: "... it's not the fall that kills you, it's the sudden stop at the end." Another strength is her skill at capturing sharp graphic images: "... a huge bull moose raised his ugly mug from the pond. He stood gawking with a pink water lily hanging out of his mouth."

Perhaps the greatest strength, however, is Halvorson's intimate knowledge of horses and horse psychology. The description of the training of the horses for wagon racing — particularly the use of one steady and reliable horse to train the others — is fascinating, as are the background details of the Calgary Stampede chuckwagon races.

Interest builds steadily with one rapidly-paced action scene following another. Halvorson undoubtedly has an ear for a realistic teen "voice," though there are times during the first few chapters when the self-absorbed, glib, world-weary tone is in danger of being overdone. Fortunately, as soon as the action starts to build Steve's true voice emerges, and he becomes a realistic and likeable protagonist.

Another possible weakness comes in the ending. E.M. Forster once remarked that the ending of a novel was often the weakest part. This is true of *Strangers on the Line*. Having pulled for Steve through crisis after crisis, one wishes he might have been allowed to effect closure on at least one of his problems — either his relationship with Lynne or the threat from Romero. The fact that the book ends with both issues unresolved leaves the reader feeling vaguely unsatisfied. However, this is a minor criticism of an immensely enjoyable and fast-paced YA adventure novel.

Joan Weir *teaches creative writing at the University College of the Cariboo. Her publications include* ***Sixteen is Spelled O-U-C-H****, (Stoddart, 1995, 1991, 1988)* ***Catalysts & Watchdogs: BC's Men of God*** *(Sono Nis Press, 1995), and* ***Storm Rider*** *(Scholastic, 1988).*

Hippie Child "Imprisoned" in Rosedale!

The Private Journal of Day Applepenny, Prisoner. Sheree Haughian. Monolith, 1997. 136 pp. $7.50 paper. ISBN 0-9682397-0-6.

Day Applepenny, the twelve-year-old protagonist of this recent novel for eleven- to thirteen-year olds, moves through the world of her readers' parents: this book is set during the 1974-1975 school year. Day, the child of a Rosedale woman who had escaped an oppressive wealthy family to join a hippie colony on Gabriola Island, is celebrating her twelfth birthday on an airplane to Toronto, where she will move in with her maternal grandmother and go to school for a year. The references to places, styles and events of 1974 seem just right, but this verisimilitude is likely lost on contemporary young readers, who will be looking for a story that speaks to their own situation.

They won't be entirely disappointed, either, until they reach the end of the book. Day's adventures in Toronto coalesce around her plans to earn enough money to fly back home to her mother, and young readers will be

amused by her UNICEF scam and her pencil-renting schemes. However, as the book draws to a close, the tone of the narrative shifts. Day returns home successfully, and rescues her bruised and starving mother from the hippie community leader who has turned the Camp Eden commune into an abusive drug cult. The happily-ever-after abruptly puts Day and her recovering mother into a women's community in Vancouver, and young readers may wonder about the abandonment of Day's comic adventures for self-sufficiency.

Haughian links Day's "imprisonment" in the comfort of Rosedale and a private girls' school with her mother's imprisonment by a cult leader, and Day says, after her adventures, that female solidarity will enable grandmother, mother, and daughter to "talk about the many walls that have been built around girls and women." This came as news to me after reading about Day's schemes to make money by pawning a family heirloom watch and selling an expensive sweater she had received for Christmas, both gifts from her grandmother. It was hard to see how all the sneaking around Day had done behind her grandmother's back could be resolved by this new-found feminist realization that her grandmother, an afternoon alcoholic, was imprisoned too. Ultimately, Haughian puts too much verbal energy into Day's sneaky persona to abandon her at the end. Young readers, therefore, will enjoy Day's resistance to the rules, but may find her story's resolution a bit unsatisfying.

Barbara Powell *is the coordinator of women's studies at the University of Regina, and has a special interest in all sorts of autobiographical writings, especially women's diaries.*

Al's Momentous Year

one year commencing. Kathy Stinson. Thistledown, 1997. 148 pp. $13.95 paper. ISBN 1-895449-65-0.

In *one year commencing* Kathy Stinson successfully combines the problem novel with a social issues slant, and addresses readers at the younger end of the Young Adult spectrum. The novel's dilemma is made even more compelling because it is based on a true situation in which a young person was forced to decide which parent to live with. The pain of the parent who "loses" the child is only briefly but powerfully suggested.

The close rendering, month-by-month, of the momentous year in which Al goes from being a girl of twelve to a young woman of thirteen is nicely evoked through a well-sustained first person account. The interspersed letters from Al to her mother and to her friend at home in rural Alberta also effectively reproduce the culture of girlhood. Since Al is a budding artist, the

vivid accounts of Toronto landmarks — such as Centre Island — and the daily big-city bustle — such as on the subway — are plausibly presented. Al's experience as a new girl in a large, multicultural school is also well described. Ms. Pickles, the teacher, starts out as a caricature — which Al secretly sketches — with orange hair and huge round glasses at the top of a tall skinny body. Yet she proves to be observant and supportive, instantaneously interpreting Al's rather tortured drawings as an art therapist would. Given her important role, the subsequent description of her hair turning green seems extraneous and the humour crude.

At school, Al meets two important children who illustrate the theme of divorce: her young book buddy Roberto, and an unusual girl of her own age, Kim. Both emerging relationships are well depicted over the school-year and it is emotionally wrenching when Roberto is abducted by his father over a custody battle. Kim, who becomes Al's best friend, lives in an alternative family household consisting of her mother and her woman partner. In Al's own life, her father has a woman-friend who is divorced with a daughter who lives equally with both parents. In this way, several postmodern families are unobtrusively presented.

Importantly, Al develops a social conscience towards the poor and homeless. This dimension is sensitively described: in the course of the year Al finds a way to benefit some of the homeless she sees regularly, and she ultimately becomes an advocate of the rights of the poor. She does so despite her father's lack of support; yet she maturely finds a solution that allows her to perform her small acts of charity (giving food) while not engaging in conflict with her father.

Jacqueline Reid-Walsh *teaches in the Faculty of Education at McGill University; she has published on girls and popular culture, feminist pedagogy and Jane Austen.* ***Krista Walsh*** *is a grade-six student at Roslyn School.*

Scary and Serious Reads for Girls

The Body in the Basement. Norah McClintock. Scholastic, 1997. 208 pp. $4.99 paper. ISBN 0-590-24983-5. ***Grave Danger.*** Gisela Tobien Sherman. Scholastic, 1997. 194 pp. $4.99 paper. ISBN 0-590-12383-1.

In the current trend towards creepy reading for young people, it's nice to know that interesting story lines and solid writing haven't fallen by the wayside. While neither of these books qualifies as great literature, both are great reads, which is probably what a young teenage girl prefers anyway. There are some surprising parallels between the two books. Both feature heroines about sixteen years old, who have to draw on resources they didn't

know they had and both girls are believably plucky, even in the face of some nasty nineties realities. Like so many science fiction novels, the cover of *The Body in the Basement* might mislead a reader into thinking the book is a grisly tale of the undead. In fact, it is an almost unrelentingly dark story that begins with the discovery of the body of the mother that Tasha Scanlan thought deserted her five years ago. Tasha and her friend Jace must prove her father's innocence, despite her own doubts, given her parents' stormy relationship. The gloom of the book is mitigated by a budding romance between Tasha and Jace, which McClintock writes about with sensitivity and truth. For once, the detective work involved in clearing Tasha's father does not come easily, but is at first believably frustrating. If readers can keep the large cast of characters straight and forgive a somewhat melodramatic and overly neat ending, they'll be rewarded with the literary equivalent of pizza: quick to consume, fun while it lasts, but not overly memorable.

Much the same can be said of *Grave Danger*, which sets out the Gothic story of Cassie Denning and a vengeful ancestor. Cassie, too, must enlist her friends' aid to solve the mystery of the fun-loving but spiteful ghost who begins to endanger her life after she turns sixteen. Sherman accurately depicts the push-pull of family life as seen through adolescent eyes and paints a pleasantly spooky picture of the malicious ghost. Her only clangers come in dialogue such as "Lucky for you my Biology is better than your humour," or "An auspicious sign of what's to come," which would never emanate from a teenager's mouth. That said, *Grave Danger* is that most comforting of things, a real page-turner with an exciting story and dramatic climax. In a world where best-selling horror stories for young readers roll off an assembly line and into a chain of product marketing, it's reassuring to run across books featuring strong but realistic young heroines, Canadian locations, and well-drawn relationships.

Nancy Payne *is a writer and broadcaster who lives near Lindsay, Ontario.*

YA Fantasy: A Gripping Thriller

The Spiral Maze. Patricia Bow. Thistledown Press, 1997. 191 pp. $13.95 paper. ISBN 1-895449-68-5.

Ontario writer Patricia Bow is prolific. Since 1990 she has published six books. While prolific writers often produce books that are shallow or formulaic, Bow's latest book, *The Spiral Maze*, is neither. It is a gripping book that can best be described as a fantasy thriller. Set in a small town on the shores of Lake Huron, *The Spiral Maze* features two protagonists: Neil Gunn, a lonely and reserved thirteen-year-old boy, and Fleur Padgett, a boisterous girl from

a large family. The two meet after Neil has a strange visitation in the night from a boy who seems to be his dead twin, Jasper. The two then try to solve the mysteries that arise as they pursue the leads left by the uncanny visitor.

The book is fascinatingly complex without becoming convoluted. Nothing is what it seems, and the further Neil and Fleur go, the deeper the mystery becomes. Excitement pants from every page. The pace is nonstop and yet never once does the book become confusing or really frightening. The young people are pushed from one adventure into another, often by the semi-human hunters that pursue them for a good part of the novel, yet nothing seems contrived or too convenient. Bow accomplishes this coherence through her masterful creation of her two primary characters.

Neil and Fleur are as real as any two characters in a book can be. They are easily intrigued, easily provoked into taking risks and difficult to frighten. They act and react to the deepening mystery around them exactly as two modern young people faced with something, yet horribly real, would — with initial cynicism, then defiance and determination to see the adventure through. They are also different enough from each other to be convincing. Fleur is brave, even reckless, yet has a problem with acute claustrophobia. Neil is more cautious, and yet he often leads them on, driven by his curiosity about his "dead" twin. Both are likeable and fallible. And through these characters Bow keeps the plot clear as they discuss what they think is happening to them.

Neil and Fleur also struggle with moral dilemmas. Neil, particularly, must make some difficult decisions which have major consequences not just for him but for others, such as whether or not to save the trapped Charlotte while risking his own and Fleur's lives in the process. He eventually makes the right decisions, but the fact that Bow shows how difficult those choices are to make engages the reader with the character, but also provokes the reader to think about what he or she would do in a similar situation. Like all really good fantasy writers, Bow gives her readers a new perspective on the world through her characters and context.

This book is a superb example of what can be done in young adult fiction. It is also an example of why Canadian young adult books are held in high esteem all over the world. However, there is a good chance children will not read this book. The cover artwork is completely wrong for a young adult book. It is clever and "arty," so "arty" that no child, not even a sophisticated reader, would look twice at it. What a shame. For inside that totally inappropriate cover lies an excellent novel for young adults.

Lynn (J.R.) Wytenbroek *teaches English at Malaspina University College in BC. Her specialties include children's literature, particularly science fiction and fantasy.*

They Wove a Web in Childhood

Glass Town: The Secret World of the Brontë Children. Michael Bedard. Illus. Laura Fernandez and Rick Jacobson. Stoddart, 1997. 40 pp. $19.95 cloth. ISBN 0-7737-2997-6. ***A Romance, or The Twelve Adventurers***. Charlotte Brontë. Edited as a class project under general editorship of instructor Juliet McMaster. Juvenilia Press [Department of English, University of Alberta], 1993. 46 pp. No price given. No ISBN assigned. ***Branwell's Blackwood Magazine: The Glass Town Magazine***. Branwell Brontë with contributions from Charlotte Brontë. Edited by Christine Alexander and Vanessa Benson. Juvenilia Press, 1995. 64 pp. No price given. ISBN 0-9698271-1-3.

Chafing at the dull drudgery of her job as schoolmistress at the Misses Wooler's School at Roe Head, nineteen-year-old Charlotte Brontë wrote the following in her journal in August 1835: "All this day I have been in a dream, half-miserable and half-ecstatic — miserable because I could not follow it out uninterruptedly, ecstatic because it showed almost in the vivid light of reality the ongoings of the infernal world." (Fanny E. Ratchford, *The Brontës' Web of Childhood*, 1964, 107). The "infernal world" was Charlotte's term for the secret domain which the four Brontë children dreamed into an existence so powerful that it held sway over their imaginations for the rest of their lives. According to Charlotte's account, which is quoted in the Introduction to the Juvenilia Press edition of *The Twelve Adventurers*, the starting point for this shared imaginative life was a box of twelve wooden soldiers that Reverend Patrick Brontë brought back from Leeds for his son Branwell in June 1826, just short of Branwell's ninth birthday:

> next morning Branwell came to our door with a box of soldiers. Emily and I jumped out of bed and I snatched up one and exclaimed, 'This is the Duke of Wellington! It shall be mine!' When I had said this, Emily likewise took one and said it should be hers.... Mine was the prettiest of the whole and perfect in every part. Emily's was a grave-looking fellow. We called him 'Gravey.' Anne's was a queer little thing, very much like herself. He was called 'Waiting Boy.' Branwell chose 'Bonaparte.'

These twelve soldiers became the Twelve Adventurers, and their exploits were elaborated by the four children into the invented landscape of Glass Town and, later, Angria and Gondol — brightly embroidered worlds of imperial conquest, rebellion and civil war eventually peopled by Byronic seducers, mad rejected heroines, cast-off children, and dark doubles locked in bitter rivalry.

The three books under review all deal with the earliest period of the Brontës' imaginative life — the year 1829 when the two oldest children, Charlotte, age thirteen, and Branwell, age eleven, were just beginning to record their fictive characters' activities in books and periodicals the size of large postage stamps (proportionate in size to the wooden soldiers). During this period, Charlotte wrote *The Twelve Adventurers*. The story records a crew of twelve's storm-wracked voyage of discovery in the 74-gun ship *Invincible*,

their finding harbour in West Africa, their defeat under Arthur Wellesley's command of the native Ashantee people, the founding of the capital city Glass Town at the mouth of the Niger River, the intervention into Glass Town affairs by the Genii (giants who were the avatars of the four Brontë children themselves), a sudden attack on the city by "an immense army of Ashantees," and the celebratory translation of Arthur Wellesley into His Grace the Duke of Wellington. Meanwhile, with Charlotte's help, Branwell produced issues of Branwell's *Blackwood's Magazine*, three issues of which have survived and are included in the Juvenilia Press edition. Modelled on *Blackwood's Edinburgh Magazine*, Branwell's miniature periodical contained ingeniously developed examples of a great many literary forms: accounts of natural history; travellers' tales; poetry including "The Dirge of the Genii"; a critical review of the poetry of Ossian; a story by Charlotte called "The Enfant"; a symposium set at Bravey's Inn modelled on Blackwood's "Noctes Ambrosianae"; Letters to the Editor; advertisements; and a valedictory leave-taking by the editor ("we hav[e] founnd it expedient to relenquish the editorship of this Magazine" to the new editor "Cheif Genius Charlotte.")

These two lively productions by Charlotte and Branwell have been made accessible in annotated editions produced by students in Juliet McMaster's senior honours English class at the University of Alberta. Between the Alberta students' production of *The Twelve Adventurers* in 1993 in a stapled folio format and the 1995 publication of Branwell's *Blackwood's Magazine* in perfect binding with an assigned ISBN number, the output of the Juvenilia Press has evolved from a creditable class project to a polished and assured production. The last page of the Juvenilia Press edition of Branwell's *Blackwood's Magazine* explains that The Juvenilia Press "is designed to publish editions of early works of known writers, in a simple format, with student involvement. Each volume, besides the text by the young author (of any age up to 20), includes light-hearted illustration, scholarly annotation, and an introduction that relates this work to the author's mature writing."

While the Juvenilia Press editions will be useful to literary students wanting direct access to the early Brontë material, award-winning Michael Bedard's dazzling picture book *Glass Town* is intended to introduce the Brontë legend to young North American readers. It is a compelling story, and writers as diverse as James Reaney (*Listen to the Wind*, 1972) and A.S. Byatt (*The Game*, 1967) have been intrigued by the idea of the four Brontës in the children's study of Haworth parsonage dreaming into existence a secret world more brightly coloured, passionate, and intense than the everyday life around them. The problem facing author Michael Bedard and illustrators Laura Fernandes and Rick Jacobs is that contemporary children will probably find the lives of the Brontës on the edge of the Yorkshire moors as unfamiliar, not to say as exotic, as the geography of Glass Town. So to ease the entry into the main narrative, which is told in the first person by Charlotte, Bedard uses a series of framing devices. To start with, he provides a Foreword explaining who the Brontë sisters are and suggesting that a key to their astonishing literary achievement may be found in the more than one hundred miniature

books and magazines found among Charlotte Brontë's papers. Then, in a page set off from the rest of the text by italics, he sets the scene in 1829 in Haworth, placing the four children in the upper room of the parsonage but naming only Charlotte: "The fourth sits on a low stool by the door. Her name is Charlotte. Her writing box lies open on her lap and she is writing busily. She bends low to her work, for her eyes are weak." The central narrative, as told by Charlotte, interweaves details of daily life in Haworth Parsonage with details of the Brontës' imagined world.

The challenge, as always with biography, is one of selection and arrangement of details, but it's a challenge made more difficult here by the constraints of a children's picture book — how to convey the essentials to a young readership who may be entirely unfamiliar with the biographical subjects and their context. Although entitled *Glass Town*, the book locates its main focus in the loving and accurate presentation of the lives and environs of the Brontë children themselves. All but three of Fernandez and Jacobson's full colour illustrations (originals are rendered in oil on canvas) depict life in Haworth, starting with a sombre depiction of the village with the cemetery and gravestones in the foreground and followed by a picture of Charlotte, Branwell, Emily, and Anne in the children's study. Bedard's ably-illustrated narrative includes the essential details of the Brontë children's biography: the older sisters Maria and Elizabeth who are buried in Haworth Church; the children's voracious reading of Scott, Milton, Cowper, Byron, Bewick's *History of British Birds*, Goldsmith's *Grammar of General Geography* and of course *Blackwood's Magazine*; portraits of the individual children (Emily is "a child of the moors, a friend of all things wild and free"), Papa who feared fire and permitted no curtains, and Aunt Elizabeth ("Order is her love"). The story of the toy soldiers from Leeds is also told, but in a version curiously flatter than Charlotte's own account written at age thirteen:

> Emily and I each took one up. Mine was the prettiest of all. 'This is the Duke of Wellington,' I said. Emily's had a grave-looking face, so she named him 'Gravey.' Then Anne came in and took one for herself. This one she called 'Waiting Boy.' Branwell chose last and said his would be Bonaparte.

For me, the only disappointment about this otherwise successful picture book was its handling of the imagined world of Glass Town, which is represented through three full colour illustrations and a paraphrase of part of Charlotte's text of *The Twelve Adventurers*. As is apparent from the summary above, Charlotte's story involves too much turbulent drama to be accommodated as an interior world within the scope of a children's picture book, and some simplification is clearly needed. The solution has been to eliminate the people — the Twelve, the Ashantee, and the genii — and present instead three tableaux: one of the storm-tossed *Invincible* against a romantic setting of churning waves and dramatic sky, like the waves and sky in Gricault's *The Raft of the Medusa*; one a picture of the ship in full rigging in a harbour of glassy calmness with desert, palm trees and mountains in the

middle distance; and finally an empty cityscape showing Glass Town as an assemblage of monuments that declare themselves to be artifices, including a colonnade facade, a pyramid, and a tower with an exterior spiral staircase resembling the Mosque at Samarra. Maybe the problem of presenting the bright intensity of the Brontës' imagined world is insurmountable. In any case, it is a high success that *Glass Town* depicts the processes of the imagination so clearly, allowing the contemporary readers to dream the dream onward.

***Catherine Ross** is a professor in the Faculty of Communications and Open Learning at the University of Western Ontario.*

In the Flush of Youth: Offerings from the Juvenilia Press

Norna or, the Witch's Curse. Louisa May Alcott. Eds. Nicole Lafrenire, Michael Londry, Catriona Martyn, and Erika Rothwell. Juvenilia P, 1994. 73 pp. $7 paper. ISBN 0-9698271-3. ***A Quiet Game and Other Early Works.*** Margaret Atwood. Eds. Kathy Chung and Sherrill Grace. Juvenilia P, 1997. 23 pp. paper. ISBN 0-9698271-8-0. ***My Angria and the Angrians.*** Charlotte Brontë. Eds. Juliet McMaster and Leslie Robertson. Juvenilia P, 1997. 83 pp. paper. ISBN 0-9681961-0-1. ***Edward Neville.*** Marianne Evans (George Eliot). Ed. Juliet McMaster and others. Juvenilia P, 1995. 30 pp. $7 paper. ISBN 0-9698271-4-8. ***Embryo Words: Margaret Laurence's Early Writings.*** Margaret Laurence. Ed. Nora Foster Stovel. Juvenilia P, 1997. 65 pp. paper. ISBN 0-9681961-1-X. ***Indamora to Lindamira.*** Lady Mary Pierrepont (later Wortley Montagu). Ed. Isobel Grundy. Juvenilia P, 1994. 37 pp. $7 paper. ISBN 0-9298271-0-5. ***Pockets Full of Stars.*** Alison White. Ed. Arlette Zinck. Juvenilia P, 1994. 59 pp. $5 paper. ISBN 0-9698271-2-1.

Most of us look at our juvenile writing with a jaded eye. Did we really write that? (Somewhere in a box lies my imitation Nancy Drew mystery, "Irene Belle and the Case of the Dognappers.") However, as the Juvenilia Press has proven, the juvenile efforts of famous writers are a type of literature that deserves more attention. This review covers recently published juvenilia written by Lady Mary Pierrepont (later Wortley Montagu), Charlotte Brontë, George Eliot, Louisa May Alcott, Alison White, Margaret Laurence and Margaret Atwood. In these selections we can see the under-25 writer learning how to write, and having fun at the same time. For the English teacher in high school and university, juvenilia offer an exciting way of teaching literary traditions, and of introducing students to canonical writers in a way that is noncanonical.

The Juvenilia Press began as a project in Dr. Juliet McMaster's Austen course at the University of Alberta. By having students edit, annotate, illus-

trate and write the introductions for Austen's "Jack and Alice," McMaster taught them basic principles of primary research. The result was a publishable edition of Austen's story and, before long, this kind of class project became a permanent affair with the founding of the Juvenilia Press. There are currently 16 titles available, and academics as far-flung as those in Australia are involved. The Juvenilia Press is committed to publishing the early works of writers "without being too solemn about it" (McMaster, "Apprentice" 9). This easy-going attitude matches the works themselves; indeed, the very term "juvenile" is linked in Latin with the word for delight. Certainly these writers revel in the excesses that they later tamed, and their work is, therefore, joyful and zesty. Brontë's imaginary country, Angria, "will have nothing trite. There must be flash and bustle and rising sunism about all her affairs ..." (49). Alcott glories in the gothic: "That heart is filled with dark and evil passions, and that hand is stained with blood" (24). The exceptions are Atwood, whose tone is as bitter and ironic as it is decades later, and Laurence, whose adolescence was marked by World War II. One of Laurence's poems ends with the phrase: "For my heart is sick of the heartsick world" (4).

The juvenilia show how the writers tried to model themselves after their favourite writers and literary traditions. They were enviably well read: at age fifteen Alcott was influenced by Shakespeare, Marlowe, gothic and sentimental novels. Yet we can detect the beginnings of the writers' individual voices and the occasional innovation, such as Alison White's six-line mythpoems. As well, we can see images and themes that the writers later developed with greater sophistication. Brontë's Zamorna resembles Mr. Rochester with "something superb, impetuous, resistless ..." (22). Likewise, Laurence's stories — such as "Tal des Walde," about an Austrian aristocrat who tries to establish a feudal estate in Manitoba — reveal her interest in the cultures that make up Western Canada. Juvenilia thus serve to illustrate a writer's development.

The texts are, on the whole, well-chosen. Alcott's *Norna* is the basis for the play *The Witch's Curse* in *Little Women,* and reading the first helps you understand the second. Atwood's poetry and prose already show her characteristic economy of style: "A Quiet Game" is a spare, intense piece about a boy and his cold mother. However, Brontë created such a complex world with her brother Branwell that the selection here is a little confusing when taken out of context with the other Angrian stories. The Eliot fragment is also less successful than the other Juvenilia Press books because it cannot satisfy the reader as fully as a completed story can.

The thorough editing of these texts makes some of the more confusing historical events (Eliot's civil war) and literary traditions (Pierrepont's epistolary style) accessible to the general reader and to the high-school student. It is remarkable how many notes some of these works can generate to achieve this accessibility: Eliot's eight-page fragment has 59 notes attached. I should observe, however, that the stories can be understood and enjoyed without the notes. Likewise, the casual reader can skip the detailed introductions, whereas the student will profit from them.

The illustrations are all simple black-and-white ink drawings, which lessen the weight of scholarly presence. Sometimes they veer on caricature, but they pick up on the playful aspect that most of these texts share. They also make these texts accessible to even the very young reader; children would enjoy some of these works, such as White's *Pockets Full of Stars*.

Indeed, juvenilia primarily belong to the young. I like the way the Juvenilia Press is committed to developing each project from the classroom, and I see no reason why such projects could not be guided by high-school teachers. They could, as Juliet McMaster suggests, bridge the "generation gap" between the writer/teacher and the reader, and break down the resistance young readers often have towards Literature with a capital L, for they can more easily identify with a teenage George Eliot than the mature creator of *Daniel Deronda* ("Teaching" 136).

High school students would enjoy studying *Norna* — and presenting it. Whether for high school and university students, or armchair readers, these works are accessible examples of literary tradition. Reading *Norna*, for example, is a good introduction to the gothic conventions of the baggy monsters of Ann Radcliffe. With a little imagination, these works could fit into both children's and "adult's" literature courses. They could go far in dispelling condescending attitudes towards the young and their writing.

The chief reason to read and teach juvenilia, however, is that they are often very good. Best of all, these "embryo words" can give young writers hope that their own juvenilia will survive and that, one day, they could be the next Atwood.

Works Cited

McMaster, Juliet. "Apprentice Scholar, Apprentice Writer." *English Studies in Canada* 22 (1996): 1-17.

——. "Teaching Love and Freindship." *Jane Austen's Beginnings: the* Juvenilia *and Lady Susan*. Ed. J. David Grey. Ann Arbor: UMI Research P, 1989.

Elaine Ostry *received her doctorate from the University of Toronto in January, 1998. She specializes in Victorian studies and children's literature. Her thesis was entitled "Social Dreaming: Dickens and the Fairy Tale."*

From the Young Writer to the Young Reader: Jane Austen's Juvenilia

Jack and Alice. Jane Austen. Ed., annot., illus. by members of English 455 and 690 at the University of Alberta under the general editorship of Juliet McMaster. Juvenilia Press, 1992. Repr. 1994. 42 pp. $4.00 paper. No ISBN #. ***Amelia Webster and The Three Sisters.*** Jane Austen. Ed., annot., illus. by members of

English 455 (and others) at the University of Alberta under the general editorship of Juliet McMaster. Juvenilia Press, 1993. 2nd pr. 1995. 52 pp. $4.00 paper. No ISBN #. ***Love and Freindship*** (sic). Jane Austen. Ed. Juliet McMaster and the students of English 659 at the University of Alberta. Illus. Sherry Klein and Juliet McMaster. Juvenilia Press, 1995. 47 pp. $7.00 paper. ISBN 0-9698271-1-X. ***The History of England.*** Jane Austen. Ed. Jan Fergus and members of English 442 at Lehigh University. Illus. Cassandra Austen. Juvenilia Press, 1995. 39 pp. $7.00 paper. ISBN: 0-9698271-5-6. ***Henry and Eliza.*** Jane Austen. Ed. Karen L. Hartnick, Rachel M. Brownstein, and students from the Brearley School in New York City. Illus. Sarah Wagner-McCoy. Juvenilia Press, 1996. 23 pp. paper. ISBN 0-9698271-7-2. ***Catharine or The Bower.*** Jane Austen. Ed. Juliet McMaster and the Students of English 660 at the University of Alberta. Illus. Reka Serfozo. Juvenilia Press, 1996. 65 pp. paper. ISBN 0-9698271-6-4.

Juliet McMaster of the University of Alberta performed a signal service not only to scholars but also to university students and to children when she founded the Juvenilia Press. This enterprise publishes juvenile works of well-known writers in English from the eighteenth century to the present. Each small volume is edited, annotated and illustrated by students working under scholarly guidance, so as to be of value to researchers in the field. At the same time the small single volume format and the comical illustrations make the books attractive to child readers or their parents.

Juliet McMaster's earlier gift to lovers of Jane Austen's juvenile work was Sono Niss Press's edition with magnificent coloured illustrations of *The Beautiful Cassandra,* probably written in 1788 when Austen was twelve years old, and intended by its modern editor to appeal primarily to children. The Juvenilia Press has used black-and-white sketch drawings in its editions of most of the rest of the young Austen's mini-novels, adding to the liveliness of the stories for the child reader. Meanwhile the comprehensive introductions and annotations add greatly to the usefulness of the volumes for scholarly purposes.

These early works allow us to see the adolescent Austen learning the structure of the novel from her predecessors and practising it on a miniature scale. Many eighteenth-century novelists wrote in the epistolary mode (Samuel Richardson, Frances Sheridan, Frances Burney, for example). This technique of letter exchange allowed for the personal voice and for a multiple viewpoint to function more extensively than a straight narrative could do at that time. However, such voice switches could confuse the reader unless they were rather skilfully handled. Austen's *Amelia Webster* (c. 1788), written in seven miniscule letters, jumps from character to character with abandon, so that there is some difficulty in discerning a plot line; but each voice has distinction enough to fix it in the reader's mind. One brash young man is unblushingly ready to convey a female sibling to a male friend as a business transaction. "I think (Maud) would suit you as a Wife well enough. What say you to this? She will have two thousand Pounds ..." Hints of Austen's later satire on the financial aspects of the marriage market have already begun.

Love and Freindship (1790), with its endearing misspelling, is probably the best known and most quoted of Austen's juvenilia. Here the epistolary form breaks down into a sequence of letters from one correspondent to a friend, forming a continuous narrative of sprightly burlesque. As has been often noted, in her adolescent writings Austen mocked the conventions of sentimental romance so popular in her girlhood. Laura, the writer of all the letters in this story except the first, embarks on a dramatic journey worthy of satiric comparison with the romantic flight of Charlotte Smith's heroine Emmeline. Smith's creature of multiple perfections spent many chapters fleeing an importunate lover. Austen's Laura, proudly aware of her own perfections, is more than ready to fall into the arms of her lover at their first meeting. Laura's most comic quality is an excessive sensibility even more acute than Marianne Dashwood's. Her new husband Edward and their friends Augustus and Sophia all share with her the desirably romantic "Charectaristic" of being "all Sensibility and Feeling," and having no common sense or honesty at all. After the well-known scene where Laura and Sophia choreograph their powerful sentiments by fainting "alternately on a Sofa," the scene shifts dramatically to imprisonment, flight, the discovery of a previously unknown grandfather, theft from a cousin, and a gory death scene with the two husbands "weltering in their blood" and Sophia succumbing to pneumonia caused by fainting on the damp ground. Only Laura is left alive to tell their story, through the happy chance that she went mad instead of fainting, thus keeping her blood warmed up and resistant to chills — hence the famous dying words of Sophia, "Dear Laura ... run mad as often as you chuse; but do not faint."

In 1791 Jane, with her elder sister Cassandra as illustrator, embarked on a small but wildly ambitious project — a version of the history of England. This small satiric volume by "a partial, prejudiced, and ignorant historian" shows Austen already aware of the fictional character of much that passes as objective history. She presents unconventionally comic views of famous historical figures, savaging the Tudors and making it clear that in her eyes the Stuarts, especially the luckless Mary Queen of Scots, could do no wrong. The Austen family must have been delighted by this revisionist view of history since they were distantly related to supporters of the Stuart cause.

The History of England (1791) was closer to fiction than fact, and once again showed Austen relishing the comical potential of human behaviour. But even pseudo-history could be a limitation to creative spontaneity, and all the rest of Austen's juvenilia are pure and often riotous invention.

In *The Three Sisters* (1792) Austen returned to the epistolary mode. This fiction is an unfinished fragment, written in a cold-bloodedly mercenary style, with a young woman weighing the financial and social advantages of marrying "quite an Old man, about two and thirty," rich but ugly, whom she hates "more than anybody else in the world." The crisis about which she is ready to hand over her suitor to a younger sister has to do with the colour of a new carriage. As this edition's introduction observes, the situation has some elements of the famous scene in *Pride and Prejudice* where Mr. Collins switches his amorous attentions from one sister to the next

"while Mrs. Bennet was stirring the fire" (*Pride and Prejudice*, Oxford and New York: World's Classics, 1980, 62).

While Austen wrote one more novel, *Lady Susan* (1793-94), in letter form, her natural genius was for the narrative style, with its greater potential for characterization, dialogue, drama, and reflection. Even the very early *The Beautiful Cassandra* exhibited the sprightliness and energy of continuous narrative. Austen's more lively juvenile tales are all in or close to the narrative form. These include *Henry and Eliza* and *Jack and Alice*, both written between 1788 and 1791, and *Catharine, or The Bower*, written in 1792 when Austen was sixteen. The first two appear to be love stories; but the males in both are peripheral in the extreme. Henry marries the heroine only to die within a few paragraphs, while Jack seems to have no existence beyond the title. Austen is evidently mocking the sentimental concept of the love match, since Eliza and Alice follow their own paths. Alice pursues a handsome neighbour, but her chief satisfaction is found in the bottle.

Eliza has more energy and independence, and an even greater lack of conscience. She steals money and her friend's lover, spends extravagantly an income that she does not possess, and escapes from prison by means of a convenient saw and rope ladder. The characters in these early fragments are typically full of self-admiration and exhibit a total disregard for the laws of the land. In Austen's adult novels these are the characteristics of a George Wickham or a Henry Crawford. At this early stage the writer is certainly satirizing these qualities, but doing it with a gusto that glories in bizarre adventures, especially for women.

The young Austen's last juvenile narrative, written just before *Lady Susan* and the first versions of *Sense and Sensibility* and *Pride and Prejudice*, is an unfinished story running to nearly fifty pages and ending with suggestions for its continuation. In *Catharine, or the Bower* the skill in characterization and interrelationships so typical of the mature Austen is clearly emerging, and so is her capacity for restraint. In contrast to her earlier works, there is no violence, slapstick humour, drunkenness or theft in this tale. The heroine no longer exhibits the crudities of excessive sensibility and shallow censoriousness; instead, she observes them in others. Catharine's garden bower, as the excellent introduction points out, is her place of reflection, memory, and romantic initiation, all qualities unseen in Austen's earlier heroines. Though as naive as the later Catherine Morland, and liable to similar errors of judgment, Catharine of the Bower will probably not be swept away by her handsome but unreliable lover. In some unwritten sequel she seems likely to find a mate worthy of herself. For in this story the future direction of Austen's central characters is becoming clear. No longer embarking on dangerous and illicit physical travels in search of freedom and power, they will from now on undertake more internalized journeys, growing increasingly aware of the personalities of others and of their own capacities to create or damage happiness.

Who would have guessed, without the evidence of these early fragments, that a writer so renowned for restraint, subtle irony and delicate per-

ception could have led so boisterous an imaginative life in childhood? Children will surely love these stories, especially with their comic illustrations. But for the rest of us, these juvenilia should help to remind us that behind the facade of the most socially adaptive Austen heroine — behind the mask of the much maligned Fanny Price, for example — is someone who refuses to keep the rules if her conscience demands otherwise, someone who arouses the strictures of an amazed member of the patriarchy, who sees in Fanny "wilfulness of temper, self-conceit, and every tendency to that independence of spirit, which prevails so much in modern days, even in young women, and which in young women is offensive and disgusting beyond all common offence" (*Mansfield Park*, London: Penguin, 1996, 318). This doesn't sound much like Fanny Price, externally at least. But it certainly reminds us of the feisty heroines from the "beautifull Cassandra" onwards, charting their own courses heedless of all obstacles, the heroines whom the maker of Fanny Price created in her childhood. Hidden but not forgotten, these early adventurers influence all the Austen protagonists who follow in their footsteps.

Glenys Stow *was a founding editor of* ***CCL****. She has taught English and Canadian literature at many levels and won an award for distinguished teaching at the University of Western Ontario. Her PhD was eighteenth century British women novelists.*

Happy Gathering

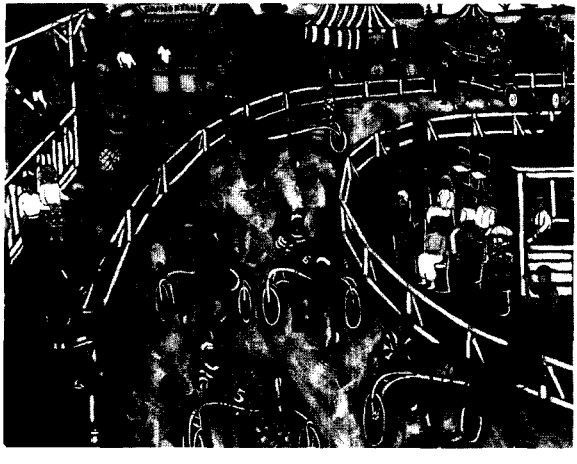
The Party. Barbara Reid. Illus. author. North Winds/Scholastic Canada, 1997. 30 pp. $17.99 cloth. ISBN 0-590-12385-8. ***Come to the Fair***. Janet Lunn. Illus. Gilles Pelletier. Tundra, 1997. 21 pp. $17.99 cloth. ISBN 0-88776-409-6.

A strong sense of pleasure in being part of a community pervades these two stories; in *The Party*, the community is an extended family; in *Come to the Fair*, it is the population of a small town and its surrounding farms. These books vibrate with a joy in diversity and a celebration of unity.

The Party tells the story in simple verse, of the celebration of Grandma's 90th birthday. The narrator and her sister are reluctant to attend and to be greeted and kissed by a parade of relatives. Once they run this gauntlet, they are free to renew their acquaintance with their cousins, and the fun begins. The children are in league against their elders, sneaking chips and hiding in hedges and under tables, but everyone is in a jolly mood and the day goes marvellously well. In *Come to the Fair*, the children are involved in some of the work to prepare for a country fair and are eager to participate with their parents. The sense of friendly competition is between families, rather than between generations. Who will win the prizes for the biggest

pumpkin, the crispest pickles, or the healthiest pig? In both stories, rivalry is only playful, and connection is the highest implicit value.

Both books are wonderfully illustrated. Reid's amazing plasticine art is appealingly tactile and offers the adult reader some interesting topics of conversation with young listeners about how some of her effects were created, and about such details as the smocking on a girl's dress (something they probably have never seen) and the number of candles on Grandma's



cake. Pelletier's "naive" art offers a wealth of fascinating images of country life in a past era, plus the fun of trying to spot a mouse hiding in each picture. Again there are plenty of potential talking points, such as the sulky horses and handmade quilts. His style, like Reid's method, encourages children to see the possibilities in their own art work.

Adults Moving On

Lavender Moon. Troon Harrison. Illus. Eugenie Fernandes. Annick, 1997. 32 pp. $16.95 cloth, $6.95 paper. ISBN 1-55037-9, 1-55037-0. ***Jeremiah Learns to Read***. Jo Ellen Bogart. Illus. Laura Fernandes and Rick Jacobson. North Winds/Scholastic Canada, 1997. 32 pp. $17.99 cloth. ISBN 0-590-

24927-4.

These stories about people who make a decision to change their lives give children an interesting perspective on the adult world. When Lavender Moon decides to find out where the highway bus goes, it is after she has run a bus-stop café for twenty years; and by the time Jeremiah starts to learn how to read, he is old enough to have grandchildren to help him. Children are aware that they are constantly changing, but it will be illuminating for many of them to discover that "grown-ups" may not be finished growing, even when they are grey-haired.

The resolutions of these adult quests offer an interesting contrast. Lavender Moon is a bit of a flower child, wearing a star in one ear and a moon in the other; and the bus she drives through fields and desert to the ocean is gradually transformed by her art. At the conclusion of her story, she

has achieved an integration of her former and new lives, and she is described as now being perfectly happy. Jeremiah is a multi-talented farmer who. Like Lavender, is good at his job. When he walks with a group of children down a country lane to their school, he is not leaving his goal, he has not moved from dissatisfaction to contentment, but has acquired yet another gift to share with the people he loves.

Although Jeremiah's story is recommended for ages six to nine, and Lavender's for ages four to seven, the latter is more sophisticated then the former, and probably would appeal to older readers/listeners. Eugenie Fernandes's illustrations are full of motion and colour and are an invitation to see the world as full of possibilities and adventure. The pictures accompanying Jeremiah's story are more serene and realistic; the people and landscape are comfortably solid. Lavender is in her middle ears and apparently has no family, and as such is probably not a figure strongly connected with youngsters' experience. Her story is enjoyable and worth sharing with children as a way of enlarging their understanding of what their lives may become. Jeremiah is a compelling figure of love; he approaches his chores with dignity and dedication and he enjoys passing on his acquired lore. As an archetypal grandfather, he will exert a charm on younger readers who will enjoy the idea of the young teaching the old. The message that an individual can always make choices to make life an ongoing adventure makes both these books worth reading; *Lavender Moon* is full of appealing ideas, but *Jeremiah Learns to Read* speaks more directly to the heart.

TV Watchers' Picture Books

Melody Mooner Takes Lessons. Frank B. Edwards. Illus. John Bianchi. Bungalo Books. 1996. 24 pp. $15.95 cloth, $4.95 paper. ISBN 0-921285-47-7, 0-921285-46-9. ***The Toad Sleeps Over.*** John Bianchi. Illus. author. Bungalo Books. 1995. 24 pp. $4.95 paper. ISBN 0-9212285-40-X. ***The Lab Rats of Doctor Eclair.*** John Bianchi. Illus. author. Bungalo Books. 1997. 32 pp. $18.95 cloth, $6.95 paper. ISBN 1-921285-49-3, 1-921285-48-5. ***The First Big Bungalo Boy Book: Three Stories High.*** John Bianchi. Illus. author. Bungalo Books. 1995. 72 pp. $8.95 paper. ISBN 0-921285-42-6.

The dominant shaping factor of Bianchi's illustrations of his own texts is the cartoon. Googly eyes, "lightbulb" ideas, darkly dramatic backgrounds, and frenzied action are elements young readers accept as a norm. The pictures tend to move the story along, rather than invite leisurely examination. They are bold and funny and have a happy non-threatening spirit that infuses even the scenes of danger and fear.

Bianchi's texts are adventurous, generally tending to feature male protagonists, and rely on familiarity with TV stock situations. *The First Big Bungalo Boys Book* has three stories about four "tree ranchers" who ride the ranges on trees, rather than horses, and whose enemies include a band of beavers. The stories rely on familiarity with westerns, African safari stories, and hockey games which may reflect Bianchi's childhood viewing habits

more than those of today's pre-schoolers. His jokes made me laugh, but not my grandchildren (ages four and five), not even when I pointed out the absurdities and wordplay. Since they didn't know what bushmen were, they saw nothing funny in there being walking, talking, loincloth-wearing bushes. And they accepted with equal equanimity the Natural Hockey League's team of Penguins and Bruins turning out to be birds and bears.

The Lab Rats of Dr. Eclair takes a mild shot at the exploitation of animals by scientists — one that would go over the heads of young listeners — and pokes fun at old "mad scientist" movies. Its story is the most complex of this group and would probably appeal more to young readers than younger listeners. Its overall effect is like the pilot episode of a TV series where a cast of characters, some of whom have "super" powers, is introduced; but some of those powers are not used in this particular story, which ends with the suggestion of future adventures.

In contrast to the other two books, the story-line of *The Toad Sleeps Over* is simpler and more connected with the ordinary lives of children. The grumpy father and conciliatory mother may strike an adult reader as stereotypical, but they are quite acceptable to children. Its "message" — that you need to give people a chance to prove themselves rather than judging them too quickly — is made most acceptable by its being directed at the father, not the child. The cartoon qualities of the illustrations seem more connected with what children view today. Its domestic setting is also more familiar territory. My two younger grandsons, as well as a nine-year-old and a seven-year-old, chose this one as their favourite.

Written by Frank Edwards and illustrated by Bianchi, *Melody Mooner Takes Lessons* has the least text and the least interesting story — indeed the story is one that parents may find unappealing since Melody rejects skating, skiing, ballet, gymnastics, judo, soccer, painting, swimming, tennis, baseball, and horseback riding after one lesson in each. Her endlessly patient

and apparently affluent family support her through a year of discarding these activities until she finally discovers the tuba. Personally, before the "happy ending," I was ready to punch her piggy little nose.

Sandy Odegard *is a former English teacher now concentrating on writing and grandmothering.*

Other Media / Autres médias

Photo Credit: Cylla von Tiedemann

From the Young Peoples Theatre production of ***Anne****, with Jennie Raymond as Anne Shirley and Jamie Robinson as Gilbert Blythe*

A New "Anne" on the YPT Stage

Anne. L.M. Montgomery. Adapted by Paul Ledoux from the novel *Anne of Green Gables*. Young Peoples Theatre presentation. Director Patricia Vanstone. Set and Costumers Sue LePage. Lighting Steven Hawkins. Composer Ian Tamblyn.

Perhaps the most telling compliment to YPT's recent (newly adapted!) production of *Anne of Green Gables* is this: it isn't disappointing. The Anne story is beyond familiar to many Canadians — it is something we have internalized to the point of pseudo-ownership. Commissioning and producing a new adaptation of the story can be considered a courageous undertaking. Toronto's Young Peoples Theatre and playwright Paul Ledoux have bravely initiated this project and effectively reworked L.M. Montgomery's famous novel, demonstrating discernment in downsizing a text of somewhat daunt-

ing size and descriptive fullness by choosing appropriate characters and events to highlight. The events, relationships and spirit of the original book are conveyed comfortably, satisfying longtime fans and welcoming new ones. The study guide claims the play is more child-centric than the original novel, but "community-centric" would be more representative of the atmosphere of this production. Together, script, set, direction and acting exude a warm sense of close community, home and belonging, perhaps even warmer than that which existed within L.M. Montgomery's vision.

From the beginning of the play, the audience is drawn in as members of the Green Gables community. Ledoux's choice to use the flashback convention as a structure from which to tell Anne's story makes this possible. We begin with Anne at sixteen, an Anne who has won the Avery scholarship and is meeting Matthew and Marilla at the train station, reminiscing about her first arrival to the same station. As the play continues and we are taken back and forth between long flashbacks to Anne's arrival, acceptance and adaptation to Green Gables (or its adaptation to her!) and the shorter "present-day"' scenes in the well-cushioned sitting room, the sense of familiarity and camaraderie within the latter space is inclusive, enveloping an audience ready and willing to reminisce along with the characters.

Much of the strength in focus and flow of the play may lie in the effective manipulation of necessary cut-paste-and-condense decisions, so that they reflect and empower the main vision and thematic backbone of this adaptation. The cast is small, making the events and relationships more focused and easily digestible, especially for those of the audience who are newer to the story. Harron and Campbell's well-known musical may have needed a large cast for choral singing purposes, but this intimate stage play works well with its eight characters. Beside Anne, Ledoux chose from the original text four child characters: Diana Barry, Josie Pye, Ruby Gillis and (of course!) Gilbert Blythe, and three adult characters: Marilla and Matthew Cuthbert and Rachel Lynde. Limited as this representation of the Avonlea population may seem, it allows individual characters and the relationships between them to be explored and developed in detail.

Another practical decision which (perhaps surprisingly) strengthens the close sense of community is this: school does not fill a large role in this adaptation. The children talk about happenings from school, and sit on benches to represent a school space on Anne's first day — the day of the notorious slate-breaking incident. However, there is no defined schoolroom in the set, no teacher in the cast and an almost complete absence of schoolroom/yard scenes. Interestingly, this was not disruptive to my perception of Anne's world, nor did it seem particularly untrue to L.M. Montgomery's creation. By minimizing the school theme, an atmosphere of "home" is more pronounced. An absence of excluding walls emboldens the vision: the set is comprised almost totally of home space. Stage right is filled with the designer's physical interpretation of Green Gables: a kitchen, sitting room, and more formal parlour all form a somewhat integrated chain, while Anne resides in her little room upstairs. Stage left is a more malleable space: it easily becomes the Avonlea store, Rachel Lynde's porch or the Barry's home,

and centre stage is multi-levelled and tree-lined, used as a general travelling, meeting and playing space. The entire set seems connected; lines flow and objects are close enough to appear interdependent, but without cultivating claustrophobia. Introducing a school into the set and a teacher into the cast could have scattered the focus and intensity of the family circle.

By drawing out and illuminating themes of home, belonging and community, this production gains its tightness and main theme, but also forfeits some of the psychological and emotional depth of L.M. Montgomery's character development. The YPT production loses much of Anne's initial fear of rejection and the sometimes disapproving, cool emotional climate fostered by Marilla, Rachel Lynde and others in Avonlea in response to Anne's often ridiculous antics and overall outlandishness. The original novel and the famous movie starring Megan Follows both begin in a shroud of loneliness, lit waveringly by the small flicker of hope in the eyes of Anne with an "e". This play begins with a warm sunrise, created in an impressive display of layered lighting cues. The sound of a train whistle and the aural collage of Solitudes-esque music blending into familiar voices signifies the gathering of a close-knit community to welcome Anne home. We thus begin with an understanding of Anne as an accepted and loved part of this "family," instead of hoping for and eventually realizing that outcome. The difference is also noticeable in the portrayal of the characters and their interactions. Anne is absorbed into friendships and families without the hesitation or reservations which often accompanied others' perceptions of her in Montgomery's story. Marilla does not undergo the typical character metamorphosis; she is soft and pliable from the start. Rachel Lynde is also much more understanding and of good humour than I remember her in Anne's first days at Green Gables. The playwright and director have clearly chosen to wholeheartedly present an Anne who belongs and is loved, and although their community-centred flashback convention appeals to an audience who knows Anne *will* be embraced, we lose much of the potential for vulnerability and transformation which lies in Anne's desperate need for acceptance, and Marilla's struggle to demonstrate love.

An oversight in attention to detail was obvious in the designing of Anne's room. The rest of the set is life-size, but neither Anne's room nor bed are made to scale. Her "room" is simply a square flat raised above the rest of the Green Gables house, and her "bed" is a small box with a quilt thrown over it. Young audience members pointed out the incongruity of this during the after-show question and answer period, and were met with the explanation that a fully equipped room and actual bed would not fit in the space available, and that the box is meant to be representative of a bed. Realistic as this may be, the box-bed is still an eyesore, disturbing the visual consistency of an otherwise well crafted set.

The acting was marked by intensity, interdependence and a good sense of rhythm. Jennie Raymond's Anne seemed to bellow her way through the play, though not entirely unpleasantly. She was consistent in energy and charm, and was able to play Anne's sometimes melodramatic personality to an outrageous level without becoming melodramatic herself. Catherine Catatos's Diana was sweet, but very nearly sickeningly so: her wide, wide

eyed adoration of Anne bordered on irritating, especially because she lacked significant character substance of her own. One bonus: her over-the-top cuteness made the "raspberry cordial" scene (Diana accidentally becomes intoxicated) particularly funny. Sweetness and cuteness were also a bit overdone when the children acted together as a team during scene changes. They waved flowery branches in the air, skipped and played nice little games to the sound of their own voices singing, giggling and laughing incessantly over the speakers. Jerry Franken's Matthew Cuthbert appeared to have difficulty maintaining a low energy level — he struggled to convey sufficient stage presence in a typically quiet character, and was therefore often more energetic than Matthew ought to be, and less of a contrast in personality to Anne and his sister Marilla.

Any over-zealousness in energy may have been at least partly contextual: the audience of Toronto-area school classes was obnoxious and impatient, clearly a generation raised in cinemas, not live theatre. The cast pulled out all the stops in a valiant effort at hooking the dangerously fickle attention of their young audience, but any scenes lacking in non-stop action were greeted with copious amounts of whispering, talking, seat creaking and general noise making. The plea in YPT's study guide for teachers to prepare their classes to be respectful audiences seemed to have been totally passed by. From my perspective in the side balcony, the antics and social rituals of the audience were often more fascinating than the action on stage. This may have been due largely to disrespect and cultural ignorance on the part of the audience, but also it challenges the relevance of *Anne* to urban '90s kids. I believe that Anne's experience of rejection and acceptance, her desire for true community, her incorrigible spirit and her delightful disruption of "proper" behaviour and insincere society is very relevant to this population. However, the response of the audience brings into question the success of YPT's attempt to share this story in this time. "Bosom buddies," kisses as greetings and friendly hand-clasping were all very much beyond the comprehension of an audience striving to be tough and cool, and were met with guffaws and exclamations of "nasty!" Some scenes were immensely well received, though, namely Anne's fiery confrontation with Rachel Lynde and subsequent apology, and Josie Pye's outraged jealousy over Gilbert's fascination with the spirited redhead. Despite their '90s cynicism, the audience seemed to leave the theatre relatively entertained, satisfied and Montgomery-literate. Overall, *Anne* succeeded at the difficult task of telling the story of a passionately loved heroine, and while the scripting and directorial choices made may have eliminated some of Montgomery's dramatic potential, the production was characterized by enthusiasm, interdependence and the warmness of caring community.

Leanne Wild graduated from the University of Guelph with an Honours BA in drama in June, 1997. She has worked, played and read with children of all ages in diverse capacities and spaces, including camps, schools, community groups and churches in Canada, the USA and Brazil.

Digitizing Anne: *Anne of Green Gables, An Interactive CD-ROM Novel*

Anne of Green Gables: An Interactive CD-ROM Novel. Renaissance Interactive Studios (http://www.ri-studios.com) .

The potential of digital technologies to expand the literary experience is significant. With thousands of poems, photographs and letters, along with journals, scrap books and film clips, Lucy Maud Montgomery's work is just asking for a rich multimedia miscellany. As a research tool, a private archive, or a fan's house of dreams, anyone who can bring LMM to the desktop with an understanding of her work and a sensitivity to what the media can offer will be doing a great service to fan and scholar. What the world really needs is a good CD-ROM of her work and life.

Unfortunately, they will have to wait. *Anne of Green Gables: An Interactive CD-ROM Novel,* by Renaissance Interactive Studios (http://www.ri-studios.com) lacks any significant vision of *Anne of Green Gables* or LMM, and is primarily a market-focused software product. In terms of design, there is no consistency in the visual images or the interface. The level of interaction is minimal, and the hypertext links only go to a rudimentary glossary of characters and places that should be obvious from the story itself. Items that in one instance reveal some dynamic interaction are strangely dumb in the next. Often the reward for finding a potential interaction is merely a change in the colour of an object. This can be frustrating and boring, especially for sophisticated computer users like kids. The opportunity to use more relevant and exciting information and pictures, perhaps even a picture of the real Green Gables, would have tempted any LMM fan on the production team, if there had been any.

The integration of live action with static cartoon images is good. But the cartoon's lack of vitality is painfully contrasted by the exuberance of the actor who plays Anne. For some reason, the narrator is male, and the video clips of Anne are marginalized to comments and introductions, undermining Montgomery's use of the female voice. As well, the animated Anne's dialogue is not found in the text, which may confuse younger audiences for whom hearing words spoken is often an aid to reading. Finally, the abridged text narrows the scope of the novel to what might have been intended for a juvenile audience, but too much of the more difficult vocabulary remains.

Problems aside, the bilingual *Anne of Green Gables: An Interactive CD-ROM Novel* is already a success according to the reviews on the corporate website. It is easy to see that the demand for LMM material in new formats is high, but perhaps it is the fact that it has been done at all that is being praised rather than that it was done well.

Jason Nolan *is the moderator of the LMM email discussion list, http://noisey.oise.utoronto.ca/lmm/list.html.*

Reviews in this issue / Ouvrages recensés

Letter to the Editors

I work in a public library and since *CCL* circulates among the librarians it is often a long time before I see an issue. This is why I am writing about your Fall 1996 issue, now! The issue — on history— was of great interest and I enjoyed almost all of it. One exception was the review of the book ... *Martha Black: Gold Rush Pioneer* ...

According to the reviewer "The basic problem with the book is that Martha Black was neither particularly interesting nor really important" (106). This statement took my breath away. In addition to his negative attitude towards Martha Black, he also got some facts wrong. It was her father, not her husband, who owned a chain of laundries. Her first husband, Will Purdy, worked for a railway company and was often away from home. It is suggested that not only did these continuing separations weaken the marriage, it also gave Martha a taste for independence. The review states that she abandoned her children when she headed for the Yukon. In fact, she and Will left the children with her parents, rightly deciding that the initial journey would be too hard on them. When Will decided that it would be too hard for him and he would prefer Hawaii, Martha continued on, not with strangers, as the reviewer says, but with her brother and cousin. She gave birth alone in a log cabin in the middle of winter. She successfully started and managed a number of businesses and, when it was possible, she brought her children up to live with her. Mrs. Black was a success on many levels. As one of the first women in the Yukon who was not there just to pan for gold, she helped to settle the frontier. As the wife of the MP for the Yukon, she spoke enthusiastically for her adopted country, educating many about a place they knew little of. As the second woman elected to Parliament, at the age of 70, she proved again that a woman could serve her country in this capacity. Her interest in the flora of the Yukon led her to catalogue and mount all the plants she could find. The resulting display was so impressive that the Belgian government invited her to do the same for their country. As a businesswoman, a mother, a naturalist, a speaker, a politician, Martha Black made a difference. This is not the life of an uninteresting or unimportant woman. I only wonder that it took so long to write a biography about her.

Sheilah O'Connor

Announcements

Awards

The Governor General's Literary Award winners for 1998 are as follows. In the English language category: Janet Lunn (text) for *The Hollow Tree* (Alfred K. Knopf Canada); Kady MacDonald Denton (illustration) for *A Child's Treasury of Nursery Rhymes* (Kids Can P). In the French language category: Angèle Delanois (text) for *Variations sur un meme "t'aime"* (Editions Héritage); Pierre Pratt (illustration) for *Monsieur Ilétaitunefois* (Annick Press).

The Jury of the International Board on Books for Young People (IBBY) has given an honourable mention to Brian Doyle, the first Canadian to be shortlisted for the prestigious Hans Christian Andersen Awards. Brian Doyle's books include *Covered Bridge, Up to Low, Easy Avenue, Spud Sweetgrass,* and *Spud in Winter*. His most recent book, *Uncle Ronald,* won both the 1996 Mr. Christie Award and the 1996 Canadian Library Association Book of the Year for Children Award.

The winner of the Canadian Library Association (CLA) Book of the Year Award for children is Kenneth Oppel, for his novel *Silverwing*. The winner of the CLA Canadian Book Award, young adult category, is *Bone Dance* by Martha Brooks (Groundwood/Douglas & MacIntyre). The winner of the Amelia Frances Howard-Gibbon Award for Children's Book Illustrators (given by the Canadian Association of Children's Librarians, a division of the CLA) is *The Party* by Barbara Reid (Scholastic Canada).

The Ruth Schwartz Children's Book Award winners are: Picture Book, Jo Ellen Bogart for *Jeremiah Learns to Read* (Scholastic Canada). Illustrations by Laura Fernandez and Rick Jacobson; YA/Middle Reader, Martha Brooks for *Bone Dance* (Groundwood).

The National Chapter of Canada IODE Violet Downey Book Award has been won by Celia Barker Lottridge for *Wings to Fly* (Groundwood/Douglas & McIntyre), the sequel to *A Ticket to Curlew*. This award of $3,000 is presented annually for a book suitable for children aged thirteen and under.

The Canadian Authors' Association has announced its 1998 winners. The winner of the Body of Work Award of $10,000 is Kit Pearson (Viking/Penguin Canada). The winner of the Short Story Award of $3,000 is W.D. Valgardson for "Chicken Lady" (Groundwood/Douglas & McIntyre), and of the Editor's Award of $1,000, presented to the editor of the collection in which the winning short story appeared, is Shelley Tanaka.