

# Write4Children

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## Foreword

Vanessa Harbour and Andrew Melrose

Welcome to the latest edition of *Write4Children*. Once again we have an eclectic mix of articles. Starting with a follow on to the articles by Meg Rosoff and Lucy Cuthew, this time it is a piece by Madeleine Milburn on being an agent. Madeleine has recently set up her own agency (<http://madeleinemilburn.com/>) having formerly worked for Darley Anderson. The editor of our special Australasian edition last November, Anthony Eaton, has written a fascinating piece on the quirks of teaching creative writing and his own writing processes, which was adapted from a keynote speech he gave at the ACT Numeracy/Literacy Teachers Conference in 2011. It is called 'Getting Out of the Box' and is an article which he hopes will create more questions than answers.

BJ Epstein's article 'The Anti-Children's Books Children's Books: A Case Study of How Authors and Translators View Children's Literature' explores the impact translation can have on a children's book by possibly removing the subversive and stylistic elements. She focuses on books by Lewis Carroll and Lemony Snicket. This is followed by an article by Jessica Seymour which is based on a paper she gave at the AAWP conference entitled 'Harry Potter and the House-Elf Rebellion', and it deals with the grey area of 'house slavery' in the *Harry Potter* series. The final article is a delightful piece by the Australian author Felicity Pulman, in which she discusses the issues of writing historical fiction based in a country half a world away.

We are very pleased to announce that we are working with the editors of *Text* (<http://www.textjournal.com.au/>) in order to produce a special edition with them. Provisionally entitled *TEXT: Special issue on Writing for Young People: 'A New Animal: 21<sup>st</sup> century young adults and their writing - An international perspective'*, it should be published in 2013. Keep an eye on our webpage and on our Facebook group for more information when it becomes available.

Don't forget we are always looking for exceptional reviews (both on academic and fictional books) from your students. Just send them through to us at [write4children@winchester.ac.uk](mailto:write4children@winchester.ac.uk). In this issue we have focused on a forthcoming book once again but in the November edition we would like to take the focus back to reviews. If you have a book you would like us to review please contact us.

Vanessa Harbour and Andrew Melrose  
Editors

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## What An Agent Does

Madeleine Milburn  
Agent

Madeleine Milburn founded the Madeleine Milburn Literary, TV & Film Agency in March 2012, and is looking to represent authors of all types of popular and literary fiction including genres such as women's, psychological suspense, crime and thrillers, comedy, general fiction, narrative non-fiction, children's books, teen, young adult and cross-over.

Since graduating from the University of St Andrews with a degree in English Literature and Language in 2004, Madeleine has worked for the independent publishing company Trojan Books in Berlin and the oldest literary agency in the UK, A P Watt Ltd, where she specialised in foreign rights. Prior to having her own Agency, Madeleine was the Head of Rights and a literary agent at the Darley Anderson Literary Agency where she built a strong list of authors over five years. She was also Deputy MD of Children's Books.

There is a huge amount involved in being an agent but I believe the three main parts are as follows:

Talent spotting - an agent has to find new talent to sell. This is their bread and butter and will keep an Agency growing and expanding. I do everything I can to grow my slush pile (which I call my 'potential' pot). To ensure that the quality remains high, I attend writing events and give talks to writing groups around the UK and Ireland. I'm also involved in panel discussions organised for writers wanting to get published. I go to creative writing courses at universities and I keep a blog on my agency website to ensure that writers know what my personal taste is and what I am looking for. I want writers to 'know' me before they submit their work. I think it is extremely important that writers know how to present their work to agents and that they look for an agent who is interested in reading their manuscript. A writer wants to have a sort of affinity with their agent. A lot of

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writers feel very despondent when they get rejected, but most of the time it is because they haven't targeted the right agent for their book.

Author care - writing can be a lonely business, and authors need attention to ensure that they stay on track, write top quality manuscripts and deliver according to their contracts. I like to handle all the business side of things so my authors can concentrate on writing. They need an agent to bounce ideas off, to edit their work before it goes to their publisher and to offer valuable feedback at all stages in their career. I like my authors to be as ambitious as I am. I need them to see writing as a long-term career. A lot of success only happens after three or four books are published, once the writer has really grown their readership. There can be times that are more challenging than others, for instance when a writer is out of contract or has just delivered the first draft of a new book. They have to trust their agent to get the best deals for them and to match them up with the best editors for them around the world. There is a huge amount of work involved when submitting each manuscript my authors produce to all the major editors in every single country. I have to create a huge amount of hype and convince people that they simply have to publish their books. Also, keeping track of payments, making sure the contracts are fair and getting top advances and royalty rates for each deal negotiated are key factors to being a good agent.

Deal making - negotiating top deals in the UK, US and foreign markets, including film and TV rights, are all important in giving my writers a platform to be successful. A writer's career will grow if they have an agent who is constantly trying to sell rights in their books, for instance selling translation rights to different countries. I continue to sell rights in my authors backlist all the time. I attend all the major international book fairs each year, including the Bologna Book Fair, the London Book Fair and the Frankfurt book fair. I also make regular trips to the US to liaise with publishers. At the book fairs I will pitch my authors work to hundreds of different editors from publishing companies all over the world. I have 30 minutes with each one, starting from 9am through to 6pm with no breaks. The adrenalin keeps you going! A lot of work is done in between the book fairs too. Sometimes, I like to have sold the UK & Commonwealth rights and then get everyone else interested at the fair, other times I introduce books at the fair or I will have done a US deal beforehand. There are lots of tactics involved in creating excitement, and this is how the big advances come into place.

I am relentless. At every single book fair I will keep pitching every title by each of my authors if I haven't already sold the rights. I have had eight years of experience in going to the international book fairs and getting to know each editor. Now I know each editor's individual taste and which books they will want to review.

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There are always surprises though, so I make sure they know about every title on my list. Some foreign editors only like to offer once they have seen the author's career take off in the UK or US, or they wait until they can see finished copies. There is always potential for selling rights as an author's career develops. Every deal is important to me, every translation deal, because they can make my author an international bestseller.

My passion is finding outstanding voices in both adult and children's fiction, and negotiating top deals. I am always on the lookout for fantastic new children's voices and also Young Adult novels, especially thrillers! My main criteria is this though, no matter what genre, if I simply cannot book your book down, I will want to be your agent.

The Madeleine Milburn Agency has a long-term vision and an international plan for each author, negotiating significant deals in the UK, the US and foreign markets, liaising with publishers around the world. The Agency works in partnership with film agents, and directly, to option Film & TV rights to leading production companies and film studios in the UK and US.

<http://madeleinemilburn.com/>

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## Getting Out Of The Box: The Challenge of Teaching Writing

Anthony Eaton  
University of Canberra

Adapted from a Keynote address at the ACT literacy/numeracy teachers conference, 2011

### **Abstract:**

As someone who has spent the last two decades 'teaching', or otherwise engaged in the practice of writing, it has become increasingly clear to me that one of the biggest pedagogical problems facing teachers of writing – at any level – is that we are, in effect, attempting to quantify the unquantifiable. The traditional 'rules' of teaching writing, which encourage a compartmentalised approach to narrative, are inadequate to the task of capturing and conveying the more organic, instinctive aspects of the craft, and this poses huge challenges for anyone attempting to 'teach' writing.

**Keywords:** Writing, Education, Creativity, Approaches to Writing, Creative Writing, Teaching methodology

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It has become something of a cliché when introducing and discussing the various ins and outs of the writing craft to quote from Stephen King's 2000 memoir 'On Writing'. While I generally abhor relying upon clichés to get my point across, I'm afraid in order to 'frame up' the general idea that will inform this paper, I'm going to start by quoting from King.

In the section dealing with his writing process, King reflects across the course of several pages on the means by which he gets things done;

Once I start work on a project, I don't stop and I don't slow down unless I absolutely have to... I like to get 10 pages a day, which amounts to 2000 words. That's 180,000 words over a three-month span, a goodish length for a book... sometimes, when the words come hard, I'm still fiddling around at teatime... only under dire circumstances do I allow myself to shut down before I get my 2000 words. (2000:174-6)

King also cites a story, most likely apocryphal, about James Joyce;

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...according to the story, a friend came to visit him one day and found the great man sprawled across his writing desk in a posture of utter despair.

‘James, what’s wrong?’ The friend asked. ‘Is it the work?’

Joyce indicated assent without even raising his head to look at the friend. Of course it was the work; isn’t it always?

‘How many words did you get today?’ The friend pursued.

Joyce (still in despair, still sprawled face down on his desk): ‘Seven’

‘Seven? But James... that’s *good*, at least for you!’

‘Yes,’ Joyce said, finally looking up. ‘I suppose it is... but I don’t know what *order* they go in!’ (King, 2000:172)

In terms of this paper, the vast methodological and philosophical gulf between Stephen King’s ten-pages-per-day approach to writing and that reflected in the story about Joyce is, I think, a useful starting point for any discussion about the ins and outs of the teaching of ‘creative writing’

Because, to steal from Jane Austen, it is a truth universally acknowledged that if you were to put ten writers in a room together and ask them to discuss ‘how to write’ you will almost always end up with 10 completely different discussions of writing methodology and this fact creates something of a paradoxical situation for anyone faced with the unenviable task of ‘teaching’ writing; while all of the requisite skills needed to put words onto a page in the right order to create meaning can indeed be ‘taught’, the fact remains that there is also something far more abstract about the entire process of ‘creative writing’ which leads us into murky territory.

A quick glance through a random selection of any of the thousands of textbooks on ‘how to write’, or a random sample of the curricula of any number of the courses in ‘creative writing’ offered by universities, writer’s centres, and consultants will reveal a similarly diverse range of methodologies. Some will advocate a strictly formalised and compartmentalised approach to almost every aspect of the writing process - from the conception of an idea, through the planning, drafting, editing, and submission of a manuscript. Others might suggest a far more ‘loose’ approach to the entire question of ‘writing creatively’.

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Markus Zusak, whose novel *The Book Thief* has become something of a phenomenon, talked in an interview with *The Guardian* about his approach to his creative process, and specifically about the role of procrastination;

## **What preparation do you do before writing?**

I procrastinate in spades. In my defense, I also try to have all other distractions solved before I can concentrate on writing. My small theory is that to write for three hours, you need to feel like you have three days. To write for three days, you need to feel like you've got three weeks, and so on. Ultimately, though, it's the feeling in my stomach that's similar to the night before the school assignment is due...and you haven't started yet. That's my preparation. (2008: online)

Author Melina Marchetta on the other hand, has a different approach. During a 2011 masterclass with students at the University of Canberra she discussed her approach to character - before setting down a single word of her novels, Marchetta first writes long back stories - often running to thousands and thousands of words - in which she explores and thoroughly gets to know her characters; their pasts, their dreams, their desires, their motivations and all the minutiae of detail she needs to know before commencing her novel proper. For the most part, she told her audience, none of this preliminary writing ever sees the light of day, or find its way into the eventual book.

In 2010, during the same lecture series, Margo Lanagan explained that she writes her first drafts longhand into notebooks, and that she thinks of her novels not as complete artifacts but as segmented, connected, short stories.

And as for myself, I no longer write at all. Not, at least, in the traditional sense. In an attempt to both increase my writing productivity and to give myself some relief from a lower back which was increasingly objecting to spending its days hunched in front the keyboard and computer screen, I invested in some voice recognition software to enable me to break away from the keyboard. Nowadays, I write wearing a headset and pacing the length of my office.

Why this journey down the byways various writers' approaches to their creative process? For one simple reason: If, as teachers, we want to take our thinking deeper in relation to the process of teaching creative writing, I believe that we need to first acknowledge that perhaps the most basic difficulty we face is that there is, in fact, no fundamentally 'correct' way to write and, therefore, no fundamentally correct way to teach the skill.

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Most writers spend their careers testing and retesting different ideas and approaches, and finding out what works for them. For some, such as Joyce, writing turns out to be a slow and painstaking word-by-word process, while for others it's an intuitive flow of language. For still others the writing process is one to be approached with something akin to military planning and precision.

In all cases, the end result might be the same - the published narrative; the physical artifact with a glossy cover and a writer's name across the front - but the process of getting there is markedly different. And, of course, the upshot of this from a teaching point of view is that the writing methodology that works for one student may well have a detrimental impact upon others.

An example from personal experience - many years ago now, when I was an undergraduate student I enrolled as a part of my arts degree in the first ever creative writing unit offered by my University - creative writing 101. In our first lecture it was made very clear to us that there was a 'right' and a 'wrong' way to go about the writing process. The approved methodology included obtaining a note-book or journal (hard cover, tightly bound, un-lined pages) and carrying it with us everywhere. Into it, we were to assiduously observe and note the details of day-to-day life as it occurred around us. Each day, regardless of where we were, what we were doing, or whether or not the muse was upon us, we were to write. Much of what we wrote we were then to dispose of. Out of this, we were told, would emerge perhaps one or two gems of real genius, if we were lucky. The problem with this, for me at least, was that that process; the Hemingway-esque journaling, the high levels of introspection - was not *my* process.

While nowadays I use journals as a crucial tool for the gestation of my stories, I've never kept an extemporaneous day-to-day record my thoughts and observations before, or since. The filling of that leather-bound, hardcover, unlined notebook was excruciating for me. Trying to pull some semblance of interesting writing from it on a daily basis was an experience in frustration.

I walked away from Creative Writing 101 having received a C minus. To that point in my life I had accepted without question my talents and abilities as a writer, but at that point I gave up any thought I had ever entertained of being 'a writer'. I put aside my pen, my paper and (thank God!) my notebook, and I turned my attention to the far more useful study of political science. I did not return seriously to writing for almost a decade.

I tell this story not to be critical of my undergraduate university, or of my teachers - indeed I returned to the same University to do my Ph.D, studying under several of

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those very same teachers - but to illustrate from a personal perspective the central difficulty I am attempting to address in this paper; the danger of compartmentalizing the writing process. There is, and can be, no 'one-size-fits-all' approach to the teaching of writing, and in some cases the accepted wisdom and approach can, in fact, do more harm than good.

So what do we do? In an ideal universe, obviously, we would tailor individual learning plans to the needs of each student and allow them to carefully negotiate their own relationship with the written word, so that they can in turn develop their own unique talents and capacities for creative writing. Sadly, though, I suspect that this is something of a utopic dream.

Instead - and I spent the vast majority of my secondary teaching career doing this - we do the only thing that seems both effective, and manageable; we apply to the process of teaching creative writing not the tools of creativity, but of analysis. Instead of approaching a creative writing exercise by modeling it upon, for example, the filmic or musical notion of 'composition' - which requires the director or composer to consider and manage every sensory aspect of particular work, and to manipulate the relationships between those individual aspects so that the audience picks up an organic message embedded in every element of the filmic or musical narrative - as writing teachers we tend to approach the process of teaching creative writing by looking at, for example, the literary analytical tools of 'characterisation' or 'setting' or 'theme' - wherein we isolate that one particular narrative aspect from the organic whole, and focus our creative attention there.

This is, naturally, understandable - for the most part teachers tasked with teaching 'creative writing' do not have degrees in cinematography, film studies, or music, but in English literature. This approach also enables us to neatly sub-divide our teaching into easily manageable and, just as importantly, quantifiable and assessable concepts that we can work through on a case-by-case basis.

The downside of this approach is that it takes us away from the organic and holistic nature of writing and imposes upon the creative process a structure which - for many students - has a detrimental effect upon the pleasure of writing. We are, in effect, breaking down the narrative process into 'boxes' and asking our students to approach their own creative process from this highly compartmentalised and formal position, rather than a more 'compositional' one.

Here, to illustrate perhaps more clearly what I'm talking about, is a poem I wrote during my final year in the classroom as a high school English teacher. At the time I had just published my second novel, a process that had involved one entire rewrite

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from scratch, working in a new point of view, followed by 25 further drafts, the last of which required three weeks in a rented apartment with my editor, having long and intense discussions about almost every one of those 60,000 words. Through all of that I was - I think - just beginning to come to the realisation that there was a lot more to the writing process that I had realised;

The Story...

So, you have to write a story.  
And it has to be good, because someone is going to mark it  
And give you a grade  
And assess it against specified outcome criteria  
And judge your writing ability,  
Critically appraising your use of metaphor  
And symbolism  
And narrative structure.  
You should, of course, develop a character  
(or characters)  
So that they lend your story a sense of verisimilitude  
And enhance the reader's sub-textual understanding of your themes.  
It should be no more than a thousand words.  
(No Less than 950)  
Typed.  
Double spaced.  
In Times New Roman, 12 point unitalicised font.  
It is due Friday.  
Oh, and by the way...

Be creative.

This is what I'm talking about when I refer to 'getting out of the box'. This is the challenge facing everyone who shares a love of words, of writing, and of teaching, and who seeks to convey that love to their students. The challenge of how to achieve this within the current pedagogical framework, and without effectively killing creativity and our student's inherent love of story and narrative, is one of the largest that we face as educators and as teachers of writing at any level.

So what is the solution? In this regard I have bad news - there isn't one. The good news is that I do have a few suggestions. Not definitive answers, but a few observations as to how I work, both as a writer and as a teacher of writing, and of what works for me.

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Because, to my mind, at least, there are no easy answers here. And that's important to keep in mind. If there were, I suspect that my books would sell in far greater numbers than they currently do. But that's beside the point. The point is - and this is the line with which I generally begin the first lecture in our first year foundation unit 'Introduction to Creative Writing' at the University - when it comes to the process of creative writing the first rule - the one that trumps all others - needs to be that 'There Are No Rules.'

Of course in the University context I'm using this idea to speak about the process of *doing* creative writing, but my feeling is that is a concept that applies just as equally to the process of *teaching* creative writing.

There Are No Rules. This is, I believe, a useful principle to keep in mind both in my own teaching, but also a useful principal to convey to my students, because as soon as they come to understand that there are no rules they also come to understand the natural corollary - if there are no rules, *you cannot do it wrong*. And with this knowledge comes the realisation that creative writing is, in fact, a safe place.

Which is, I believe, a crucial understanding that both teachers and students of writing need to achieve if they are to approach the entire writing process from a creative perspective.

So where does all this leave us? Certainly I imagine (or at least I hope) that this paper has provoked more questions than it has provided answers. I don't think it can be denied that anyone who sets out to 'teach' the practice of creative writing is setting themselves a task somewhat akin to the labours of Hercules. The tensions between the formal and informal, the amateur and professional, and of course the highly personal and subjective nature of both reading and writing itself makes the task of teaching writing a daunting and in some ways and unenviable one.

And, of course, I'm not so naïve as to think that we can escape completely from the constraints of curriculum; I know that it's easy for me - a writer with the luxury of being able to explore and follow my own creativity at whatever pace suits me best - to talk about freeing up our thinking in regard to compartmentalization of knowledge and so on, but I've also spent enough time teaching in almost every kind of educational institution to know that it's not ever that simple at the chalkface. The constraints we deal with in the teaching of writing are not just an inconvenience, but are often necessary.

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But it would be remiss of me to finish without acknowledging that the teaching of writing - the encouraging of writing - is perhaps the teaching of one of the most fundamental skills necessary for growth and development in the modern world. We are living in an increasingly text-based world, and I would argue that one of the fundamental skills required for success in the modern world is a sound understanding of, and ability to communicate using, the written word. The teacher who can manage to imbue a love of creativity and writing in their students, while working within (or even, perhaps, despite) the constraints of the curriculum is providing their pupils with one of the most vital and important skills they will ever need.

It should also not be denied that there is immense pleasure to be had from the simple act of writing words upon pages, and this, fundamentally, is what it comes down to.

For my money the most important skill a teacher of writing needs to impart to their students is not the ability to craft a perfect sentence, or deeply drawn character, and particularly not the ability to write completely 'clean' flawless prose. It is imparting to their students the notion that - no matter what you, or anyone else might tell them - there is no possible way that they can do it wrong. That if they write from a place within themselves, and if they approach their writing from a creative, rather than restrictive point-of-view, and take the time to explore and develop their ideas, then the rest of it - the formal stuff, the spelling and grammar - can and will follow later.

This is what I'm talking about when I refer to getting 'out of the box', and no matter how you achieve it, this - I believe - should be a goal for every teacher of writing.

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Dr Anthony Eaton has been writing professionally for children, young adults, and adults since the late -1990s. He is currently Assistant Professor of Creative Writing at the University of Canberra where he is researching the changing nature of young adult fiction in Australia.

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## The Anti-Children's Books Children's Books: A Case Study of How Authors and Translators View Children's Literature

B.J. Epstein  
University of East Anglia

### **Abstract:**

In this paper, I analyze what a "typical" children's book might be considered to be and how some authors deliberately work against this, seemingly expecting more from their readers. Then I give examples from English children's books and from their translations to Swedish in order to discuss how the way the authors view children's literature can change in translation. Subversive or stylistically challenging texts might become less so in translation, which also suggests that books that have cross-over appeal in the original might not do so in translation.

**Keywords:** children's literature, figurative language, translation, suitability

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### Introduction

Lewis Carroll (the pen name of Charles Lutwidge Dodgson) and Lemony Snicket (the pen name of Daniel Handler) both published works for children that subtly criticize the style and content of typical children's books, and that were/are popular even while being different from other popular books contemporary to their respective time periods. These authors include wordplay, allusions, parodies, and other aspects of style and figurative language that were and are not always considered 'appropriate' for children; they make mocking comments about topics such as politics, education, and morals; and in many ways they work against the typical format of books for children, such as, in Snicket's case, by having unhappy endings to his texts, rather than the expected happy finishes.

What I explore in this paper is how Snicket and Carroll write children's books even while writing against children's books so that their books have cross-over appeal, and, further, how this can be translated, analyzing both the original texts and the Swedish translations. I find that in earlier times (such as in some of the first of the many translations of Carroll's two Alice books - the earliest translation to Swedish

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was published in 1870), translators tend to smooth out any of the sly and potentially threatening non-typical aspects. This methodology starts to change in the 1980s and forward, including later translations of Carroll's work (first published in 1865 and 1872) as well as the translations of Snicket's thirteen books in the *Series of Unfortunate Events* (published 1999-2006), but it is nevertheless the case that translations to Swedish are not as revolutionary as the original texts are. This suggests that the works may not appeal as much to children or to adults in translation.

In this paper, then, I give examples from the original texts and from the translations to Swedish in order to discuss how authors view children's literature and how this can change in translation.

## The *Alice* Books

In his annotated edition of Lewis Carroll's *Alice* books, Martin Gardner comments that "[c]hildren find puns very funny, but most contemporary authorities on what children are supposed to like believe that puns lower the literary quality of juvenile books." (note 17, 98) Some adults may feel that wordplay is not appropriate for children and/or that children would not understand it. For example, researchers working on the cognitive development of children, especially in regard to humour, have said that "jokes containing double meanings (puns) or implied meanings (based on illogical behavior) would not be understood by young children." (Smith, n.p.) However, others claim that "[h]umor involving play of language transcends every age group" (Backes, n.p.) and some believe that understanding and using wordplay is an important step in linguistic development.

Whether or not adults believe children can appreciate humour, the fact is that it is only since the nineteenth century that humour has had much of a place in children's literature. Part of the reason for this is that there was no distinct children's literature until the seventeenth century, and then it was viewed as having a specific role (see Carpenter for more on this). Originally, literature for children was pedagogical material, used to teach children morals and to give them information on how to behave and succeed in adult society. Lewis Carroll was among the first authors to have a less serious and educational purpose and to entertain children with his work. He used nonsense, riddles, and puns in his *Alice* books, and one could arguably say that children's literature has not been the same since his innovations. As Carpenter explains, "Carroll went some way to demolishing nearly a century of children's books designed to keep children in their place." (74) This confirms how Carroll was writing against what was generally popular and this in turn had a large effect on children's literature. Carpenter says

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that Carroll's work "changed the idea of what children were allowed to think and, as a corollary, it changed the tone of voice of children's books" (75). But this did not only influence children and children's literature; it may have also influenced how adults read and how adults thought about both children and literature. The sophistication of some of Carroll's puns and other aspects of his figurative language also appealed to adults and in fact may at times seem more appropriate for them rather than for younger readers in part because of the high level of cultural and linguistic knowledge that they require (see Epstein 2010 and 2012 for more on this). Examples include how Alice is expected to know the differences between "flour" and "flower" (254) and "tortoise" and "turtle" (96) or to have mathematical knowledge (98). Adults would, however, understand these terms and hence the books could be said to be addressed to both child and adult audiences.

In the *Alice* books, Carroll uses wordplay and parodies to mock the Victorian educational system and popular songs and rhymes (e.g. 96 fwd.). In other words, he makes fun of the very system his typical contemporary readers would be part of. This is very dissimilar from other children's books of the period, which tended to be pedagogical. Carroll's *Alice* books do not teach; he employs expressive language in order to connect with his child readers and to share a laugh and a wink, as it were, with them about the world they live in. This also appeals to adult readers who would remember this educational system and the songs and rhymes and who might enjoy looking back on them with fondness and humour.

## The *Snicket* Series

Lemony Snicket's *A Series of Unfortunate Events* is a group of thirteen novels (for readers aged nine years old and up) about the three Baudelaire children, Violet, Klaus, and Sunny, and their unhappy adventures. They were published over a hundred years after Carroll's work and yet share some features in common with his books. As Falconer points out, these books are different from other popular works written at the turn of the millennium in that they are "lighter" than much of the "violent fantasy" published for young readers and also in that they are read by adults and some were also made into a film (375). In other words, they are popular but not in the same way that many other books for children and young adults are and, importantly, they are also cross-over books. As with Carroll, then, they go against the grain, as it were, in terms of what is considered appropriate or enjoyable for children.

Where Carroll relies on wordplay, Snicket mostly uses allusions, although there is humour and mockery in his works as well. Allusions (to politics, films, other authors or books, philosophy, religion, and much more) are rampant throughout

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these novels, starting with the names of the characters. The children's last name refers to the French author Charles Baudelaire, though Snicket may have simply chosen this name because he admires Baudelaire's work or just liked the sound of the name than for any deeper reason, such as wanting to consciously connect the children's background or the events in their lives to anything similar in Baudelaire's. I think there was more to it than that, however, as in the second book in the series, there is a snake called Mamba du Mal, which seems to refer to Baudelaire's volume of poems *Les Fleurs du Mal*, or *The Flowers of Evil*, and evil is a theme throughout this series.

Allusions relate to the issue of cultural and historical literacy, and to what is considered common or required knowledge within a society. As with Carroll's work, some of the allusions may be out of reach of young readers. As Lathey confirms, "A development issue that concerns the translator of children's texts is the inevitable limitation to the young reader's world knowledge. Young readers cannot be expected to have acquired the breadth of understanding of other cultures, languages and geographies that are taken for granted in an adult readership" (7). On the other hand, authors may decide to include allusions in order to interest children in topics that they (the authors, that is) think they (the children) ought to learn about. For example, a reference to a quote or the title of a book or piece of music might encourage curious children to do a little research and attempt to find out more about the item, or teachers or parents can make a lesson out of the allusion. But Snicket's books employ allusions to an unusual extent.

I found around 150 allusions. These books are recommended for children between the ages of 9 and 12, and it is questionable how many of those children would be familiar with, for example, the poetry of Robert Frost (book ten), the composer Giuseppe Verdi (book twelve), the film *The Cabinet of Doctor Caligari* (book nine), fashion designer Giorgio Armani (book six), Mark Twain's novel *The Adventures of Huckleberry Finn* (book thirteen), Genghis Khan (book five), the monster Scylla in Homer's *Odyssey* (book seven), the Jewish holiday of Passover (book two), *The Love Song of J. Alfred Prufrock* by T. S. Eliot (book five), the jazz musician and composer Duke Ellington (book eleven), or any of the other numerous, primarily literary, allusions that appear in the thirteen books. Such allusions may, however, be recognizable to adult audiences and might appeal to them; including them hence suggests dual addressivity.

The few biblical allusions, such as how the snake gives the characters an apple in the thirteenth book, may be easier to recognize, although it is dubious whether many children today in English-speaking cultures are as steeped in the Bible as

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they have been in the past. A possibility is, as mentioned above, that Snicket wanted to use these books to try to teach children something (such as the concept of Hobson's choice in book eleven, or religious knowledge, although the three main characters do seem agnostic, if not completely atheistic), but I think this is less likely because of the way in which the books generally seem to work against the typical format, language, and goals of children's literature. Since traditionally, many children's books have been used for pedagogical purposes, I suspect that Snicket wanted to avoid the moralistic, preachy tone that some children's books employ. The author may have been entertaining himself or he may have relied on his knowledge of literature and culture for ideas, and could be unaware of how these influences crept into the work. Whatever the exact reasoning behind all the allusions, it suggests that these children's books are not just, or perhaps not even primarily, written for or addressed to children.

## Translation Statistics

I have compared punning passages from Carroll's books and allusions from Snicket's books to their Swedish translations in order to analyze the strategies the Swedish translators employed. In Carroll's case, there were thirteen distinct translations to review, ranging from 1870 up through present times, whereas there has only been one translation to Swedish of Snicket's work. Perhaps in the future there will be additional translations of Snicket's work to look at as well; future research could look at any new translations of his series (in Epstein 2012, I look at the translations the Danish and Norwegian as well as to Swedish).

Besides looking at percentages for the strategies employed by the translators, I also think about how interventionist they are. An interventionist strategy means how much a translator changes a text through his/her choice of strategy. For example, deletion is the most interventionist and retention is the least, with replacement, addition, explanation, and compensation in between. Two very interventionist strategies, deletion and replacement, are the most common.

What this analysis means is that when translating Carroll's books to Swedish, translators tend to prefer to delete wordplay entirely or else to replace it. Replacement can involve employing non-punning text in place of the punning text or creating a new pun that the translator deems works better in Swedish, for linguistic and/or cultural reasons. One might think that replacing a pun is a good idea, but a few examples might dissuade one from this thought.

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In Carroll's original text, a character says that he and his classmates called their turtle teacher Tortoise, because he "taught us" (96). In the 1970s, Harry Lundin translates the passage as follows:

- När vi var små, fortsatte den falska sköldpaddan till slut, lite lugnare, fast fortfarande då och då med en snyftning, så gick vi i skola i havet. Vår lärare var en gammal sköldpadda. Vi brukade kalla honom Fyren.
- Varför kallade ni honom Fyren, fast han inte var någon sådan?
- Vi kallade honom Fyren därför att han agade oss, sade den falska sköldpaddan ilsket. Du är verkligen bra dum! (84)

What is interesting here is that there is a footnote by *agade*, which is the past tense of the verb that means "flog" or "beat." The footnote reads: "Det finns ett slags fyrar som kallas agafyrar." (84) The word *fyr* usually refers to "lighthouse" and, in translation, the footnote says: "There is a kind of lighthouse that is called *agafyr* (literally 'flog-lighthouse.')" The "agafyr" was a kind of lighthouse invented by Gustaf Dalén that used acetylene gas for illumination. These lighthouses are no longer in use in Sweden and it is certainly debatable whether Swedish children would have made sense of this joke without the footnoted explanation. As a translation, I am doubtful that it is successful, and Lundin himself clearly worried about his audience understanding his attempt at humour, which is why he added the explanation. There was no explanation in Carroll's original; here, Lundin is teaching child readers in a way that Carroll likely would not have approved of.

A similar example relates to the famed passage where Alice learns what students under the sea learn (98). Rather than reading and writing, they get reeling and writhing; uglification and derision replace multiplication and division; drawling and fainting in coils are taught instead of drawing and painting in oils; and so on. Clearly, Carroll is making fun of the typical lessons a Victorian child would receive. Translator Nino Runeberg, writing in Finland Swedish in the 1930s, refers to "GRAMMATICA LATINA" and "GRAMMATICA GRÆCA" in his translation, and then uses a footnote to explain that these grammar books were in an earlier period used in schools in Finland and also to explain certain nicknames for subjects that are employed in Finland, such as "kalla" for "kalligrafi", or "calligraphy" (106-8). So Runeberg both uses typical Finland Swedish words (that is, not puns) and an explanation. This suggests that his translation is more of a children's book than Carroll's. He has adapted the book to what readers can be expected to understand and if they cannot, he explains it to them.

After looking at which strategies were the most common in general, my next step was to compare the strategies used in translating Carroll's wordplay over time and to see if the popular strategies were different at various stages in history. There

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are several points of interest here. The first is that explanation was more common earlier on, generally through the use of footnotes. After the 1940s, explanations were not seen again until Lundin and Behre's translations (respectively, 1977 and 1986). My guess here is that translators initially did not have as much freedom to be creative - whether because of their abilities, their own understanding of the translation process, or because of instructions received - and thus had to find translations that were "good enough" but nevertheless needed to be explained to the reader. Or it could be that translators felt children simply would not understand humor. It is also worth considering why deletion seems to have increased from the 1940s through the 1970s. It is as though that was a time of more conservative values, where wordplay was not viewed as appropriate for children. For example, if adults wanted to protect children during the scary times of the second World War, they could have felt that simpler, less challenging literature was more appropriate. A final point in regard to this is that Carroll's work no longer has dual addressivity in translation; in these Swedish texts, the writing does not require as much knowledge from the reader or change the way the reader thinks about what literature can be.

In sum, then, translators of wordplay from English to Swedish have tended to either remove the humorous elements or to employ them as a way of teaching child readers. In either case, this is not how wordplay functions in Carroll's original texts. From being atypical children's books in English, the books become flatter and more typical in translation.

Most of the allusions I found in Snicket's work were literary or cultural or both. Interestingly, unlike with the wordplay, deletion was never used. The most common strategy by far is retention, which means that the translator, John-Henri Holmberg, decided it was best to keep allusions as they are in the original books. Whether children in either the source culture or the target culture would recognize these allusions is a matter I treat elsewhere, but what is relevant is that Holmberg seemingly felt that it was important to allow Swedish child readers to experience a text that is as close to the original as possible.

Literal translation was the second most common strategy and I suspect that the reason for this is that Holmberg may have not recognized all the allusions. For example, in book 6, there is a couple named Jerome and Esmé Squalor, which is likely a reference to J.D. (Jerome David) Salinger's story "For Esmé - With Love and Squalor," but in Swedish their names were translated to Jerome and Esmé *Solkig* ("dirty" or "soiled"; my emphasis).

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Replacement was used in some situations where Holmberg seemingly felt a reference was beyond Swedish child readers. There were three cases where he replaced a non-Swedish allusion with a Swedish one. The first comes from book two. On page 146, a character cries “Good God!” and “Zeus and Hera!” and also “Nathaniel Hawthorne!” In Swedish, the American writer Nathaniel Hawthorne has been replaced by the Nobel-prize winning Swedish author Selma Lagerlöf (1856). Lagerlöf, unlike Hawthorne, is known for her work for children (*Nils Holgerssons Underbara Resa*, or *The Wonderful Adventures of Nils*), though Hawthorne did write a couple of books for children. Both, however, are considered important literary figures in their native country and both wrote about nature. Here, Holmberg seems to be making the allusion more accessible to children, in that they immediately understand that an author is being used as a term of exclamation, but I think they would have understood the point (i.e. that the character is making rather odd exclamations) if Nathaniel Hawthorne had been retained. Otherwise, Holmberg might have wanted to domesticate more such allusions to create accessibility for the Swedish child readers. When asked about this specific example and allusions in general, Daniel Handler wrote:

This is the first I’ve heard of changes in the Swedish translation, and I cannot say I approve. Any book has its challenges in translation and I sympathize with the translators of the Snicket books who must be tearing their hair out ... The changing of specific references, however, seems like a terrible solution. Selma Lagerlöf is in no way the same thing as Nathaniel Hawthorne. Would the translator change King Lear to Prime Minister Lear, because it’s a closer equivalent? (personal correspondence, 27 November 2007)

Another example of a Swedish reference replacing an American one is in book nine. It alludes to a police show on radio and television, which in turn was named after a police term:

“Dragnet!” Sunny said, which meant “But the police think we’re murderers.” (18)

The Swedish translation is:

“Holmér!” sade Sunny, vilket betydde: ”Men polisen tror ju att vi är mördare!” (n.p.)<sup>1</sup>

At first, I was not familiar with the name Holmér, but some research has revealed that this is apparently a reference to Hans Holmér, who was a policeman in Sweden who was forced to leave after doing a poor job leading the investigation of the Olof Palme murder case in 1986. Holmér was also the author of police novels. In some respects, this translation successfully conveys the idea of the police; however, I have two questions about it. One is that I wonder whether Swedish

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children would know of Holmér's books (they are likely to know of the Palme murder, but not necessarily that Holmér led the investigation) and the other is that later in the series, in the last book, a character named Friday has an important role. Friday is probably a reference to *Robinson Crusoe* by Daniel Defoe, especially because of the deserted island setting, but it could also allude back to *Dragnet*, in which the main character was called Joe Friday. So for an adult reader, Holmér might work, though the potential later reference to Friday from *Dragnet* disappears, but if "Dragnet" had been retained, I am not certain how many child readers would have understood that allusion either. Another option would have been to use a Swedish allusion that might be recognized by both child and adult readers; one possibility would be a reference to the writer Henning Mankell and his series of detective novels. All these solutions are less than ideal, but retention would have kept the translation of Snicket's text closer to the original and would have challenged both adult and child readers as the English version does.

A final example of a Swedish allusion being used in place of the original American one comes from book three. The original text reads: "a hive on her neck that was the exact shape of the state of Minnesota" (107), but in Swedish, Minnesota is replaced with Uppland (113), which is a region in Sweden near Stockholm. Replacing Minnesota, of all the states in the United States, is odd, given that Minnesota is a well-known state for many Swedes, as a large majority of Swedish emigrants eventually found their way to Minnesota. It is common for Swedes today to have relatives in Minnesota, and other parts of the United States. So one can question the wisdom of using a Swedish reference here, when Minnesota is likely to be well-known on its own and even if it is not, the word "state" in the quote offers a clear signal of what it is.

Despite these three examples of Holmberg over-clarifying, or attempting to, an allusion for child readers, it is obvious that his translations, like Snicket's original texts, expect a lot from children. Snicket offers many references that most adults would not expect children to understand. Daniel Handler wrote to me:

Understanding an allusion is not a matter of whether or not you are an adult - it is simply whether or not you are familiar with the particular cultural item. In my experience, if a child reading the books encounters what she thinks might be an allusion she will investigate further, whereas many adults will either recognize it or pretend to recognize it. There are many, many such references in *A Series Of Unfortunate Events*, some buried so deeply that even I cannot remember where they are, to reward careful rereaders, just as the Baudelaires find more and more information the more they investigate. (personal correspondence, 27 November 2007)

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While Handler may be slightly off here, since obviously it does matter whether the reader is an adult or a child, because adults are more familiar with (most) cultural items than children are (except child-specific ones), his comment reflects his view of the function/s of allusions in a text and it also suggests how his thirteen books are not typical children's works. This is a fact that Holmberg, in contrast with Carroll's translators, seems to have understood. It may be worth noting that Holmberg was translating in the beginning of the 21<sup>st</sup> century, while the Carroll translations were created over a century, from 1870 to 1986. What this suggests is that translators today may be more comfortable with atypical children's books and also with the issue of dual addressivity, and thus may be better equipped to translate unusual works in a way that appeals to all readers.

## Conclusion

In this paper, I have looked at two children's authors, Lewis Carroll and Lemony Snicket, who have written what seem to me to be anti-children's books children's books. These atypical children's books are for children, but they include features that are not generally included in children's work, and the authors seem to expect more from their readers than many authors of children's books do. The books seem to appeal to both child and adult readers and they also challenge ideas of what people may consider to be appropriate for children. In Swedish translation, however, this situation has not necessarily been maintained. Carroll's translators tend to make his *Alice* books more typical children's works, by removing wordplay, explaining it, or replacing it with facts and information. On the other hand, the translator of Snicket's *Series* has made more effort to retain what is challenging and unusual about these books, and thus his works appeal to a wider range of readers, as they do in the original English.

To conclude, then, I wish to point out that translators obviously play a vital role in shaping the books that readers have access to and translators' views of children, childhood, and translators plus what is considered appropriate for children in their culture greatly affect translation. Also, this may change over time, as this study suggests, given that the earlier translations tend to change more than the later one. Still, in this case study, what are anti-children's books children's books in English are not necessarily so in Swedish. Cultures and translators within those cultures thereby have varying views of what is pro-children and what is anti-children and these views may not fit with the views of the original authors.

## Endnotes:

1. Please note that when quotes from Swedish translations are labelled "n.p.," this is because I have cited them from manuscripts that the translator was kind enough to make available to me and not from the published texts.

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Bio:

B.J.Epstein is a lecturer in literature and translation at the University of East Anglia in Norwich, England. She is also a writer, editor, and Swedish-to-English translator. Her book *Translating Expressive Language in Children's Literature*, was published in March 2012

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## Harry Potter and the House-elf Rebellion

Jessica Seymour  
Southern Cross University

### **Abstract:**

In the fictional world of *Harry Potter*, house-elves are creatures born into slavery who are magically compelled to serve a family of wizards until they die. They can be set free, but this is considered a punishment by most elves because they have internalised society's image of them, and have no autonomy outside of the institution of slavery. Unlike in most instances of moral reasoning, where "bad" characters do bad things and "good" characters fight for justice, house-elf slavery is somewhat of a grey area in the books, with many "good" characters favouring it while others do not. This difference of narrative strategy provides more scope for the advancement of young readers as they develop moral reasoning skills and learn to apply them to morally ambiguous situations. Throughout the series, the narratives interrogate the conservative ideologies behind house-elf slavery and the stock narrative which has been internalised by the cultural centre in order to naturalise its superior position. As the series interrogates the values of key characters, it reflects the moral development of young readers by introducing new information gradually and guiding the reader through the later stages of moral development.

### **Keywords:**

Harry Potter, conservative, moral, young readers, stock narrative, slavery

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According to J.K. Rowling, bigotry is the worst trait a person can have (Runcie, 2007). This disapproval of prejudice and exclusion is a major theme in the *Harry Potter* novels, and it is personified in Lord Voldemort. While the books focus on Harry's attempts to defeat Lord Voldemort and the hatred he represents, there are several subplots in the series which take different aspects of the theme and examine them. There is the relationship between werewolves and wizard-kind, told through the plight of Remus Lupin, and the ongoing war between goblins and wizards for the right of autonomy beyond the wizarding social order. The subplot

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of house-elves and wizards is particularly interesting when considered from an educational, as well as a historical, perspective. The role of elves in wizarding society is eerily reminiscent of other oppressed racial groups in Muggle society, and the demoralisation of the 'other'. J.K. Rowling's *Harry Potter* novels interrogate the conservative moralities behind slavery by examining and critiquing the opinions and behaviours of key characters as they progress through the course of the series and the reader's understanding of slavery, in the context of *Harry Potter*, deepens. The series reflects the moral development of young readers by slowly introducing new information and guiding the reader through the sometimes murky issue of institutional marginalisation, and the dangers of accepting the stock narrative of a culture without examination.

*Harry Potter* is a fantasy coming of age series of seven books which follows the boarding school tradition of novels like *Tom Brown's Schooldays* (Hughes, 1857) and *Jane Eyre* (Brontë, 1847), where the characters mature over the course of the series. The main character, Harry, begins the series at eleven years old and ages one year for every book. Harry's physical maturation is linked with his moral and spiritual development. As the series progresses, Harry accumulates knowledge and develops the skills to negotiate the moral complexities of the adult world. House-elves are creatures born into slavery who are magically compelled to serve a family of wizards until they die. They are conditioned to punish themselves when they fail to complete a task or if they disobey a direct order; this conditioning is both magical and social, since elves still feel compelled to punish themselves for perceived infractions after they are released from servitude. Elves are considered a symbol of wealth in the wizarding world because only the richest, pure-blood families own one.

It's important to recognise the narrative strategies employed by J.K. Rowling when dealing with moral issues like slavery and the treatment of marginalised groups, particularly because of the moral development implications which I will outline later in this paper. Although Rowling's work included many marginalised groups (centaurs, giants, werewolves, etc), a discussion about the narrative strategies used to examine the moral implications of demoralising each of these groups is beyond the scope of this paper. I have chosen to limit my discussion to the house-elves of *Harry Potter* because they are complicit in their own disempowerment, and because the narrative strategies used to interrogate the moral and ethical implications of their enslavement mirror the moral development of adolescents.

The *Harry Potter* narratives were initially released periodically, with the first book, *Philosopher's Stone* (Rowling, 1997), released in 1997 and the final instalment, *Deathly Hallows* (Rowling, 2007) released in 2007. Over that ten year

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period, many readers began the series during the early stages of their moral development and finished it after moving through their development to the point where they could engage with more morally complex issues. Caroline Webb (2008) wrote that the later instalments of the *Harry Potter* narratives interrogated the social reality of the earlier books through changing narrative strategies, and a constant ‘talking back’ which allows the narratives to reposition themselves when new information is uncovered regarding moral issues or the positions of key characters when moral issues arise. I will argue that these strategies mirror and assist with the development of moral reasoning in young readers. Moral and ethical competence is an important part of the development of young people, and this has been reflected in a number of changes to the Australian curriculum to include values education (Lennard, 2007). Most educators use a staged theory of moral development; that is, they tailor their values education and the moral dilemmas their students engage with to their perceived moral maturity (Woolfolk & Margetts, 2010). There are several different theories which seek to identify when it is appropriate to introduce students to morally complex issues, but I will be using Piaget’s Theory of Moral Development (1965, cited in Woolfolk & Margetts, 2010, p.91) for this discussion. Piaget’s theory is staged, but he didn’t define his theory as concretely as other educational theorists such as Kohlberg (1981, cited in Woolfolk & Margetts, 2010, p.90) and Gilligan (1982, cited in Woolfolk & Margetts, 2010, p.91), and the effect is an overall more generalised development of morality which reflects the developing moral structure of *Harry Potter*. His theory is outlined below:

2 - 4 years old	5 years old - early adolescence	Late adolescence
<p><i>Pre-moral</i> Unaware of moral rules and values.</p>	<p><i>Moral Realism (Heteronomous Morality)</i> Focuses on rules, seriousness of consequences. Rules are set by a powerful authority. Bad people deserve punishment, while good people deserve rewards.</p>	<p><i>Morality of Cooperation/Moral Relativism (Autonomous Morality)</i> Focuses on judgement of situations and intentions. Rules can be changed and made by anyone; intention can rationalise misdeeds</p>

The *Harry Potter* narratives often engage with several stages at once, rather than a sequential development. During *Philosopher’s Stone* (Rowling, 1997), Harry and Hermione go up to the astronomy tower after curfew to smuggle Hagrid’s pet dragon out of Hogwarts; breaking school rules but rationalising this as necessary in

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order to keep Hagrid from losing his job. This indicates an engagement with the later stages of moral development. During *Order of the Phoenix* (Rowling, 2004) Harry is still engaged with autonomous morality because he questions the actions of the professors of Hogwarts, despite their position as authority figures, however he is still showing signs of heteronomous morality when he argues with Dumbledore about the importance of consequences over intentions.

‘You made him stay shut up in that house and he hated it, that’s why he wanted to get out last night -’

‘I was trying to keep Sirius alive,’ said Dumbledore quietly.

‘People don’t like being locked up!’ Harry said furiously, rounding on him.

- Rowling, 2004, p.735

The above quote ends the long conversation between Harry and Dumbledore over who is to blame for Sirius’s death. Harry argues that the intentions behind Sirius’s incarceration are irrelevant because they resulted in a death which could have (in Harry’s mind) been avoided. Harry is engaged in both heteronomous morality and autonomous morality in this instance; this reflects the moral development of adolescents, because they are more likely to develop slowly and sporadically rather than move through a predictable sequence (Woolfolk & Margetts, 2010). Although the early narratives do show indications of engaging with autonomous morality (Harry, Ron and Hermione frequently break school rules in order to achieve a desired outcome) the narrative strategies used to establish moral right and wrong mimic the heteronomous stage of moral development. As the novels progress, the ratio of simple right and wrong morality to the more complex issues of moral ambiguity which typify autonomous morality begin to shift; this is because the narrative drive is constantly re-evaluating itself, and redefining what is right and wrong as new information is presented to Harry and, by extension, to the reader (Webb, 2008).

In *Harry Potter*, the prevailing narrative strategy of the early books is to show the reader a bad character, and then show the bad character doing a bad thing (Patterson, 2004). Draco Malfoy is established as a “bad” character almost immediately in *Philosopher’s Stone* (Rowling, 1997), when he insults Hagrid and treats people beneath his social station with contempt. The reader sees a “good” character disapprove (usually Harry, or someone Harry thinks highly of) and learns what is right and wrong by associating this bad thing with the bad character. The moral right and wrong is personified through these characters, and the reader develops their own understanding of right and wrong by watching these characters interact; this assists in the development of moral autonomy by exposing young

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readers to moral issues within their level of understanding (Woolfolk & Margetts, 2010).

In the second book of the series, *Chamber of Secrets* (Rowling, 1998), the reader is introduced to Dobby, a house-elf who serves the Malfoy family. Dobby is afraid of the Malfoys, but he is willing to defy them in order to warn Harry about the dangers of Hogwarts. This defiance, however, comes at a price since he is bound to punish himself when he does something which he knows his masters will disapprove of. Dobby must iron his hands after closing the barrier to platform nine and three-quarters, in an effort to stop Harry from getting to school, and received “such a flogging” (Rowling, 1998, p.133) for letting his master’s dinner burn. This establishes an element of abuse in Dobby’s relationship with his masters, which is later confirmed when the reader sees Lucius Malfoy, Draco’s father, kicking Dobby through a door; “They could hear Dobby squealing in pain all the way down the corridor” (Rowling, 1998, p.248). Dobby’s willingness to endure great pain in order to warn Harry to stay away from Hogwarts establishes him as a “good” character, since selflessness and nobility are admired traits associated with the Gryffindor house. *Chamber of Secrets* (Rowling, 1998) ends with Harry tricking Lucius Malfoy into setting Dobby free, thereby placing this novel’s moral structure firmly in the heteronomous stage of moral development where good people are rewarded and wicked people are punished or humiliated.

After Dobby is set free, house-elves aren’t mentioned again until the fourth book, *Goblet of Fire* (Rowling, 2000). Here the narratives take a quite radical turn by showing that elf slavery is not only considered normal in the wizarding world, but is actually considered an obligation by some wizards who view freeing house-elf slaves as cruel and unjust. Winky is a manifestation and a justification for the stock narrative of the wizarding world. Richard Delgado (1997) writes that a stock narrative is a story which the cultural centre tells itself in order to reiterate their place in relation to the margins of society and create a shared reality in which its own superior position is naturalised. This, he argues, is the primary issue with the abolition of slavery, since the cultural centre does not consider their treatment of marginalised groups as “oppression”; “The dominant group justifies its privileged position by means of stories ... Their complacency - born of comforting stories - is a major stumbling block to racial progress” (1997, p.239). Winky’s story, of an elf with no autonomy outside of the institution of slavery, is illustrative of the stock narrative which wizards tell themselves to justify their position in the social hierarchy. When Winky is freed in *Goblet of Fire* (Rowling, 2000), she becomes so depressed that she develops a drinking problem, which becomes so bad that she is unable to function in her new job. What’s missing from this master-elf relationship is that element of abuse which made freeing Dobby necessary; Winky was not

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abused, and she is devoted to her master - without him she is lost and miserable, which draws the reader's sympathy and also highlights the points made by the stock narrative in the wizarding world: elves would be lost without masters to serve, and it is therefore only fair that wizards enslave them.

John Sekora (1987) writes that slaves are actually the ones with the most power in master/slave relationships because they "authorise the master's power" (1987, p.485). Winky has acknowledged her master's continued hold over her and reprimands Hermione when she tells Winky that Mr Crouch ought to be ashamed of himself for how he treated her. Dobby, we see, is also still acknowledging the power of wizards over him when he says "Dobby likes freedom, miss, but he isn't wanting too much, miss, he likes work better" (Rowling, 2000, p.331). The elvish tendency to refer to themselves in third person is an interesting linguistic technique which establishes the elves as creatures who believe in their own "otherness" - they do not have the power to use the pronoun "I", and must instead rely on "he", "she" and "we". Sekora (1987) writes that masters and slaver owners in America used to keep a close eye on the language their slaves used, and by "seeking to control slave language, masters sought to exact slave complicity in their own subjugation" (1987, p.485). The use of language in house-elf subjugation is an interesting area which ought to be examined, but it is beyond the scope of this paper. For now, it is only necessary to acknowledge that elves are complicit in their own disempowerment which supports the stock narrative of the wizarding world by asserting that elves have no desire to be free and wizards are simply doing their duty to their fellow magical creatures by keeping them enslaved.

Here, Rowling's narrative strategy with regards to slavery changes, since it's not just "bad" characters who believe that house-elves should be slaves. Ron Weasley, Harry's best friend, argues that house-elves "*like being enslaved*" (Rowling, 2000, p.198, italics in original), and therefore wizards have an obligation to keep them enslaved. Ron's view is shared by other established "good" characters such as Hagrid, Fred and George Weasley, and Nearly Headless Nick, along with "bad" characters like the Malfoy family. This is because they all share in the elf-slavery stock narrative. The reason that perceived "good" characters like Ron and his family choose to accept house-elf slavery is because their conduct does not seem like oppression to them; rather, their received wisdom makes the current social arrangement fair and natural (Delgado, 1997). They are part of the dominant, conservative norm which has received and internalized the stock story of house-elf slavery.

Hermione Granger, who was raised a Muggle in 90s Britain, was not a part of this conservative ideology because she internalised a different stock narrative: that

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slavery is inherently wrong. This is mainly due to the history lessons, post-colonial discourses and values education which she would have engaged with as part of her Muggle schooling. Hermione argues that even if elves are happy, it's only because they have also invested in the stock narrative and conservative ideology of the wizarding world to the point where they don't question it any more than wizards do. This is actually the principle cause of demoralisation for many marginalised groups; they internalise the image which society thrusts on them (Delgado, 1997). Hermione attacks the stock narrative by starting a house-elf rights group called the Society for the Protection of Elvish Welfare, or S.P.E.W., and tries to recruit members by "rattling" around the common room and "cornering people" (Rowling, 2000, p.210) to convince them to join.

Some people, like Neville, had paid up just to stop Hermione glowering at them. A few seemed mildly interested in what she had to say, but were reluctant to take a more active role in campaigning. Many regarded the whole thing as a joke.

- Rowling, 2000, p.210

Hermione's failure to get people onside is due to the conservative ideologies which are deeply embedded in the cultural consciousness; the reluctance of some students to take an active role in house-elf liberation is to be expected when their received wisdom argues in favour of that particular social hierarchy (Delgado, 1997).

Hermione and Ron clash over their respective views on slavery and this is the first time that the reader sees two "good" characters with different positions on a moral or ethical issue. True, Ron and Hermione bicker in every book, even ending their friendship during *Prisoner of Azkaban* (Rowling, 1999) when it seemed that Hermione's cat had eaten Ron's rat. Unlike in most instances, however, where they bicker and jab at each other over small issues of insecurity or disagreement, this is the first time that they clash over a moral issue; which was virtually unheard of until that point in the narratives. This is the first time that Rowling diverts from her previous narrative strategy of using "bad" characters to draw the line between right and wrong. Now, the reader has to decide who, of the two "good" characters, is morally in the right. This narrative strategy also distinguishes the house-elf subplot from the major plot of Harry's war with Lord Voldemort, since every "good" character agrees that Voldemort is in the wrong, and his behaviour is exclusively evil, removing the possibility of moral ambiguity. Through the subplot of house-elf slavery, the ratio of heteronomous morality to autonomous morality begins to shift as the books deal with more morally and intellectually complex issues.

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Kreacher is the house-elf which serves the Black family. Sirius Black, Harry's godfather, is Kreacher's master, since the rest of his family is deceased. During *Goblet of Fire* (Rowling, 2000), Sirius tells Harry, Ron and Hermione that if "you want to know what a man's like, take a good look at how he treats his inferiors, not his equals" because that will tell you more about him (Rowling, 2000, p.456). During *Order of the Phoenix* (Rowling, 2004), however, the reader sees a complete reversal of this philosophy when Sirius physically and verbally abuses Kreacher and, at one particular point, the reader sees a direct connection between Sirius's treatment of Kreacher and Lucius Malfoy's treatment of Dobby. Lucius kicks Dobby through a door in *Chamber of Secrets* (Rowling, 1998); Sirius uses an equally violent method of making a Kreacher leave the room during *Order of the Phoenix* (Rowling, 2004): "Sirius, ignoring Hermione's protests, seized Kreacher by the back of his loincloth and threw him bodily from the room" (2004, p.109). Harry rationalises Sirius's behaviour as a symptom of his unhappy childhood, while the Weasleys consider Sirius's treatment of Kreacher to be justified because he is rude to his superiors and doesn't clean like a house-elf ought to. When Kreacher, angered at Sirius's treatment of him, triggers a chain of events which leads to Sirius's death Dumbledore is the one who points out to Harry that Sirius made Kreacher what he is, and although Sirius was a good man in general, the mistreatment of house-elves is something which every witch and wizard should be held accountable for.

I do not think Sirius... ever saw Kreacher as a being with feelings as acute as a human's... And whatever Kreacher's faults, it must be admitted that Sirius did nothing to make Kreacher's lot easier... He regarded him as a servant unworthy of much interest or notice... We wizards have mistreated and abused our fellows for too long, and now we are reaping our reward.

- Rowling, 2004, pp.733-735

When people attack the stock narrative outright, the listeners feel challenged and their defences go up in response, which was the primary failing of Hermione's approach to elvish liberation (Delgado, 1997), which often relied on attacking the listener directly: "You do realise that your sheets are changed, your fires lit, your classrooms cleaned and your food cooked by a group of magical creatures who are unpaid and enslaved?" (Rowling, 2000, p.210). Dumbledore's more effective tactic is to argue against the stock story with a counter story which uses an example to argue against the general mindset of an action (Delgado, 1997). Dumbledore's argument does not deter Harry from believing that Kreacher deserves punishment, nor, I would argue, does it urge the reader to consider the effect of slavery on elves in general. The narratives are told by a third person omniscient narrator, focussing almost exclusively on Harry and his thoughts; in this way the reader is

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encouraged to sympathise with Harry and engage with his thoughts and opinions. It's also important to note that those who overtly challenge the stock narrative, like Hermione, are painted as crackpots who can't leave well enough alone. Dumbledore's tactic, while not immediately successful, is insinuating; it needs to sit at the back of Harry's, and the reader's, mind for a while so that its plausibility can grow with new evidence (Delgado, 1997). But the reader does see the hypocrisy of Sirius Black, and that is important (Webb, 2008). By seeing Sirius behave in a way different to how he preaches earlier in the narratives, the reader sees the cruelty that house-elves can inspire in otherwise "good" people.

The narrative strategy of re-evaluating a character's position, of talking back to the series (Webb, 2008) and examining a character's behaviour towards house-elves and the issue of elf slavery, is used again in the character of Ron Weasley. Ron's conservative upbringing and the received wisdom and ideology means that he has received and internalised the stock narrative of the wizarding world with regards to house-elf slavery just as he has internalised an instinctive fear of werewolves and giants, despite being familiar with members of both marginalised groups. He makes exceptions to the ideological wisdom, for Hagrid, Lupin and Dobby, but he still applies the general rule. Unlike Harry, who saw Dobby beating himself during his enslavement and witnessed the cruelty of Lucius Malfoy, Ron only sees elves thriving (with the exception of Kreacher, who Ron dislikes) and all of his dealings with them are strictly master/servant. During *Deathly Hallows* (Rowling, 2007), Ron sees, for the first time, how dangerous elves can be to themselves when they believe they have failed their masters. Kreacher beats himself for failing to complete a task set for him by Sirius's dead brother, Regulus. Although Regulus is dead, and therefore technically no longer Kreacher's master, Kreacher still acknowledges his master's authority and beats himself for his failure. This scene is particularly unpleasant because Kreacher doesn't just beat himself (a simple beating would, perhaps, have been insufficient to disrupt the stock narrative in Ron's mind) nearly chokes himself with sobs while recounting how he was forced to leave Regulus to die because Regulus had ordered him to. During this scene, Ron looks "troubled" (Rowling, 2007, p.163) particularly after Hermione points out "how sick it is, the way they've got to obey?" (2007, p.162). The loyalty and love expressed in this recounting changes Harry's mind about Kreacher: "As he watched Kreacher sobbing on the floor, he remembered what Dumbledore had said to him, mere hours after Sirius's death: *I do not think Sirius ever saw Kreacher as a being with feelings as acute as a human's...*" (Rowling, 2007, p.164). The insinuation of Dumbledore's counter narrative in Harry's subconscious becomes paramount in his decision to forgive Kreacher. Ron is also affected with this new data, this new experience of elf slavery at its worst and, later, during the Battle of Hogwarts, remembers house-elf safety even before Hermione does.

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‘Hang on a moment!’ said Ron sharply. ‘We’ve forgotten someone!’

‘Who?’ asked Hermione.

‘The house-elves, they’ll all be down in the kitchen, won’t they?’

‘You mean we ought to get them fighting?’ asked Harry.

‘No,’ said Ron seriously, ‘I mean we should tell them to get out. We don’t want any more Dobbys, do we? We can’t order them to die for us -’

- Rowling, 2007, p.502

The counter narrative planted by Dumbledore in the early stages of the story, when Harry and the reader were still engaged in a slow exchange between heteronomous morality and autonomous morality, finally begins to take effect when the development of morality has moved to the point where the characters and the reader can look back on and interrogate their own experiences when new information is presented to them. This development of ideas and interrogation of past opinions is typical of autonomous morality; particularly when taking into account the reluctance of Ron, during the early stages of the narratives, to engage with the possibility that his received wisdom and the conservative ideologies he was raised with may require evaluation. After seeing Kreacher weep for his lost master, Ron no longer considers Hermione a crackpot (at least, not when it comes to house-elves. I imagine Ron still considers many of the things Hermione does to be crackpot-ish). By the end of the narratives the reader has moved with the characters through the stages of moral development to the point where they can engage effectively with morally complex issues using a variety of experiences and data to inform their choice.

The narrative strategies used in *Harry Potter* to interrogate the conservative ideologies behind the use of slaves in the wizarding world depend a lot on the development of morality. The genre of young adult, coming of age story, means that naturally morals will be drawn if the characters are to develop at a believable rate. The interesting thing about moral development in *Harry Potter* is that it mimics the progression from Moral Realism to Autonomous morality which the young reader would have progressed through as well. Slavery is one of the few issues in the books where a common moral stance is shared by the “evil” characters and the “good” ones, and this leads to an interesting moral complexity which the reader becomes more adept at negotiating as they work through the series. By beginning the series with simple right and wrong and slowly progressing to the later stages, to the point where readers can engage with moral ambiguities, the narratives assist in the development of morality at the same time that they mimic it.

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While the overarching theme of bigotry is expressed quite clearly in the war between Harry and Lord Voldemort, the subplot of house-elf enslavement is distinguished from the overall plot because there are “good” and “bad” characters in favour of it, and the reader is left to decide. The narratives insinuate a particular moral ideal (expressed through the wise Headmaster, Albus Dumbledore) and constantly re-evaluate particular characters when new information is presented to the reader. Characters like Sirius Black and Ron Weasley are positioned early in the narratives as “good” characters, and their opinion of house-elf slavery is a constant point of interest in this subplot. As the narratives progress, the reader is introduced to more morally ambiguous issues, allowing them to engage with moral reasoning and develop their moral competence to the point where they, like Harry, have the skills to accommodate new information and consider moral and ethical issues with confidence. This development of moral complexity mirrors the moral stages as outlined by Piaget’s Theory of Moral Development (1965, cited in Woolfolk & Margetts, 2010, p.91) and allows the narratives to mirror the moral development of adolescents at the same time that they support it.

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## Bio:

Jessica Seymour is an army brat who spent her formative years reading classics and crime fiction novels because the television reception was rubbish. Jessica taught in public high schools, but she eventually got tired of having desks thrown at her and decided that she would pursue her interest in children's and young adult literature. She is now a PhD candidate at Southern Cross University in Australia.

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## My Time as a Time Traveller

Felicity Pulman  
Author

### **ABSTRACT:**

Historical events determine the shape and structure of a story, as do the historical figures who inhabit it (and all of this needs to be accurate.) But the author must also be able to interweave fictional characters and events into the story in a credible way. This personal article has explored where ideas come from, and what inspires me to write what I write. I've outlined the journeys I undertook to write my novels; physical journeys as well as journeys of the heart, mind and spirit.

**Keywords:** historical fiction, medieval history, crime, Arthurian legend, time travel

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True confessions! I day-dreamed through history classes at school: lists of English kings and their boring battles held little relevance for a schoolgirl growing up in Zimbabwe (or Rhodesia, as it was then.) When selecting subjects later in high school, history was the first to go - to my relief then, and my great regret now.

I didn't realise then what I have come to realise now (and I hope history teachers will take note!) History is not only about events; it's a continuing soap opera about the people who cause those events. Those who marry - or murder - for a crown; those who drive themselves to acts of great courage or bastardry for the sake of love, rivalry, the quest for power, or wealth. Those idealists who dream of a brave new world - sometimes at a price too terrible to bear. Whether we're thinking of William the Conqueror or Chairman Mao, it's been going on through the millennia because human nature and the motives that inspire and drive us don't change and very often, neither do the consequences.

So I'm a late convert to the delights of history and how it can inform the past, even though it's usually a tale told by the victors and not the vanquished; even though so-called historians of the past were not subject to the rigorous standards

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of scholarship that historians are today; and even though -as still happens - it is too often open to interpretation. This I have discovered when comparing differing accounts of the same event in the *Gesta Stephani* and William of Malmesbury's *Historia Novella*, for example. One is pro- King Stephen, the other is on the side of the Empress Matilda, who as the legitimate heir to the throne went to war against Stephen to reclaim her crown. Even today our left wing/right wing press is guilty of tweaking details and information to alter or distort a story.

But the broad brush strokes of history remain, and I am convinced that one way of introducing historical events to students in a palatable way is to fictionalise them. This I am now doing, my reward coming from readers who send me messages telling me that I've inspired them to research further, to learn more. In fact I speak from experience, having encountered Allen Drury's *A God Against the Gods* and *Return to Thebes* in my early twenties. I've been fascinated by ancient Egypt ever since.

I first dipped my toe into history while writing a novel aimed at primary school students, titled *Ghost Boy*. This explores my continuing fascination with the unknown in our world, with the possibilities of ghosts and reincarnation and knowledge travelling through time. The novel is set close to where I live (near Manly Beach in Sydney) with a flashback to the old Quarantine Station across the water and an outbreak of smallpox in 1881. Conditions were so bad at the Station, a Royal Commission was held in 1882 - a wonderful source of information for my story, which turned into a family mystery that had to be solved with the help of a ghost from the past. Because of the Royal Commission, the proximity of the site and the amount of general information available about that era, this was a comparatively simple story to research. But my life then took an unexpected turn and it all became much, much harder.

My dog died. As we buried her in the garden Loreena McKennitt's sung version of the Tennyson poem, *The Lady of Shalott*, came into my mind:

But Lancelot mused a little space,  
He said, 'She has a lovely face,  
God in his mercy lend her grace,  
The Lady of Shalott.'

I played this track constantly as I mourned Bonnie, until finally I became intrigued and began to ask myself the 'why' and 'what if...' questions that authors so often ask themselves: 'why was the lady trapped in the tower? Why was there a curse on

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her? What if it's possible to go back in time and change history - or change a legend? What if, at the same time, you're actually rewriting your own destiny?'

And so my time-slip *Shalott* trilogy was born. After some thought I made the decision to set the books in medieval time rather than the dark ages as most recent writers have done. I did this because the first coherent account of Arthur's life was written in the 1130s by Geoffrey of Monmouth in his *Historia Regum Britanniae*. The story was then adapted (with the more salacious details added) by Chretien de Troyes and other French writers. It seemed appropriate therefore to give the novels an 'otherworld' and quasi-medieval setting, positing that the present-day teenagers bring that story to our own world, along with a letter from Guinevere to her child, which finds its way into the hands of Geoffrey of Monmouth - the so-called unknown document that formed the basis of his account of King Arthur.

The first challenge that faced me was that I live in Australia but I needed to go back in time and place to medieval England. As a first step my husband and I had a delightful holiday in England, Wales and Brittany following 'the Arthurian trail'. I began to realise how essential it is to walk in the footsteps of your characters, to see what they see in terms of location, scenery, climate and just about everything else. The fact that you can buy guidebooks of buildings that you visit (or the ruins thereof) is also a plus. In addition, I began to accumulate a library comprised of a plethora of Arthurian literature old and new, plus books on medieval history and society, including children's picture books which really help me to visualise the scenes they portray, be it life in a castle, an abbey, a farm or a street scene.

I had an advantage, while writing the *Shalott* trilogy, in that the basic structure was already in place along with many of the characters, and so I was able to weave my own characters through the story in a part-retelling, part-reinterpretation of the legend. Having an otherworld and legendary setting meant that I was free to use magic; it was also a handy excuse for any inadvertent mistakes I might have made!

Once I'd finished the *Shalott* trilogy, I realised I really enjoyed time-slipping into the past, and I looked around for some other aspect of Australian history to write about. I quickly realised that my heart, my mind, my dreaming were still firmly locked in medieval England. I also had a new character in my head, talking to me and keeping me awake at night! And so *The Janna Mysteries* was born, a medieval crime (and romance) series for teenagers. The series comprises six books set in real time in medieval England, during the 'Anarchy', the civil war between King Stephen and the Empress Matilda. This time I was working with real people and

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real historical events which had to shape and structure my story. This time I had to get serious about research. I had to get it right if I was to retain any credibility as an author.

The series was partly inspired by Ellis Peters' wonderful Brother Cadfael chronicles. That period of the civil war makes a great setting; it's a time full of hardship, bastardry and treachery, although unlike Cadfael, Janna is firmly on the side of the Empress. I also gave Janna the same knowledge of herbs and healing because I felt she needed a skill that would enable her to transcend her lowly place in life. Janna is the daughter of a poor *wortwyf*, a herbwife, who dies in mysterious circumstances. The six novels in the series chart Janna's quest to find her unknown father in the hope that with his help she can avenge her mother's death. In the first book, *Rosemary for Remembrance*, using the skills and knowledge learned from her mother, Janna finds out the identity of her mother's killer, which thereafter puts her life in danger. She is forced to flee from her home. Her search for her father takes her from forest to farm, abbey, town and finally into the treacherous heart of the royal court at Winchester. Along the way she solves many crimes and mysteries, not least the mystery of her own identity and of her heart.

Having chosen several likely settings (with the help of a wonderful modern-day interpretation of *The Domesday Book*) I then set out to walk the walk. It's been a journey lasting ten years; a time out of the real world to dream myself into my character while walking in her footsteps in England, from the ancient forest of Gravelinges (now Grovely Wood) to Wilton, Amesbury and Stonehenge, and finally to Winchester, with a side trip to Oxford. These research trips have inspired and informed my writing back home.

Google can only take you so far, and so my library has increased exponentially. It includes such treasures as *The Evolution of the English Farm* (M.E. Seebohm), *Historical Costumes of England* (N. Bradfield), S. Pollington's *Leechcraft* and Culpeper's *Complete Herbal*; copies of medieval chronicles of the times plus modern biographies; various histories of England, such as A.L. Poole's *Domesday Book to Magna Carta*, and comprehensive guides to English wildflowers, trees and birds. I've explored castles and abbeys, both intact and in ruins. I've visited a working watermill and a medieval herb garden. And everywhere I've gone, I've bought guide books and histories, and been inspired by what I've seen. Sometimes what I've imagined turned out to be true; sometimes what I discovered meant that I needed to change my story. One thing I encountered everywhere I went was the kindness of strangers, those experts in their fields who freely offered me their time and their knowledge.

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It may seem an act of insanity to write about medieval England when you live in Australia - but authors who hear voices are probably somewhat deranged already! To me, it illustrates a fundamental point about writing fiction: not the accepted wisdom of 'write what you know' but rather, 'tell the story you are passionate to tell.' And if it invokes history, so much the better as far as I'm concerned. History tells us about other times and places as well as our own, but it also tells us what it means to be human.

*Note: The Janna Mysteries, the Shalott trilogy and Ghost Boy are published by Random House Australia, and are available from amazon.co.uk as paperbacks or e-books.*

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## Bio:

Felicity Pulman is the award-winning author of numerous novels for children and teenagers. She has a BA degree in Communications and an MA in Children's Literature. Her love of history, of reading and writing crime, and her fascination with exploring the unknown in our world are reflected in her timeslip novels Ghost Boy and the Shalott trilogy and in her medieval crime series for teenagers, The Janna Mysteries.

[www.felicitypulman.com.au](http://www.felicitypulman.com.au)

[www.youtube.com/felicitypulman](http://www.youtube.com/felicitypulman)

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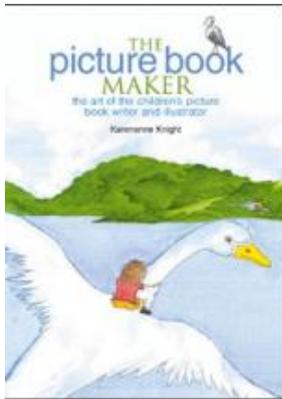
# Write4Children

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## FORTHCOMING BOOKS

We are delighted to announce a forthcoming book from a former Winchester student, Karenanne Knight. Karenanne now lectures at the University College Falmouth, having undertaken her MA in Writing for Children and PhD at the University of Winchester.

*The Picture Book Maker the art of the children's picture book writer and illustrator*



This is a hands-on user-friendly guide to writing and illustrating picture books for young children. Each chapter brings together informative exercises for writers and illustrators with intriguing insight into the world of the picture book maker. It offers critical scholarship in literacy, visual and textual studies, together with theories of creativity, illustration, creative writing and visual understanding in picture books. The book combines the art and images of the children's picture book illustrator with the text and story of the picture book writer so identifying the collaborative process involved in creating a picturebook. Whilst encouraging practitioners to reflect on their art and create new ideas and concepts, the book also offers an accessible framework for teachers to identify the intricacies of the picture book in an increasingly electronic market. The Picture Book Maker is essential reading for lecturers and students on BA and MA Illustration, Creative Writing and Design courses and will be indispensable to educators and students in primary education and for those studying writing and illustration of children's books.

October 2012, ISBN 978 1 85856 514 9

148 pages, A4 illus, £22.99

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## Call For Papers

Next edition is 1<sup>st</sup> November 2012.

Ongoing call for papers

### Instructions for Authors

1. Articles should be between 2000 and 5000 words. They should be accompanied by an abstract of not more than 200 words, and six keywords for indexing purposes.
2. All papers for the Write4Children must be submitted via an email with attachment to [write4children@winchester.ac.uk](mailto:write4children@winchester.ac.uk).
3. Papers should be submitted as one file with, where possible, all tables and figures in the correct place in the text.
4. Footnotes should be avoided. Essential notes should be numbered in the text and grouped together at the end of the article. Diagrams and Figures, if they are considered essential, should be clearly related to the section of the text to which they refer. The original diagrams and figures should be submitted with the top copy.
5. References should be set out in alphabetical order of the author's name in a list at the end of the article. Please use the Harvard Referencing style.
6. Once the refereeing procedures are completed, authors should supply a wordprocessor file (on disc, CD-ROM or by e-mail attachment) containing the final version of their manuscript. Files should be saved in Microsoft Word. Tables and Figures (TIFF or EPS format preferred) should be saved in separate files from the rest of the manuscript.
7. The author of an article accepted for publication will receive page proofs for correction, if there is sufficient time to do so. This stage must not be used as an opportunity to revise the paper, because alterations are extremely costly; extensive changes will be charged to the author and will probably result in the articles being delayed to a later issue. Speedy return of corrected proofs is important.

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