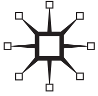
Copyrighted material – 978–1–137–35599–7



Introduction, Selection and Editorial Matter © Mavis Reimer, Nyala Ali, Deanna England and Melanie Dennis Unrau 2014

Individual chapters © Contributors 2014

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No portion of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, Saffron House, 6–10 Kirby Street, London EC1N 8TS.

Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The authors have asserted their rights to be identified as the authors of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2014 by
PALGRAVE MACMILLAN

Palgrave Macmillan in the UK is an imprint of Macmillan Publishers Limited, registered in England, company number 785998, of Houndmills, Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan in the US is a division of St Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

Palgrave Macmillan is the global academic imprint of the above companies and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States, the United Kingdom, Europe and other countries.

ISBN 978–1–137–35599–7

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data
Seriality and texts for young people: the compulsion to repeat / edited by Mavis Reimer, Nyala Ali, Deanna England and Melanie Dennis Unrau.

pages cm.—(Critical approaches to children's literature)

Summary: "Seriality and Texts for Young People is a collection of thirteen original, scholarly essays about series and serial texts directed to children and youth. Each begins from the premise that a basic principle of seriality is repetition and explores what that means for a range of primary texts, including popular narrative series for children, comics, magazines, TV series, and digital texts. Contributors featured include internationally recognized scholars such as Perry Nodelman, Margaret Mackey, and Laurie Langbauer, and the essays cover texts such as the Harry Potter novels, Buffy the Vampire Slayer, and Anne of Green Gables. The introduction provides a framework for the detailed explorations, reviewing some of the most important contemporary theories of repetition, pointing to some key criticism on series, and speculating on the significance of the series form for the field of young people's texts"—Provided by publisher.

Includes index.

ISBN 978–1–137–35599–7 (hardback)
1. Children's literature—History and criticism. 2. Repetition in literature. 3. Young adult fiction—History and criticism. I. Reimer, Mavis, editor. II. Ali, Nyala, editor. III. England, Deanna, editor. IV. Unrau, Melanie Dennis, editor.
PN1009.A1S359 2014
809'.89282—dc23 2014026139

Typeset by MPS Limited, Chennai, India.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Contents

List of Illustrations ix

Series Editors' Preface x

Preface and Acknowledgements xi

Notes on Contributors xiii

Introduction: The Compulsion to Repeat 1
Mavis Reimer, Nyala Ali, Deanna England, and Melanie Dennis Unrau

1 Off to See the Wizard Again and Again 34
Laurie Langbauer

2 "Anne repeated": Taking Anne Out of Order 57
Laura M. Robinson

3 Kierkegaard's *Repetition* and the Reading Pleasures of Repetition in Diana Wynne Jones's Howl's Moving Castle Series 74
Rose Lovell-Smith

4 Harry Potter Fans Discover the Pleasures of Transfiguration 95
Eliza T. Dresang and Kathleen Campana

5 Girls, Animals, Fear, and the Iterative Force of the National Pack: Reading the Dear Canada Series 111
charlie peters

6 "But what *is* his country?": Producing Australian Identity through Repetition in the Victorian *School Paper*, 1896–1918 129
Michelle J. Smith

7 Serializing Scholarship: (Re)Producing Girlhood in *Atalanta* 149
Kristine Moruzi

8 "I will not / be haunted / by myself!": Originality, Derivation, and the Hauntology of the Superhero Comic 166
Brandon Christopher

9 Michael Yahgulanaas's *Red* and the Structures of Sequential Art 188
Perry Nodelman

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

10 The Beloved That Does Not Bite: Genre, Myth, and Repetition in *Buffy the Vampire Slayer* 206
Debra Dudek

11 Roy and the Wimp: The Nature of an Aesthetic of Unfinish 218
Margaret Mackey

12 MP3 as Contentious Message: When Infinite Repetition Fuses with the Acoustic Sphere 237
Larissa Wodtke

13 The Little Transgender Mermaid: A Shape-Shifting Tale 258
Nat Hurley

Index 281

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Introduction: The Compulsion to Repeat

Mavis Reimer, Nyala Ali, Deanna England, and Melanie Dennis Unrau

I

There is a curious gap in the scholarship on texts for young people: while series fiction has been an important stream of publishing for children and adolescents at least since the last decades of the nineteenth century,[1] the scholarship on these texts has not been central to the development of theories on and criticism of texts for young people. The focus of scholarship is much more likely to be on stand-alone, high-quality texts of literary fiction. Kenneth Grahame's *The Wind in the Willows* (1908), for example, has occupied critics in the field far more often and more significantly than all of the 46 popular novels about schoolgirls with similar plots that were published by Grahame's contemporary, Angela Brazil (beginning in 1904 with *A Terrible Tomboy*). Literary fiction such as Grahame's tends to be defined in terms of its singularity – the unique voice of the narrator, unusual resolutions to narrative dilemmas, intricate formal designs, and complicated themes – often specifically as distinct from the formulaic patterns of series fiction. Yet, curiously, scholars typically use examples from literary fiction to illustrate the common characteristics of books directed to young readers: it was Grahame's book, and not Brazil's books, that appeared in the Children's Literature Association's list *Touchstones* as one of the "distinguished children's books" the study of which "will allow us to better understand children's literature in general," according to Perry Nodelman, who chaired the committee that produced the list (2).

Traditionally, few titles from series appeared on lists of awards, honours usually decided by professional readers. Kathleen Chamberlain has demonstrated, in fact, that one group of professional readers – children's librarians in the United States in the early twentieth century – established

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

their cultural authority through their campaigns against series literature for young people as worthy of inclusion on library shelves, much less on prize lists. Since the mid-1990s, this exclusion of series from prizes has been less prevalent, although award-winning titles – such as, for example, Philip Pullman's *Northern Lights* (which won the *Guardian* Children's Fiction Prize in 1996) or Kenneth Oppel's *Sunwing* (which won the Canadian Library Association's Book of the Year Award in 2000) – are often titles in limited, "progressive" series, a type of series defined by Victor Watson as sequential narratives "in which a continuous and developing story is told in instalments" ("Series Fiction" 532). Over the same period of time, the interest in series books among common readers has exploded. Beginning in the 1980s, there was an exponential increase in the titles from series for young people dominating the bestseller lists, with such American series as Choose Your Own Adventure (1979–98), The Baby-sitters Club (1986–2000), Goosebumps (1992–97), and Animorphs (1996–2001) leading the way. Mapping the "political economy" of children's literature at the end of the twentieth century, Joel Taxel reports one of his informants in the book business as characterizing the decade of the 1990s as being all about "series, series, series" (168). Indeed, in the spring of 1994, when *The New York Times* produced lists of children's bestsellers for the first time since 1978, editors found that a major change was that the most popular books on the new lists were series titles, "overwhelmingly, the new 'Goosebumps' series" (Lipson).

While most of the popular American series of this period are what Watson calls "successive" series, "in which the characters show few signs of growing older or changing in any significant way" ("Series Fiction" 533), it was a "progressive" series that confirmed the enhanced status of the series in publishing for young people. J. K. Rowling's Harry Potter series (1997–2007) – a blockbuster, international success discussed by Eliza Dresang and Kathleen Campana in this volume – has reconfigured the field of young people's texts and cultures. Rebekah Fitzsimmons observes that "[t]he phrase 'Harry Potter effect' has been used to explain everything from the books' effect on the [*New York*] *Times* [bestseller] list … to Scholastic stock prices … to children's reading habits …" (102n1). In her historical survey of "the convergence points between children's literature and the bestseller list" (80), Fitzsimmons focuses on the radical restructuring of the *Times* lists in 2000 that was provoked by the popularity of Rowling's series and outlines the ways in which this restructuring "made visible" the roles of such a list "as a mechanism for book promotion and management" (80) and as an

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

instrument of category maintenance (particularly categories of class and age). Seriality has long been suspected by taste-making critics of exploiting children's untutored desires, as Laurie Langbauer demonstrates in her essay on the Oz series in this volume; a consequence of the extravagant popularity of the Potter series seems to be the unsettling of the authority of those tastemakers (*cf.* Fitzsimmons 103n5). Indeed, the credentialing system of prizes for books for young people appears to have been inverted in response to the contemporary popularity of series texts: one of the results of the high praise accorded to David Almond's 1998 literary novel *Skellig* by professional readers,[2] for example, was the production and distribution of a prequel, *My Name is Mina*, in 2010.

In the twenty-first century, to talk about seriality is necessarily to talk about texts in multiple forms and modes. The essays by Debra Dudek, Margaret Mackey, and Larissa Wodtke in this volume explore the transmutation of texts for young people across media platforms and the ways in which such shifts affect the marketing of texts to young people and the reception of those texts. To find new audiences through the use of new media is an obvious objective of films produced as spin-offs from print series, films which are themselves typically produced in series. Publishers clearly assume that the effect can also be reversed, that film series can secure readers for print series: the trilogy of films based on C. S. Lewis's The Chronicles of Narnia series (2005, 2008, 2010), for example, renewed interest in those post-World-War-II books and resulted in the rerelease of the novels with covers featuring the Pevensie children as depicted by the movie franchise.[3] Television series for young people have developed along parallel tracks, often defining the shared textual heritage of a generation of young people and inspiring the production of supplementary print and film series. Buffy the Vampire Slayer, the subject of Dudek's essay, is one example of such a multiplying text. *Buffy* was a film (1992) before it was a television series (1997–2003), a series which spawned a second television series (Angel, 1999–2004), a series of novels, a card game, magazines, role-playing game books, video games, and a series of comic books, among other cultural objects. Indeed, there are so many and so many kinds of Buffy texts that fans simply refer to the whole interconnected system as "the Buffyverse."

Critics of texts for young people have begun to respond to the market trends, although it is still common for scholars to begin essays on series texts by noting the general critical dismissal of these narratives by other scholars. For example, writing about A Series of Unfortunate Events in 2010, Danielle Russell observes that, despite the popularity of

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

series texts with readers and the "sheer volume of series fiction" (36), critical responses to series texts remain, as they have been since the nineteenth century, "often condescending, if not condemning" (22). Our analysis of prize lists and criticism since the 1990s suggests the emergence of a more nuanced picture. Undoubtedly there is a residual tendency for some adults to assume that series books are low-quality reading for the young, but recent conferences in the field are likely to feature many papers on popular series beside papers on literary texts, and an increasing amount of the space in scholarly journals is taken up by such discussions. To take one specific example, in the 1990 issue of the annual *Children's Literature*, eight of the nine scholarly articles focus on literary texts,[4] while the ninth considers the centrality of the idea of home to children's literature, using examples from five literary children's novels as evidence.[5] Series texts appear only in the book review section, where an essay considers three recently published critical studies about historical series books; by way of introduction, reviewer Anita Susan Grossman observes that the research represented by the studies "serves a real need … created by decades of silence … about these books," but also regrets that most of the writers who address series books are not "literary scholars, and much of their prose has a fanzine quality" (173–74). In contrast, of the nine scholarly articles published in the 2012 annual, six focus on series texts and their authors, and, of those six, three are about popular contemporary series, including Fitzsimmons's account of "the Harry Potter effect."[6] Journal editors know that essays about popular series attract readership, not an insignificant matter in an era in which articles, disaggregated from the issues in which they originally appeared when they are uploaded to Internet databases, can be an important source of revenue. For example, readership metrics from *Jeunesse: Young People, Texts, Cultures* reveal that the most frequently downloaded article from that journal, by a large margin, is an essay about Stephenie Meyer's Twilight Saga.[7]

Nevertheless, despite the amount of discussion about series texts, relatively little has been said about the principle of seriality itself as an aspect of the meaning of these texts. Of the 53 volumes and essays about The Twilight Saga indexed in the Modern Languages Association database as of March 2013, for example, none lists seriality or repetition as a subject term. Many of these studies note the popularity of the series and the archetypal resonances of the Saga's plot and characters – both ideas that imply forms of repetition – but much of the scholarly discussion focuses on the conflicts that might be said to be the manifest content of the Saga, most obviously, on the central problem of Bella's choice

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

between vampire Edward Cullen and werewolf Jacob Black as heterosexual male partner. What is characterized as the Team Edward–Team Jacob contest in the marketing organized to promote the purchase of such spin-off merchandise as necklaces, shirts, buttons, and tote bags is seen, not surprisingly, as a more complicated and significant choice by the scholars. For the most part, however, scholarly work on The Twilight Saga is interested in the same issues as those exploited by the commercial campaigns, and does not explicitly consider how the repetitions and variations of the scene of Bella's choice – staged over a sequence of texts across a span of time – might frame, open, or limit the meanings of that choice.

The relative lack of attention to seriality as a formal principle is true not only of the study of series texts directed to audiences of young people but also of the study of series texts generally. Shane Denson observes that cultural studies has been "less interested in the *seriality of popular forms* than in the *popularity of serial forms*," with research "characteristically directed towards understanding what kinds of (typically innovative, unforeseen, and subversive) things audiences were doing with mass-produced series" (1). The emergent theoretical and critical work on series, according to Denson, moves away from audience studies to what he considers to be "larger questions" "about the discursive construction and sociocultural negotiation of value in, through, and around serial forms"; about the relation of serial forms to industrial and post-industrial forms of production; and about the roles of various media "in shaping the narrative and aesthetic characteristics of serial entertainments in particular and, more generally, the modern lifeworld that informs and is informed by them" (1–2). The context of Denson's comments is his summary of the proceedings of a graduate student conference that took place in Amsterdam in 2011 under the title "To be continued": Seriality and Serialization in Interdisciplinary Perspective, one of a cluster of conferences that have occurred since the beginning of the twenty-first century on repetition and serial forms.[8]

It is the objective of this volume to begin to explore the ways in which investigating seriality as practice and form in the field of young people's texts might point not only to the meanings of particular series texts but also to the cultural functions of series texts for young people and, more generally, to the ways in which young people's texts function within culture. We hope that this volume will help to shape a critical conversation in the field. Clearly, it would have been possible to organize the conversation in a variety of ways – historically, by national context of production, by genre, or by medium. We chose,

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

rather, to begin by asking, what principle or principles distinguish series texts from literary texts? The characteristic that presented itself as the most obviously distinctive is the extent of repetition supported by the serial form.

There is a widespread understanding among critics of series texts that, as Denson puts it, "a system of repetition and variation" is "the basic stuff of seriality itself" (5). Catherine Sheldrick Ross, reviewing a century of "dime novels" and series books for children, for example, notes that "a key problem of seriality" is "how to achieve both continuity and variety" (200). Scholars who study series fiction for young readers often emphasize repetition rather than variation in their descriptions. Watson, for example, locates the importance of series fiction for young readers in its demonstration of "the most important reading-secret of all," namely that the "profoundly private pleasures" of fiction "are repeatable and entirely within the reader's control" (*Reading Series Fiction* 1). In her annotated bibliography of teen series, Silk Makowski uses the analogy of performance to suggest that single texts of fiction are like "one-night stand[s]," while series aim to provide the reader with "that same grand experience night after night, week after week, year after year, ad infinitum" (2). At the beginning of an article that eventually explores the differences inherent in repetition, Jane Newland summarizes Makowski's observation by detailing some of the ways in which series fiction can be said to provide "more of *the same*" for young readers in its "repetition of theme and character, coupled with a coherent storyline across the multiple volumes" ("Repeated" 192). Elsewhere, Newland asserts that the repetitions of series shape the characteristic reading style of "the series reader," a style which she defines as "surfing" the texts in search of "links" that occur "in the form of repetitions" ("Surfing" 149–50). Suman Gupta uses a depth metaphor derived from painting to describe the reader's experience of repetition in series, specifically in the Harry Potter series: as "[p]ast explanations are repeated and expanded" through the series, the "picture comes together ... retaining all the layers of past efforts" (96).

Repetition is not found only in the texts of narrative series, of course, being generally regarded as one of the principles through which language generates meaning. J. Hillis Miller begins his study of the "recurrences" in seven Victorian and modern novels, for example, by observing that "[a]ny novel is a complex tissue of repetitions and of repetitions within repetitions, or of repetitions linked in chain fashion to other repetitions" (2–3). Peter Brooks claims that "the constructive, semiotic role of repetition" (25) is at the heart of narrative attempts to

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

make meaning of the world. If "[n]arrative is one of the large categories or systems of understanding that we use in our negotiations with reality, specifically, in the case of narrative, with the problem of temporality" (xi), he argues, then plot, which organizes narrative in temporal sequence, must be understood to be at the centre of narrative, and plot, in Brooks's words, is "the active repetition and reworking of story in and by discourse" (25). Miller's and Brooks's analyses are informed by structuralist methods, methods that study the "[r]elational regularities" of a system in order to describe its underlying structure or "grammar" (Rowe 27): whether in anthropological studies of cultures or aesthetic theories of art, structuralists use the metaphor of language to organize their observations of the patterns of meaningful repetition in systems. The role of repetition in language systems has been considered at another level by rhetoricians, with many of the figures of speech they identify based on repeated, inverted, and transposed elements. Repetitions in language are not only persuasive but also pleasing. The resonance and memorability of poetry, for example, are consequences of its patterned language: rhythms, rhymes, assonance, and alliteration, among many other common poetic effects, are built on repeated sounds. These repetitions are notable in poetry for children, and in the form Joseph T. Thomas Jr. calls children's "own" poetry, the "poetry of the playground," made up of skipping-rope rhymes and other chants. This oral mode, "a carnivalesque tradition that signifies on adult culture, even while producing poetry that rewards repeat listenings" (152), includes sometimes sophisticated elements of parody and double-meanings.

The function of repetition as mnemonic aid in oral forms is one way to account for its centrality to children's literature, which, like poetry, is often assumed to derive from oral traditions, specifically, in the case of children's literature, from fairy tales and fables. In addition to the volume of work on versions and revisions of the most popular fairy tales for young people, there has been considerable interest among critics in retold stories as a special feature of the field. Introducing a collection of essays on adaptations, for example, Benjamin Lefebvre observes that "textual transformations have for a long time been the norm rather than the exception" in children's literature (2). He provides a long list of types of transformed texts, from series written by corporate authors to adaptations, remakes, and extensions of classic texts, recontextualizations of familiar characters in new texts, and textual franchises that include films, toys, and other commodities (2). John Stephens and Robyn McCallum similarly begin their study of retellings for young

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

people by noting "the volume and persistence of retold stories as part of the domain of children's literature" (ix), a persistence they see as symptomatic of the function of children's literature "to initiate children into aspects of a social heritage" (3). From the perspective of these critics, it would appear that series fiction might be said to be an intensive version of all children's literature. Nodelman's observation of the "apparent sameness" of so many literary novels for children ("Interpretation") would seem to corroborate this view: this observation was the beginning of his articulation of the argument that children's literature is a distinct genre, with characteristic plots, stylistic elements, and themes, and with a shared situation of enunciation (Nodelman and Reimer). Glenna Davis Sloan, developing a program to put literature at the centre of the development of literacy in an era when basal readers were the norm in many primary classrooms, also emphasized the repeated patterns of children's literature. For Sloan, these texts are part of a larger "interrelated body of imaginative verbal structures," which she sees as most clearly defined in Northrop Frye's theory of archetypes: proposing correlations among natural seasons and literary genres, modes, and tropes, Frye demonstrates, she notes, that literature is "a coherent structure in which works are related to each other like members of a large, extended family, with a family tree traceable to the earliest times" (35). Also using Frye's metaphor of the family of stories, Anita Moss and Jon C. Stott produced an anthology of interrelated tales – beginning with folktales, hero tales, and myths – intended to give students of children's literature and schoolteachers a basis for understanding the recurrent patterns of story and for developing literature curricula for primary schools.

Introducing the program for literacy education Sloan built on his own theories of archetypal repetition, Frye approvingly cites her opposition to a "'skills and drills' approach, which frustrates and stunts all genuine imaginative growth" (Frye xv). Similarly, Moss and Stott are careful to position the "frameworks" provided by an understanding of repeated story patterns as a context for the enjoyment of each story as unique (5). While the vocabulary of these educators might obscure the fact, repetition is central to most pedagogical methods, invoked as a demonstrably effective practice in establishing and confirming desired attitudes and behaviours in learning subjects. Consider the many versions of repetition that appear in educational manuals and teaching guides as descriptors of learning processes and outcomes: *dictation, drill, imitation, inculcation, tracing, transmission, copying, memorization, practice, quotation, reinforcement, routine, schema, habit, mimicry, recitation,*

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

recognition, reiteration, remembering, representation, reproduction, and *replication* are just some of the most common. Despite the long list of repetitive activities used to secure and to test the effectiveness of teaching, repetition as a pedagogical technique is more often assumed than theorized by contemporary educators, no doubt at least partly because of the negative association of repetition with rote learning evident in Frye's preface: the Oxford *Dictionary of Education*, for example, glosses *rote learning* as "[l]earning which does not necessitate understanding, but is undertaken systematically and mechanistically, usually through repetition" (Wallace). Contemporary (Western) practices of education are also based on repetition, philosopher Claire Colebrook points out, but on the repetition of method rather than content, a method that produces a kind of thinker she describes as "the monitor of originality who identifies the new as the simple other of repetition" (48). In other words, we may have systematically taught ourselves not to recognize the many ways in which we are formed by repetition.

Historically, texts for young people have been bound up with education systems and pedagogical theories. The idea of a separate literature for children began, arguably, in schoolbooks. In the English-language tradition, it became a recognizable enterprise distinct from schoolbooks in the mid-eighteenth century, as changing ideas about childhood and the education proper to childhood took root. As articulated by English philosopher John Locke in his influential *Some Thoughts Concerning Education*, these ideas were grounded in "a concern for the development of the individual child" (Cunningham 59). Paradoxically, because the end of education is the individual's ability to reason autonomously and not to be governed by the opinion of others, the child must be encouraged, in Locke's words, to "*submit his Appetite to Reason*," and "by constant practice," to settle this reasonable behaviour "into Habit" (314). Not only is reason made reliably available to a child through repeated use (or practice) but also repetition (in the form of habit) is the basis for the emergence of autonomy.

Encouraging children to learn the habit of reason was also the basis of Locke's view of effective practices for teaching them to read and of identifying desirable reading material for them. A child should not be "driven" to learning to read, nor rebuked "for every little Fault," nor "shackle[d] and tie[d] up" with rules, but, rather, provided with "Stories apt to delight and entertain a Child, [which] may yet afford useful Reflections to a grown Man" (258, 259). Writing in 1693, Locke regrets that he knows no books beyond *Aesop's Fables* that meet these criteria, but, by the 1740s, the publisher John Newbery was supplying books for

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

the express purposes of both delighting and instructing young people. Peter Hunt observes that the "tradition of didacticism, which holds that children's books must be moral and educational" is not only longstanding but also persistent (5). These assumptions about print texts have been readily transferred to discussions of television shows, films, and other media texts aimed at youth.

Given the close association of pedagogy and texts directed to young people, it might seem little wonder that repetition generally, and series and serials specifically, should figure so largely in this system: simply put, seriality must be an effective teaching tool, for series texts are a concentrated form of repetition. Indeed, this assumption underlies both the alarms about the dangers of series texts raised by some professional readers and the sometimes grudging acceptance of series texts as primers for learning readers by other guardians of the young. But the agreement that repetition is an obvious effect or category of experience forecloses the ongoing theoretical inquiries into a complex phenomenon.

The most conventional narrative series, serials, and sequels for young people are characterized by a constant narrative presence, a common set of characters, the same or similar settings, recurring plot structures, and familiar themes. While such groups of narratives might be said to be the strongest example of seriality in young people's culture, other kinds of serial productions – such as magazines or TV shows – also rely on repeated elements to be recognizable as related texts. Even in the case of narrative series, however, the ways in which series repeat are not always obvious, as Rose Lovell-Smith demonstrates in her discussion in this volume of the Howl's Moving Castle series by Diana Wynne Jones.

The problem of repetition – what constitutes repetition, whether repetition is possible or impossible, and why the answers to these questions might matter – has preoccupied analysts, theorists, and philosophers since at least the mid-nineteenth century and the publication of Søren Kierkegaard's novella *Repetition: An Essay in Experimental Psychology* (1843). Historians of philosophy generally agree that it was in this text that the notion of repetition "in its modern form" first appeared (Jameson 135). In Kierkegaard's novella, the narrator, the ironically named Constantin Constantius, repeats a journey he previously took to Berlin, and, in the course of recalling his memories of the first journey, formulates what Fredric Jameson calls "the philosophical paradox of repetition," namely, that repetition "can as it were only take place 'a second time,'" that there is "no 'first time' of repetition" (137). Kierkegaard puts it this way: "what is has been, otherwise it could not be repeated, but precisely the fact that it has been gives to repetition the

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

character of novelty" (52). Alenka Zupančič contends that the discovery of this modern notion of repetition – that is, the view of repetition "as an independent and crucial concept" and "as fundamentally different from the logic of representation" – was one of the "events that inaugurated so-called contemporary philosophy and gave this designation its specific meaning" (27).

In the course of articulating this distinctive view of repetition and of disarticulating repetition from representation, philosophers and theorists since Kierkegaard have considered a wide range of effects and affects commonly associated with repetition. Among these are the experiences of repetition as consolatory, repetition as confirmatory, repetition as unsettling, and repetition as a setting in motion. In the section that follows, we rehearse a number of important theoretical explanations of these effects of repetition and point to some of the ways in which critics of series texts, especially series texts for young people, have taken up these formulations in their studies. While these theories are well known to scholars of children's literature, by reviewing them together under the rubric of repetition, we hope to provoke our readers to look again at how these ideas might permit new readings of seriality in young people's culture.

II

One of the obvious senses in which repetition is consolatory is that it provides us with confidence in the world that supports human life. As philosopher Marc Rölli observes, "many of our everyday experiences are embedded in a structure of repetition: we believe in the world, we believe that the world will continue to exist even when we close our eyes" (98). That "the everyday" is the "special province" of the series form is the opening observation of Langbauer's book-length study of the series in Victorian and early twentieth-century fiction (*Novels* 2). Recalling the comfort she felt in reading series during her unsettled adolescence, she reframes her youthful response through this theoretical understanding: "those linked novels that are part of extended series seem to mirror and carry properties often defined as essential to everyday life: that it's just one thing after another, going quietly but inexhaustibly on and on" (2).

The confidence in the continuing existence of an inexhaustibly meaningful world was a focus at a larger scale of many of the theories of archetypes, myth, and ritual developed at the end of the nineteenth century and the beginning of the twentieth century. For these theorists,

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

recognizing the operations of repetition (in the sense of cyclical return) enabled an understanding of human beings as connected to a whole system of life. For example, Mircea Eliade, who followed in this tradition, observes that the conceptualization of time as linear is the cause of modern anxieties. In *Cosmos and History: The Myth of the Eternal Return*, he maintains that rituals are expressions of the human longing to escape linear or secular time and vehicles of the return to sacred time in which each new year is not only a reenactment of the mythical beginning of the cosmos but *is* the beginning of the cosmos, since ritual or sacred time flows in a closed circle. The sacred for Eliade, Douglas Allen says, is the "permanent, universal, dynamic structures of transcendence, expressing what is transhistorical, paradigmatic, meaningful" (307).

Theorists of myth and ritual influenced such literary critics as Frye, whose work in turn has been so influential in general for critics of children's literature. In critical work on series texts for young people, more specifically, the emphasis on the capacity of serial fiction to develop spacious and meaningful textual worlds in which readers can find themselves at home might be aligned with the view of repetition as consolatory. It is this feature that seems to nurture the fan clubs that have long flourished around serial texts. The girls' school stories popular from the late nineteenth century to the mid-twentieth century are an instructive case study. Elinor Brent-Dyer, for example, wrote 59 books in the Chalet School series beginning in 1959, with the first fan club started by her publisher in the same year. Two fan clubs with "enthusiastic" worldwide memberships continue to organize themselves around the series (Sims and Clare 75), building a virtual female-centred world that corresponds to and extends the "world of girls" created within the texts but unavailable to many girls and women in everyday life.[9] Contemporary practices of online fandom have multiplied opportunities for young series readers "to engage actively with texts," Catherine Tosenberger notes (185), quoting Henry Jenkins's metaphor for fandom as an "egalitarian, cross-generational space 'outside the classroom and beyond any direct adult control'" (186).

Relieving anxiety (if not achieving consolation) through the management of memory is fundamental to Sigmund Freud's theoretical explanations of the struggle for mastery. "[A] person is only condemned to repeat something when he has forgotten the origins of the compulsion," according to Lacanian scholar Dylan Evans (167). In "Beyond the Pleasure Principle" (1920), Freud explicates this "compulsion to repeat" (19) as resulting from a trauma, with the patient's symptomatic repetition of the traumatic event as the attempt to overcome or master it by

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

reducing the level of stimulation or excitation incited by the original event. As Samuel Weber explains, in this sense, "the repetition compulsion" might be said to serve "the pleasure principle by providing the I … with the sentiment of being prepared for that which in the past actually overwhelmed and traumatized it" (6). The example Freud uses to illustrate this possibility is his grandson playing *fort-da*, a game Freud initially understood as the child's expression of distress whenever his mother left him. Freud goes on to speculate, however, that "the child turned his experience into a game from another motive": "At the outset he was in a *passive* situation – he was overpowered by the experience; but, by repeating it, unpleasurable though it was, as a game, he took on an *active* part. These efforts might be put down to an instinct for mastery" ("Pleasure Principle" 16). Freud believed that patients could overcome repeated, compulsive behaviour and ultimately be liberated from the trauma that provoked such behaviour through the "talking cure" of psychoanalysis,[10] a repetition of the trauma in words rather than behaviour.

Some critics of series texts have understood striving for mastery as one of the activities that is encouraged by the serial form and that is particularly significant for young people. Two critics of The Twilight Saga, for example, have discussed Meyer's books in these terms. Heather Anastasiu observes that adolescence is a liminal period during which young people experience and rehearse transformations of various kinds. Through the Twilight novels, she suggests, "adolescents are able to explore their fears and desires in a safe place" via identification with the heroes of the narratives (50). For girl readers, identification with Bella can "empower" them "to embrace their emerging sexuality" and to explore romance in the "non-threatening place[s]" of the fantasy series and the fan fiction communities attached to the series (50). Rachel DuBois, beginning from a similar assumption about readers' positioning in relation to the narratives, suggests that, by identifying with the characters, readers experience "a series of recursive emotional crises throughout the reading and rereading process," but that this process "feels manageable because of the promise of a happy ending" (132). Through repeated episodes of rereading, readers confirm Freud's theory of mastery by playing an active role in reducing the tension produced by narrative moments of trauma and uncertainty. David Rudd suggests that series can take the form of traumatic repetition because the central child characters do *not* achieve mastery: using Enid Blyton's Famous Five series as example, he observes that, while the children satisfyingly solve the mysteries posed in each book, they are denied complete victory because they require the affirmation of adult others, others who

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

are positioned as oppressive keepers of the symbolic order at the beginnings of their adventures. This is a compromise that can only be allayed by "engag[ing] in another adventure, ... mov[ing] once again from being passive, marginal beings into the realm of active agency" (94).

Karen Coats proposes that the series form itself should be understood as "of the order of the symptom" of cultural trauma, with each book in a series "a repetitive gesture or phenomenon" that calls us "to pay attention to something we cannot see, or have forgotten or denied" (198). Coats distinguishes between two different serial responses to cultural trauma: the first, the modern response, is exemplified for her by the Stratemeyer Syndicate's Nancy Drew series, which cultivates "a stance of ... 'knowingness' with respect to the world" (186), attempting to keep from readers the knowledge "that human reason will not save us" (187); the second, the postmodern response, is exemplified by R. L. Stine's Goosebumps series, which "adopts a playful stance regarding world-making and boundary-crossing" that "calls into question the status of the rational world" (192).

Freud's essay on the "unpleasure principle" falls into two parts. In the second section of "Beyond the Pleasure Principle," Freud explicitly turns to consider the origins of the "compulsion to repeat" that, as Weber puts it, "seems to take over [or override] the role of the pleasure principle in determining psychic activity" (5). In his attempt to solve his perplexity, Freud introduces the notion of the death drive. The death drive, he speculates, is a "more primitive element" than the pleasure principle and "the most universal endeavour of all living substance," that is, "to return to the quiescence of the inorganic world" ("Pleasure Principle" 62). The condition that Catherine Malabou calls "the pure neutrality of inorganic matter" (43) is the ultimate lowering of tension and, therefore, the ultimate achievement of pleasure.

Brooks, in his engagement with psychoanalytic theory in thinking through design in narrative, proposes that "[t]he desire of the text is ultimately the desire for the end, for that recognition which is the moment of the death of the reader in the text" (108). If we apply this observation to series texts for young people, we might conclude that such texts offer repeated opportunities to rehearse the cycle of beginnings, trauma, mastery, and death, perhaps providing young readers a training ground not only for the experience of the vicissitudes of human life but also for its ultimate consolation, its ending in the quiescence of death. Both Langbauer ("Ethics") and Kim Hong Nguyen discuss Lemony Snicket's Series of Unfortunate Events as this kind of therapy for readers – whom they characterize, respectively, as adolescents and

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Generation Xers without hope, and post-9/11 mourners. Nguyen writes, "this text teaches its readers to find their own situated means to come to terms with loss and to mourn the series of unfortunate events in which we, too, may be embedded" (280).

That repetition can be more than consolatory and also an experience of the confirmation or consolidation of beliefs and assumptions seems evident from its centrality to pedagogical practices. In studies of texts and cultures, the most important approaches to the question of repetition as confirmatory have been developed through Marxist theories of production and reproduction.

Karl Marx opens *Capital* (the first volume of which was published in 1867) by observing that "[t]he wealth of societies in which the capitalist method of production prevails appears as an 'immense accumulation of commodities'; the individual commodity appears as its elementary form" (125). The image of a pile of things gestures to a specific kind of repetition that he finds at work in capitalism. Since he contends that the representation of commodities obscures their fundamental nature, Marx's first concern is to determine the values that lie beneath the appearance of the commodity: these he identifies as use-value, the "usefulness of a thing" (126); value, or "the human labor embodied [or congealed] in commodities" (Harvey 18); and exchange-value, "the necessary mode of expression" of value in the marketplace (128).

But while exchange-value is "the most immediate economic relation under capitalism" (Bottomore 155), it is the production of surplus-value that allows for capitalist accumulation. Surplus-value is understood by Marx as the difference between the amount of labour-power the worker needs for subsistence and the amount of labour-power the worker has contracted with the capitalist; in this relation, a surplus is regularly extracted and appropriated by the capitalist, so that, over the long term, all capital is made up of surplus-value created by the worker. The relation between labour and capital "is veiled by the wages system and is not readily discernible when the analysis focuses only on the individual worker," as David Harvey notes (247–48), but, taken as a class and repeated over an extended period of time, "the worker" can be seen to produce the "objective wealth" that is the "alien power that dominates and exploits him" (Marx 716). Marx concludes that, "seen as a total, connected process," "[t]he capitalist process of production … produces not only commodities, not only surplus-value, but it also produces and reproduces the capitalist relation itself" (724). Commenting on this passage, Étienne Balibar observes that, "[o]n the plane instituted by the

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

analysis of reproduction, production is not the production of things, it is the production and conservation of social relations" (269).

It is on the plane of the analysis of reproduction – or the analysis of the production of ideology – that Marxist theories have been most influential for cultural and textual critics. Ideological analysis sometimes focuses quite narrowly on what Susan Himmelweit describes as "processes outside that of [economic] production itself, which are seen as necessary to the continued existence of a model of production," such as, for example, "ideological processes which justify the freedom of the individual to exchange and own property" (Bottomore 418). The dominance of serial publication of novels during the Victorian period has been explained as such a necessary process by a number of materialist critics. As Langbauer notes in reviewing this work, "the mode of part-publication not only reflected the ideological assumptions of the time but did the work that installed and consolidated that ideology," with the "most important ideological work" of the serial being "to produce and determine an audience" that could "afford to buy fiction on [an] installment plan" and thus enter "an effective arena for ideological schooling" (*Novels* 9). In her essay in this volume, Michelle Smith finds that the *School Paper* created just such an arena for producing national citizens from the generations of Australian schoolchildren for whom the serial was required reading. In cultural studies, the workings of ideology have also been theorized more broadly. Sociologist Pierre Bourdieu has extended the idea of capital to include social, cultural, and symbolic capital as channels through which the dominant classes maintain their priority; and theorists such as Pierre Macherey, Raymond Williams, Stuart Hall, and Jameson have developed the terms of Marxist critique to describe not only the ways in which cultural objects and texts encode ideologies that sustain the dominant interests of a society, but also the ways in which, as Douglas Kellner puts it, texts "can rework, exhibit and possibly disturb ideologies" (98).

Criticism on series texts for young people has often addressed the way in which these texts sustain the dominant interests of market capitalism. Richard Flynn, for example, argues that L. Frank Baum "deliberately aroused the cupidity of the child consumers" he addressed in his Oz books, and that the sequels that continued to be produced after Baum's death remained true to this original economic motivation (124). In his reading of the Goosebumps series, Nodelman demonstrates that both the behaviour of the protagonists of the novels and the themes of the marketing copy affirm characteristics that are "'normal,' even desirable, … in the market-oriented consumer society contemporary

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

children are growing up in," namely, to "be egocentric, be fearless, be a winner" ("Ordinary Monstrosity" 123). Dan Hade observes that the corporate owners who now dominate the field of children's book publishing invest in series because these books are easily turned into a "brand" that can be extended across many kinds of merchandise: "[i]n this world there is no difference between a book and a video or a CD or a T-shirt or a backpack" (512). In her essay in this volume, Mackey notes that "narrative franchises" are a significant generator of repetition in young people's cultures. Discussing Disney's Pirates of the Caribbean franchise, Carolyn Jess-Cooke comments that Disney not only extends narratives spatially "across several mediums, commodities, texts, and cultural events" (208–09), but also temporally, by removing titles from circulation and rereleasing them several years later, a serialization strategy through which Disney "facilitates generational memory-making and transference" (220).

Nodelman remarks about the Goosebumps books that books in series are like other collectibles, in that each "looks similar enough to the others to be part of what is clearly a set, but is different enough to make the set incomplete without it" ("Ordinary Monstrosity" 118), comments that recall Jean Baudrillard's analysis of the impulse of collecting in *The System of Objects*. Using both Marx and Freud as theoretical pre-texts, Baudrillard describes collecting as a symptom of the seriality of consumer culture. We obsessively collect objects without use-value, Baudrillard notes, since it is never enough to own just one object: "a whole series lies behind any single object, and makes it into a source of anxiety" (92). At bottom, collection is a narcissistic process, "[f]or what you really collect is always yourself" (97). It is from this observation that Kristine Moruzi begins her reading of *Atalanta*, a Victorian serial for girls, in this volume. The collection is always incomplete for Baudrillard, and so, necessarily, is the project of the self. While a collection might allow the consumer to imagine that he or she is in control of such uncontrollable factors as death and the passage of time (managed, as Baudrillard ironically notes, through the *pastime* of collection), such accumulation is never sufficient.

Like Baudrillard, Judith Butler conceptualizes repetition as integral to the ways in which subjects are formed. More explicitly than Baudrillard, she also theorizes the way in which repetition, while *seeking* to consolidate identity, fails to do so and becomes rather an undoing or unsettling of identity.

Building on the notions of feminine and masculine sexual dispositions articulated by Freud in "Mourning and Melancholia," Butler argues

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

that "gender identity appears primarily to be the internalization of a prohibition [against homosexuality] that proves to be formative of identity," an identity that "is constructed and maintained by the consistent application of this taboo" (*Gender Trouble* 63). In subsequent work, she situates gender in the realm of performance: instead of functioning as a cultural expression of one's sexual dispositions, gender is "a stylized repetition of acts" ("Performative Acts" 270). Gender, rooted in repetition, is temporally oriented, relying on the cumulative manifestation of stylized, social acts. Butler turns to anthropologist Victor Turner to explain that "social action requires a performance which is *repeated*. This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established" ("Performative Acts" 277). In short, repetition in a social context is necessary for the performance of gender.

The understanding of gender as socially constructed is well established within the criticism of series books directed to young people. From the beginning of the popularity of this form within the field, series books were divided into the categories of boys' books and girls' books by writers, publishers, marketers, and reviewers: both the production and the reception of the books, in other words, instantiated the re-enactments of a socially established set of meanings. The field also presents many opportunities to consider the relational but uneven quality of traditional gender roles, in the paired, but not quite parallel, series for boys and for girls that continue to be published. An obvious example is the production of the Hardy Boys and Nancy Drew series by Stratemeyer, about which much has been written. Perhaps because there was a robust, historically informed discourse about gender in the field of children's studies long before Butler's work appeared, she has not been much used to date by critics working with series texts. M. Sean Saunders, however, points to Butler's description of the "chain of interpellating calls" through which gender is constructed as particularly useful for the reading of seriality in his analysis of Martine Bates's Marmawell trilogy (42).

For Butler, these repetitions do not succeed. In the second move of her theory of performativity, Butler theorizes the way in which the repeated performance of one's gender necessarily exposes the categories of "man" or "woman" as unstable constructs. Although these repeated acts do congeal to produce gendered bodies, they also produce the illusion of coherence, and so point to gender as "*a kind of imitation for which there is no original*; in fact, it is a kind of imitation that produces the very notion of the original as an *effect* and consequence

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

of the imitation itself" ("Imitation" 313). In this reading, Butler clearly invokes and extends the modern notion of repetition introduced by Kierkegaard: there is no first time of repetition, no original time that is re-presented in performance. In particular, "there is no 'proper' gender, a gender proper to one sex rather than another, which is in some sense that sex's cultural property" (312): the notion of gender, then, is located on a spectrum of the queer. Nat Hurley's analysis in this volume of transgender youth who are seeking new scripts for personhood assumes and builds on Butler's theoretical formulations.

For Butler, repetition is associated with the negotiation of selfhood through the destabilization of socially constructed gender categories, and, so, with a striving to preserve an open-ended notion of what constitutes the self. Repetition is both a cultural and a countercultural act: because culture tries to make use of repetition, counterculture can subvert dominant culture through parody and insubordination (intentional failures to repeat). While Tosenberger does not cite Butler in her study, the young writers of slash fan fiction she discusses clearly exploit the repetitions and gaps in Rowling's series to insert their encounters and experiments "with alternative modes of sexual discourse, particularly queer discourse," into conversations about the Potter texts (186). It seems fitting that the theory of performativity Butler developed – both the centrality of the performance of repetitions and the constitutive failure of repetition – has been borrowed and modified by theorists and critics to think through many other kinds of identity categories. In this collection, for example, Brandon Christopher's and Laura Robinson's essays demonstrate the adaptability of Butler's theory of performativity to readings of genre.

Butler's use of Freud as a basis for her notion of the subject as process suggests the continued importance of his explorations of the human subject for contemporary philosophy and theory. This is also true of his investigations of the place of repetition in both the constitution and the unsettling of the self. At the same time as Freud was complicating his early theories of the primacy of the pleasure principle in psychic life through his observations of the "traumatic neuroses" he saw in the patients he treated after World War I ("Pleasure Principle" 12), he also developed his analysis of the uncanny. For Freud, the uncanny arises from the encounter with a double. It is an experience "related to what is frightening – to what arouses dread and horror" and causes "feelings of repulsion and distress" ("The Uncanny" 219), but also an experience provoked by "something which is secretly familiar, which has undergone repression and then returned from it" (245). The uncanny, in other

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

words, is that which is experienced simultaneously as familiar and as strange, a return of the repressed that undoes the distinctions between the imaginary and the real, such as, for example, "when a symbol takes over the full functions of the thing it symbolizes" (244). In her chapter in this collection, Langbauer explores such an uncanny moment in the Oz series when the Tin Man comes face to face with his own severed head, one of several pieces he will find of an earlier, organic iteration of himself. Judith P. Robertson, conceptualizing the uncanny as "that interior place in which one can get lost in signs of strangeness," sees the Harry Potter series as built on the repetition of moments when "the familiar ground of the self gets lost ... going unsecured precisely in order to find or remake itself" (204).

In her genealogy of the uncanny in poststructuralist thought, Anneleen Masschelein suggests that the uncanny is not only a category of psychic life but also, more generally, of cultural life: among its important functions in culture has been "to signify the fundamental difficulty or even the impossibility of defining concepts as such" (55) and to disturb "the ideological closure of definitions and concepts" (62). Reading Joseph Delaney's The Wardstone Chronicles, Chloe Buckley suggests that keeping questions open might be one of the functions of the fantasy series form. In the case of Delaney's series about the young witch Alice Deane, Buckley concludes that "[t]he witch child is uncanny because it reveals what ought to have remained hidden: there is no real child" (85). In constructing the figure of the child, we "conjure that object into existence": "we always invent the child, never discover it" (106).

It is the unresolvable ambiguity of Freud's theories of repetition – simultaneously a figure of the struggle toward mastery, a sign of the desire of organic life to return to the state of the inorganic, and evidence of the haunting of the present by the past – that recommended his phrase "the compulsion to repeat" ("Pleasure Principle" 19) to us as the title of this introduction and the subtitle of this volume.

While much of Marx's analysis focused on the dynamics of economic and social life under the system of industrial capitalism current at the time of his work, he also, importantly, posits a moment when the present is no longer haunted by the past, when the terms under which human beings labour will be transformed into a new life. This new life will set into motion new conditions of production from which new forms of social consciousness can be expected to emerge. In the theories of Jacques Derrida and Gilles Deleuze, both of whom were engaged by Marx's ideas, the new is the inevitable companion of the movements of repetition.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

For Derrida, repetition, or iteration, is not a consolidation but a setting in motion of meaning. Like Butler and other poststructuralist thinkers, Derrida was fascinated with repetition, but, in his case, with the fundamental repetitions of language. Indeed, according to Derrida, iteration makes language itself possible, whether that language is spoken or written. This is the argument in *Of Grammatology* and, in abbreviated form, the essay "Signature Event Context" as well, explains Leslie Hill, for "repetition always brings ... something different, singular, and other" (27). No matter how often you come across a word, even one as ubiquitous as *the*, there is always something different about it, whether that difference has to do with inflection, placement, or the circumstances of your encounter with the word. And yet, it is also the case that the word is not anchored to a first instance or origin, so that its repeatability is its ability to break with any context and its citationality is its generativity.

Derrida's interest in repetition is both theoretical and methodological. Theoretically, Derrida shows that language is not possible without repetition and that it generates the contexts for language use: "Every sign ... spoken or written ... can be *cited*, can be put between quotation marks; in doing so it can break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable" ("Signature" 12). In terms of his methodology, Derrida repeatedly adopts the rhetoric of other philosophers. As Colebrook points out, this practice enables "a new position" to emerge "that displays the impossibility of the commitment to absolute origins" (45). By extensively citing others, Derrida disrupts authorship and other kinds of authority, too, including that of the intentional subject. A strategy beyond intention, deconstruction employs and implores a tactics of risk: playfully intervening in "the general *displacement* of the system," Derrida's deconstruction demonstrates that "there are only contexts without any center or absolute anchorage" and that this applies to everything, including the self ("Signature" 21, 12).

Derrida's theory of citationality has not been much used by critics of series texts for young people, although Christopher's discussion of the construction of narratives of origin in comic books in this volume suggests how productive his ideas and methods might be for the exploration of seriality.

In contrast, the theories of Deleuze have proven to be of considerable interest in the field. A contemporary of Derrida's, Deleuze also affirms the setting in motion that infinite difference makes possible. Is the repetition of the same possible? Deleuze says no. He argues in *Difference*

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

and Repetition that the same is an effect of an underlying, masked repetition of the always-different (or of absolute difference). The very possibility of the same thing happening twice is an illusion. The only thing that is sure to repeat – in what Deleuze argues is the true form of eternal return and the ultimate death drive, beyond-beyond the pleasure principle in a death not only of the self but of the possibility of identity – is difference.

If we were to ask a group of children to bring us their teddy bears, we could line them up: Sam's bear, Aubrey's bear, Katie's bear, and so on. We could even line them up in a progression, from smallest to largest or darkest to lightest, so that each bear would be closest to the other bears that are, in one respect at least, most similar to it. The bears would illustrate several of Deleuze's observations about repetition. First, repetition as sameness is impossible: even if Sam and Aubrey have the "same" bear, the differences of time and space, plus wear, tears, smells, missing eyes, and so on, make their resemblance imperfect. Second, the concept "teddy bear" is what seems to repeat: this is the repetition effect. Third, the "spirit" of the repetition – what generates its movement from one bear to another – is difference, not sameness. Fourth, the differences between the bears are "difference without concept," external to the identity-concept of "teddy bear" (the logic of the Same sees only bear, bear, bear) but internal to what Deleuze would call the Idea – the "eternally positive differential multiplicity" (*Difference* 288) – that affirms all of the variations in what a teddy bear (blue, dirty, eyes closed, floppy, not-bear) might be. Fifth, repetition is not static but a form of movement; the series smallest to largest, for example, illustrates an evolutionary trajectory that is produced from one repetition (difference) to another.

If we think of repetition as sameness, any difference from a standard of what a teddy bear should be is perceived as negative, as lack. Representation assumes that concepts, identities, and selves remain stable. It seeks to contain difference through the "four iron collars" of identity, opposition, analogy, and resemblance, always forcing a relation with the standard, the origin, or what is apparently the same. "Every other difference, every difference which is not rooted in this way, is an unbounded, uncoordinated and inorganic difference: too large or too small, not only to be thought but to exist" (262). From the perspective of repetition-as-difference, however, difference is affirmed as productive excess: Gordon C. F. Bearn has observed that, for Deleuze, "swarms of untamed difference are the beating heart of repetition" (447).

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Deleuze's later work on "becoming" with Félix Guattari develops the affirmation of difference and of multiplicities he began in *Difference and Repetition* while further unhinging repetition from series and evolutionary trajectories (*cf.* Ansell Pearson 10, Parr). In *A Thousand Plateaus*, Deleuze and Guattari model a movement of becoming that never happens in a series like a line of teddy bears. Instead, the teddy bears are a pack of multiplicities (because each one is different), infecting one another through proximity and symbiosis. Change occurs through involution rather than evolution, through contagion and mutation, following the unpredictable and erratic "lines of flight" of becoming, which James Williams equates with the roll of a dice, a movement of creative destruction that follows two conflicting principles: "Connect with everything" and "Forget everything" (5). For example, if a child adds a toy that is not a teddy bear to the "pack," the logic of the Same would insist that Fern's sheep does not belong. In a Deleuzian affirmation of difference and becoming, however, the sheep enters the assemblage and becomes the agent of a deterritorialization: the teddy bears become-sheep, the sheep becomes-teddy bear, and all of the toys are changed.

The preference for sameness is at the root of all forms of domination and violence – racism, classism, sexism, heterosexism, and xenophobia – and it is for revolutionary purposes that Deleuze engages in a "conceptual war" against representation (Zupančič 28). To embrace Deleuzian repetition is to take on the problem of how to mobilize the affirmation of difference for social change. Interest in Deleuze's work is not confined to academics, but has also been taken up by activists in such popular applications as the rhizomatic (leaderless, grassroots) theories and tactics of the recent Occupy movement (Nail).

In critical studies of series texts for young people, a Deleuzian reading can attend to the differences even in the most formulaic of series. Newland, for example, has used Deleuzian theory to validate series reading by arguing that "repeated and repetitive series reading is not a reading of the same but a reading of and for difference" ("Repeated" 202), and by emphasizing the "rhizomic" out-of-order readings that she sees as characteristic of series readers ("Surfing"). Kevin Mitchell finds an example of an anti-capitalist, productive series in the text of Chuck Palahniuk's novel *Fight Club* (a text often taught to young people in secondary schools) and the film adaptation by David Fincher. Tyler Durden, the anarchic alter ego of the unnamed narrator, is "a manifestation of repetition with a difference" (116), the remainder of difference generated through the humdrum repetitions of the narrator's

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

everyday life. A Deleuzian reading of any series, according to Mitchell, "understands the series to be multiple, heterogeneous, open, and above all in ceaseless motion" (127). Philip Thurtle and Robert Mitchell use Deleuzian theory to argue that comic books as a genre function through a "logic of the anomalous" that exposes the difference inherent in the repetitions of everyday life (296). Focusing on the role of the disaster in comics, they observe that, in comic books as in real life, there is always the potential for the power grid to shut down, for a terrorist to attack, or for an informed person literally to stand in the way of an injustice – in other words, for the new to arise. In this volume, charlie peters explores the possibility that assemblages of cross-temporal and cross-species communities might resist the force of the nation-state, through her reading of several of the novels in the Dear Canada series. As these readings suggest, Deleuzian theories of repetition offer openings for creative criticism and scholarship on series texts and the socio-cultural-political work of becoming.

III

We have already shown in our review of theories of repetition and the critical engagement with them in textual scholarship that the work of many of the essayists in this collection speaks to and extends the existing criticism on series texts. As well as both taking up and combining the observations of various of the theorists featured here in their analyses, the writers in this volume introduce other critical and cultural theorists as they consider the implications of repetition in relation to a set of serial or series texts for young people they have defined or selected. At the risk of repeating ourselves, then, we end this introduction with an orderly overview of the essays that follow.

The first five chapters deal with repetitions that occur across narrative series for young people. Laurie Langbauer's essay focuses on the figure of the Tin Woodman in L. Frank Baum's Oz series. Langbauer uses Walter Benjamin's work on mechanical reproduction and Freud's writing on the uncanny to explore the relationship between series texts and modernity, arguing that the mechanical man functions not only as a metaphor for serial fiction but also for the recently mechanized realm of human subjectivity.

The second chapter, by Laura M. Robinson, focuses on a series contemporaneous with Baum's work, L. M. Montgomery's Anne of Green Gables. Robinson performs a reading of Montgomery's series "out of order" – in the order in which the books were written rather than in

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

the order in which publishers usually present the series. Borrowing Butler's description of gender performance as a site of trouble, Robinson sees these three texts, written at least 15 years after the others and inserted into the chronology of Anne's life, as Gothic self-parodies, undermining the idealized pastoral, and the happy Blythe family, of the other books.

In Chapter 3, Rose Lovell-Smith draws on Kierkegaard's descriptions of true repetition as impossible but of approximate repetition as pleasurable, as blessing. Series texts for young people, she proposes, are examples of this kind of pleasure. In tracing repetitions in Wynne Jones's Howl's Moving Castle series – a series which seems on the surface only to resist repetition – Lovell-Smith finds evidence of both the impossibility of repeating and the inherent pleasure in repetitions that take the reader by surprise.

In her presentation on Harry Potter at the symposium that was the beginning of this collection of essays, Eliza Dresang spoke about contemporary series fiction as a closed system in which intratexual references within series are more significant than intertextual references to classical or canonical texts, many of which are likely to be lost on most young readers. In Chapter 4, Dresang and her writing collaborator Kathleen Campana theorize a special kind of intratextual repetition, which they call "transfiguration," that contributes to the pleasure of the Harry Potter series by prompting readers to reread the books or parts of them. Although Dresang and Campana conceptualize different experiences of reading as discrete groups of readers, their categories might also be understood as overlapping experiences for readers.

In Chapter 5, charlie peters argues that it is fear that binds a nation together. She draws on theories from Derrida and Deleuze and Guattari to highlight the role that the repeated anticipation of state violence plays in three fictionalized "diaries" of young girls from Scholastic's Dear Canada series, the three narratives which she studies having, in fact, been penned by Carol Matas, Perry Nodelman, and Maxine Trottier. peters demonstrates that the child functions as timekeeper in the fearful processes of nation-building.

Chapters 6 through 10 track repetitions within serial texts for young people. Michelle Smith explores the role of the Australian *School Paper*, which replaced Irish and British school readers as compulsory reading for Australian children in the time leading up to and following Federation in 1901. Referencing Greg Urban's theory of metaculture, Smith argues that the serial nature of the *Paper* was more effective as a nation-building tool than a textbook could be, because of its

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

combination of repetitive and changing messages about Australian nationhood.

In Chapter 7, Kristine Moruzi also undertakes a study of a Victorian-era educational serial. Unlike the *School Paper*, however, *Atalanta* was a British serial intended for an elite group of wealthy, educated girls. Moruzi uses Baudrillard's theory of collecting to show how readers of *Atalanta* used the serial to collect a desirable self. Especially through the Scholarship and Reading Union Pages, readers could materialize their scholarship and demonstrate an acceptable educated femininity.

Chapter 8 is Brandon Christopher's study of performative citations in comic books, specifically Neil Gaiman's *Black Orchid* and *Sandman*, Mark Waid and Leinil Yu's *Superman: Birthright*, and Alan Moore's *Swamp Thing*. Christopher adapts Butler's theory of performativity to genre, arguing that genre, like gender, is a kind of imitation for which there is no original. Using the Derridean language of citation and authority, he shows that comics creators rely on citations to construct an origin for their narratives, then use the repeated citation of this origin to lend authority to their narrative – either by distancing their comic from other iterations of the story, as in the example of Waid and Yu's *Superman*, or through "hauntological" returns to earlier versions of the same story, as in Moore's *Swamp Thing*.

In Chapter 9, Perry Nodelman takes Michael Yahgulanaas's "Haida manga" *Red* as an example in order to discuss the repetitions in sequential art – including comics, graphic novels, television series, series fiction, and other texts made up of separate additions to a sequence of earlier sections. Nodelman argues that the nature of repetition from one unit (a comic-book panel, a novel in a series, a TV episode, and so on) to another is recontextualization. As he runs through a series of contexts in which the panels of Yahgulanaas's *Red* can be read, he shows how the experience of seriality unfolds as a "returning to what seemed to be over" for reader/viewers. Finally, building on his own previous work with the generic characteristics of children's literature, Nodelman draws a relation between popular texts and texts for young people; in both, there is an impulse to serial redoing that resists closure (or the end of childhood).

In Chapter 10, Debra Dudek considers the changes effected to the vampire genre through the relationship between Buffy and Angel in the television series *Buffy the Vampire Slayer* and its spin-off, Angel. Dudek argues that the *Buffy* series introduced to the vampire genre a version of Eliade's sacred time, representing the vampire Angel as capable of seeking justice through repetition with a difference born of remorse,

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

love, forgiveness, and the potential to change. Dudek extends Tim Kane's analysis of the Malignant, Erotic, and Sympathetic Cycles in the vampire genre to describe a new cycle in the genre; her "Beloved Cycle" encompasses *Buffy* and the series that have come after it, including Twilight, True Blood, Vampire Diaries, and others.

The final three chapters are concerned with seriality in relation to other forms of repetition (adaptation, dematerialization, and circulation) in the field of young people's cultures. In Chapter 11, Margaret Mackey tests Peter Lunenfeld's theory of a digital-era "aesthetic of unfinish" through a case study that compares the Roy Rogers TV series of the 1940s and 1950s with the contemporary web-comic-turned-book-series Diary of a Wimpy Kid. In their corporate sponsorships and "narrative franchises," and in their successful commercialization of relatively new media, these two hit series (especially, but not exclusively, enjoyed by boys) exhibit more similarities than one might expect. Mackey concludes that the modern aesthetic of unfinish characterized by solutions (including a clearly defined masculinity) and represented by Roy Rogers laid the groundwork for a postmodern, digital aesthetic of unfinish characterized by dissolutions and represented by the Wimpy Kid.

In Chapter 12, Larissa Wodtke takes the MP3, a textual mode affiliated with youth culture, as representative of the expanded possibility of repeatability afforded by the Internet. Wodtke uses Marshall McLuhan's work on mechanical-visual culture and on acoustic space to track the disruption to twentieth-century commercial models of music distribution caused by the advent of the dematerialized MP3. The MP3 is a sign of things to come in the realm of cultural production and consumption, Wodtke argues, a challenge to consumer capitalism and, perhaps, a movement toward a gift economy and the commons.

The collection closes with Nat Hurley's chapter on the widespread adoption of Hans Christian Andersen's story "The Little Mermaid" among transgender youth, especially transgirls, and their parents. In such tidy versions as the Disney film, "The Little Mermaid" becomes, paradoxically, a story about being special despite being different. Hurley uses Urban's work on cultural circulation and, in particular, the concept of "rogue circulation" to argue that there are more complex interpretations of this story available than those normally emphasized by doctors and parents. The versions of the tale that recount the mermaid's painful transition to having legs, Hurley argues, emphasize knowledge and agency, offering transyouth a tale

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

in which the protagonist knowingly negotiates the complications and the implications of her own bodily unfolding.

Taken as a group, the essays in this volume demonstrate the historical and continuing importance of the principle of repetition and the practice of seriality within the system of young people's texts. A clear line of argument that runs through a number of chapters is that series and serials often seek to produce the child subject they address as a "normal" subject, and to solicit the child to participate in this self-production, often through the inherent pleasures of repetition. Because young people are typically positioned as learning subjects, such texts can be read as manifesting core cultural imperatives. A second thread that can be traced through these essays is an account of the many ways in which repetition as reproduction, replication, or reiteration can and does fail. It is at some of these moments – when generic closure is resisted, when consolidated formations are deterritorialized, when sequence is disordered, when difficult knowledge is admitted – that the heady possibilities of change can be glimpsed.

Notes

1. Deidre Johnson identifies the first series for children as Jacob Abbott's Rollo books, the first of which was published in the United States in 1835, but observes that the new form was not widely taken up by writers for juveniles until the 1860s (150).
2. *Skellig* won the Whitbread Children's Book of the Year Award, the Carnegie Medal, the Lancashire Children's Book of the Year Award, and the Stockton Children's Book of the Year Award in 1998 and was shortlisted for the *Guardian* Children's Fiction Prize. It has also subsequently been named a *New York Times* Bestseller, a *Publishers Weekly* Best Book, a *Booklist* Books for Youth Editors' Choice – Top of the List, a *HornBook* FanFare, a *School Library Journal* Best Book, and an ALA Notable Children's Book.
3. Naomi Hamer, in "Re-mixing Lucy Pevensie through Film Franchise Texts and Digital Fan Cultures," discusses the "trans-media storytelling" of Lewis's texts.
4. These are Margery Williams Bianco's *The Velveteen Rabbit*, Jamaica Kincaid's *Annie John*, Maurice Sendak's *In the Night Kitchen*, William Steig's *Dominic* and *Abel's Island*, Michel Tournier's *Pierrot ou les secrets de la nuit*, and E. B. White's *Charlotte's Web*, with two essays about James Barrie's *Peter Pan*.
5. These are Randall Jarrell's *Animal Family*, Mary Norton's *The Borrowers*, Penelope Lively's *House in Norham Gardens*, Paula Fox's *One-Eyed Cat*, and Ann Schlee's *Ask Me No Questions*.
6. In addition to Rebekah Fitzsimmons's study of the effect of the Potter series on children's publishing, these essays consider Kate Douglas Wiggin's *Rebecca of Sunnybrook Farm* in the context of ideas of the New Woman; attitudes toward sexuality and female friendship in the journals of L. M. Montgomery, best known as the author of the Anne of Green Gables series;

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

gender in Louise Erdrich's Birchbark House series; challenges to American "frontier thinking" evident in Aaron McGruder's comic strip and television series The Boondocks; and the ethical paradigms of the Harry Potter series.

7. Larissa Wodtke, the Managing Editor of *Jeunesse*, supplied these statistics on 6 March 2013. The essay is Rachel Hendershot Parkin's piece about Meyer's conflicts with her readers over ownership of the story.
8. Recent conferences on seriality and repetition include two sister conferences at the University of Florida in March 2007 called, respectively, World Building: Seriality and History, and World Building: Space and Community; a conference entitled Serial Forms held in June 2009 at the University of Zurich; the inaugural conference of the research unit Popular Seriality: Aesthetics and Practice that took place in April 2011 at the University of Göttingen; the International Symposium on Narrative, Repetition, and Texts for Young People at the University of Winnipeg in June 2011; the University of Toronto's May 2013 Department of English graduate conference entitled Repetition with a Difference?; and another conference called Popular Seriality at the University of Göttingen, this one in June 2013.
9. Mavis Reimer has explored the metaphor of *world* commonly used to discuss school stories in her essay "Traditions of the School Story." *A World of Girls* was the title of L. T. Meade's first girls' school story (1886). Many critics have commented on the resonance of this title for girls' school stories in general, with Rosemary Auchmuty using it as the title of her study of the genre. See also Reimer's essay about Meade entitled "Worlds of Girls."
10. This phrase was coined by Josef Breuer's patient "Anna O.," who also described Breuer's particular method of therapy as "chimney sweeping." These descriptions are cited by Breuer in the book he co-authored with Sigmund Freud, *Studies in Hysteria* (1895); "talking cure" was later adopted by Freud in his "Five Lectures on Psycho-Analysis" (1909) to refer more broadly to psychoanalytic practice.

Works cited

Allen, Douglas. "Eliade, Mircea." Makaryk 306–07.

Anastasiu, Heather. "The Hero and the Id: A Psychoanalytic Inquiry into the Popularity of Twilight." *Theorizing Twilight: Essays on What's at Stake in a Post-Vampire World*. Ed. Maggie Parke and Natalie Wilson. Jefferson: McFarland, 2011. 41–55. Print.

Ansell Pearson, Keith. *Germinal Life: The Difference and Repetition of Deleuze*. London: Routledge, 1999. Print.

Auchmuty, Rosemary. *The World of Girls*. London: The Women's P, 1992. Print.

Balibar, Étienne. "On Reproduction." *Reading* Capital. 1968. By Louis Althusser and Étienne Balibar. Trans. Ben Brewster. London: NLB, 1970. 254–72. Print.

Baudrillard, Jean. *The System of Objects*. Trans. James Benedict. London: Verso, 1996. Print.

Bearn, Gordon C. F. "Differentiating Derrida and Deleuze." *Continental Philosophy Review* 33 (2000): 441–65. Web.

Bottomore, Tom, ed. *A Dictionary of Marxist Thought*. Cambridge: Harvard UP, 1983. Print.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Breuer, Josef, and Sigmund Freud. *Studies on Hysteria*. 1895. Vol. 2. London: Hogarth, 1964. Print.
Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Cambridge: Harvard UP, 1984. Print.
Buckley, Chloe. "'Hacht up in Villanie and Witchcraft': Historical, Fictional, and Fantastical 'Recuperations' of the Witch Child." *Preternature* 3.1 (2014): 85–109. Web.
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. Print.
——. "Imitation and Gender Insubordination." *The Lesbian and Gay Studies Reader*. Ed. Henry Abelove, Michele Aina Barale, and David M. Halperin. New York: Routledge, 1993. 307–20. Print.
——. "Performative Acts and Gender Constitution: an Essay in Phenomenology and Feminist Theory." 1988. *Performing Feminisms: Feminist Critical Theory and Theatre*. Ed. Sue-Ellen Case. Baltimore: John Hopkins UP, 1990. 270–82. Print.
Chamberlain, Kathleen. "'Wise Censorship': Cultural Authority and the Scorning of Juvenile Series Books, 1890–1940." Schurman and Johnson 187–211.
Coats, Karen. "The Mysteries of Postmodern Epistemology: Stratemeyer, Stine, and Contemporary Mystery for Children." Gavin and Routledge 184–201.
Colebrook, Claire. "On the Uses and Abuses of Repetition: Establishing Good and Bad Cases of Debt and Borrowing." *Angelaki* 14.1 (2009): 41–49. Web.
Cunningham, Hugh. *Children and Childhood in Western Society since 1500*. 2nd ed. Harlow: Pearson, 2005. Print.
Deleuze, Gilles. *Difference and Repetition*. 1968. Trans. Paul Patton. New York: Columbia UP, 1994. Print.
Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. 1980. Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1987. Print.
Denson, Shane. "'To Be Continued ... ': Seriality and Serialization in Interdisciplinary Perspective." *Proceedings of What Happens Next: The Mechanics of Serialization, Graduate Conference, University of Amsterdam, March 25–26, 2011*. *JLTonline* 17 June 2011. Web.
Derrida, Jacques. *Of Grammatology*. 1967. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1997. Print.
——. "Signature Event Context." 1972. *Limited Inc*. Trans. Samuel Weber and Jeffrey Mehlman. Evanston: Northwestern UP, 1988. 1–23. Print.
DuBois, Rachel. "Coming to a Violent End: Narrative Closure and the Death Drive in Stephenie Meyer's 'Twilight' Series." *Genre, Reception, and Adaptation in the "Twilight" Series*. Ed. Anne Morey. Surrey: Ashgate, 2012. 131–45. Print. Ashgate Studies in Childhood 1700 to the Present.
Eliade, Mircea. *Cosmos and History: The Myth of the Eternal Return*. Trans. Willard R. Trask. New York: Pantheon, 1954. Print.
Evans, Dylan. *An Introductory Dictionary of Lacanian Psychoanalysis*. New York: Routledge, 1996. Print.
Fine, Ben. "Exchange." Bottomore 155–57.
Fitzsimmons, Rebekah. "Testing the Tastemakers: Children's Literature, Bestseller Lists, and the 'Harry Potter Effect.'" *Children's Literature* 40 (2012): 78–107. Print.
Flynn, Richard. "Imitation Oz: The Sequel as Commodity." *The Lion and the Unicorn* 20.1 (1996): 121–31. Web.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Freud, Sigmund. "Beyond the Pleasure Principle." 1920. *Standard Edition*. Vol. 18. 7–64.
——. "Five Lectures on Psycho-Analysis." 1909. *Standard Edition*. Vol. 11. 9–55.
——. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Trans. under the editorship of James Strachey, in collaboration with Anna Freud, assisted by Alex Strachey and Alan Tyson. 24 vols. London: Hogarth, 1953–74. Print.
——. "The 'Uncanny.'" 1919. *Standard Edition*. Vol. 17. 217–52.
Frye, Northrop. Foreword. *The Child as Critic: Teaching Literature in Elementary and Middle Schools*. Sloan xv–xvii.
Gavin, Adrienne E., and Christopher Routledge, eds. *Mystery in Children's Literature: From the Rational to the Supernatural*. Basingstoke: Palgrave, 2001. Print.
Grossman, Anita Susan. "Series Fiction Then and Now." *Children's Literature* 18 (1990): 173–83. Print.
Gupta, Suman. *Re-Reading Harry Potter*. London: Palgrave, 2009. Print.
Hade, Daniel. "Storyselling: Are Publishers Changing the Way Children Read?" *The Horn Book Magazine* Sept./Oct. 2002: 509–17. Web.
Hamer, Naomi. "Re-mixing Lucy Pevensie through Film Franchise Texts and Digital Fan Cultures." *Film for Children: Redefining the Consumption of Visual Narratives*. Ed. Karin Beeler and Stan Beeler. Jefferson: McFarland, in press. Typescript.
Harvey, David. *A Companion to Marx's* Capital. London: Verso, 2010. Print.
Hill, Leslie. *The Cambridge Introduction to Jacques Derrida*. Cambridge: Cambridge UP, 2007. Print.
Himmelweit, Susan. "Reproduction." Bottomore 417–20.
Hunt, Peter. *Children's Literature*. Oxford: Blackwell, 2001. Print. Blackwell Guides to Literature.
Jameson, Fredric. "Reification and Utopia in Mass Culture." *Social Text* 1 (1979): 130–48. Web.
Jess-Cooke, Carolyn. "Serializing Spectatorship and Building Up the Kingdom: The Case of *Pirates of the Caribbean*, Or, How a Theme-Park Attraction Spawned a Multibillion-Dollar Film Franchise." *Second Takes: Critical Approaches to the Film Sequel*. Ed. Carolyn Jess-Cooke and Constantine Verevis. Albany: State U of New York, 2010. 205–23. Print.
Johnson, Deidre. "From Abbott to Animorphs, from Godly Books to Goosebumps: The Nineteenth-Century Origins of Modern Series." Schurman and Johnson 147–65.
Kellner, Douglas. "Marxist Criticism." Makaryk 95–100.
Kierkegaard, Søren. *Repetition: An Essay in Experimental Psychology*. 1843. Trans. Walter Lowrie. New York: Harper and Row, 1941. Print.
Langbauer, Laurie. "The Ethics and Practice of Lemony Snicket: Adolescence and Generation X." *PMLA* 122.2 (2007): 502–21. Web.
——. *Novels of Everyday Life: The Series in English Fiction, 1850–1930*. Ithaca: Cornell UP, 1999. Print.
Lefebvre, Benjamin, ed. *Textual Transformations in Children's Literature: Adaptations, Translations, Reconsiderations*. New York: Routledge, 2013. Print.
Lipson, Eden Ross. "Children's Books; What the Children are Reading." *New York Times*. 22 May 1994. Web.
Locke, John. *The Educational Writings of John Locke: Some Thoughts Concerning Education*. 1693. Ed. James L. Axtell. Cambridge: Cambridge UP, 1968. Print.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Makowski, Silk. *Serious about Series: Evaluations and Annotations of Teen Fiction in Paperback Series*. Ed. Dorothy M. Broderick. Lanham: Scarecrow, 1998. Print.

Makaryk, Irena R., ed. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: U of Toronto P, 1993. Print.

Malabou, Catherine. "Plasticity and Elasticity in Freud's 'Beyond the Pleasure Principle.'" *Parallax* 15.2 (2009): 41–52. Web.

Masschelein, Anneleen. "The Concept as Ghost: Conceptualization of the Uncanny in Late-Twentieth-Century Theory." *Mosaic* 35.1 (2002): 53–68. Print.

Marx, Karl. *Capital: A Critique of Political Economy. Volume 1*. 1867. Trans. Ben Fowkes. London: Penguin, 1976. Print.

Miller, J. Hillis. *Fiction and Repetition: Seven English Novels*. Cambridge: Harvard UP, 1982. Print.

Mitchell, Kevin. "'A Copy of a Copy of a Copy': Productive Repetition in *Fight Club*." *Jeunesse* 5.1 (2013): 108–31. Print.

Moss, Anita, and Jon C. Stott. *The Family of Stories: An Anthology of Children's Literature*. New York: Holt, Rinehart and Winston, 1986. Print.

Nail, Thomas. "Deleuze, Occupy, and the Actuality of Revolution." *Theory and Event* 16.1 (2013). Web.

Newland, Jane. "Repeated Childhood Pleasures: Rethinking the Appeal of Series Fiction with Gilles Deleuze." *International Research in Children's Literature* 6.2 (2013): 192–204. Print.

——. "Surfing the Series: A Rhizomic Reading of Series Fiction." *Children's Literature and Culture*. Ed. Harry Edwin Eiss. Newcastle: Cambridge Scholars, 2007. 147–56. Print.

Nguyen, Kim Hong. "Mourning a Series of Unfortunate Events." *Children's Literature Association Quarterly* 37.3 (2012): 266–84. Web.

Nodelman, Perry. "Interpretation and the Apparent Sameness of Children's Novels." *Studies in the Literary Imagination* 18.2 (1985): 285–96. Print.

——. "Ordinary Monstrosity: The World of Goosebumps." *Children's Literature Association Quarterly* 22.3 (1997): 118–25. Print.

Nodelman, Perry, ed. *Touchstones: A List of Distinguished Children's Books*. West Lafayette: ChLA, 1985. Print.

Nodelman, Perry, and Mavis Reimer. *The Pleasures of Children's Literature*. 1992. 3rd ed. New York: Allyn and Bacon, 2003. Print.

Parkin, Rachel Hendershot. "Breaking Faith: Disrupted Expectations and Ownership in Stephenie Meyer's Twilight Saga." *Jeunesse* 2.2 (2010): 61–85. Print.

Parr, Adrian. "Repetition." *The Deleuze Dictionary*. Ed. Parr. New York: Columbia UP, 2005. 223–25. Print.

Reimer, Mavis. "Traditions of the School Story." *The Cambridge Companion to Children's Literature*. Ed. M. O. Grenby and Andrea Immel. Cambridge: Cambridge UP, 2009. 209–25. Print.

——. "Worlds of Girls: Educational Reform and Fictional Form in L. T. Meade's School Stories." *Culturing the Child, 1690–1914: Essays in Memory of Mitzi Myers*. Ed. Donelle R. Ruwe. Lanham: Scarecrow P, 2005. 199–217. Print.

Robertson, Judith P. "What Happens to Our Wishes: Magical Thinking in Harry Potter." *Children's Literature Association Quarterly* 26.4 (2002): 198–211. Print.

Rölli, Marc. "The Story of Repetition." *Parallax* 18.1 (2012): 96–103. Web.

Ross, Catherine Sheldrick. "Dime Novels and Series Books." *Handbook of Research on Children's and Young Adult Literature*. Ed. Shelby A. Wolf, Karen

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Coats, Patricia Encisco, and Christine A. Jenkins. New York: Routledge, 2011. 195–206. Print.

Rowe, John Carlos. "Structure." *Critical Terms for Literary Study*. 2nd ed. Ed. Frank Lentricchia and Thomas McLaughlin. Chicago: U of Chicago P, 1995. 23–38. Print.

Rudd, David. "Digging up the Family Plot: Secrets, Mystery, and the Blytonesque." Gavin and Routledge 82–99.

Russell, Danielle. "Familiarity Breeds a Following: Transcending the Formulaic in the Snicket Series." *Telling Children's Stories: Narrative Theory and Children's Literature*. Ed. Mike Cadden. Lincoln: U of Nebraska P, 2010. Print.

Saunders, M. Sean. "Weaving the Self: The Struggle for Identity in Martine Bates's Marmawell Trilogy." *Canadian Children's Literautre/Littérature canadienne pour la jeunesse* 108 (2002): 39–52. Print.

Schurman, Lydia Cushman, and Deidre Johnson, eds. *Scorned Literature: Essays on the History and Criticism of Popular Mass-Produced Fiction in America*. Westport: Greenwood, 2002. Print.

Sims, Sue, and Hilary Clare. *The Encyclopaedia of Girls' School Stories*. Aldershot: Ashgate, 2000. Print.

Sloan, Glenna Davis. *The Child as Critic: Teaching Literature in Elementary and Middle Schools*. 1984. 3rd ed. New York: Teachers College P, 1991. Print.

Stephens, John, and Robyn McCallum. *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature*. New York: Garland, 1998. Print.

Taxel, Joel. "Children's Publishing at the Turn of the Century: Toward a Political Economy of the Publishing Industry." *Research in the Teaching of English* 37.2 (2002): 145–97. Web.

Thomas, Joseph T. Jr. "Child Poets and the Poetry of the Playground." *Children's Literature* 32 (2004): 152–77. Web.

Thurtle, Phillip, and Robert Mitchell. "The Acme Novelty Library: Comic Books, Repetition, and the Return of the New." *Configurations* 15.3 (2007): 267–97. Web.

Tosenberger, Catherine. "Homosexuality at the Online Hogwarts: Harry Potter Slash Fanfiction." *Children's Literature* 36 (2008): 185–207. Web.

Wallace, Susan, ed. *A Dictionary of Education*. Oxford: Oxford UP, 2009. Web.

Watson, Victor. *Reading Series Fiction: From Arthur Ransome to Gene Kemp*. London: Routledge, 2000. Print.

——. "Series Fiction." *International Companion Encyclopedia of Children's Literature*. Ed. Peter Hunt. Vol. 2. 2nd ed. London: Routledge, 2004. 532–41. Print.

Weber, Samuel. "Sidestepping: 'Freud after Derrida.'" *Mosaic* 44.3 (2011): 1–14. Print.

Williams, James. *Gilles Deleuze's* Difference and Repetition*: A Critical Introduction and Guide*. 2nd ed. Edinburgh: Edinburgh UP, 2013. Print.

Zupančič, Alenka. "On Repetition." *Nordic Journal of Philosophy* 8.1 (2007): 27–44. Web.

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Index

Abbott, Jacob 28 n1
accumulation
- of capital 15, 174, 177
- collection of 17
- of narrative 174
- signs and 268
- of small children's stories 80

acoustic space
- music distribution and 27, 238, 241, 249–50, 254
  - MP3s as acoustic text 242–6

"aesthetic of unfinish" 27, 211, 218–35
Agamben, Giorgio 36, 50
alienation
- evil and 208
- Oz series 51
- self-alienation 52 n7

Allen, Douglas 12
Allen, Graham 97
allusion 58, 64, 84, 98, 123–4, 183 n2
Almond, David 3
Altman, Rick 207–11
American Library Association 202, 225
Anastasiu, Heather 13
Andersen, Hans Christian 27, 259–77
Andersen, Jens 277 n12
Anderson, Benedict 111, 113, 119–20, 123–7, 132–3
Anne of Green Gables series 24–5, 28 n6, 57–72, 183, 204
anti-Semitism 114, 117–19
Apuleius 92 n8
archetypes
- Northrop Frye's theory of 8
- theories of 8, 11
- in Twilight 4, 207–8, 211

Arendt, Hannah 36
assemblage
- Dear Canada series 122–4
- Deleuzian interpretation and 23–4, 114, 120
- Howl's Moving Castle series 85–6

Atalanta 17, 26, 149–63
Attali, Jacques 249
Auchmuty, Rosemary 29 n9
Auerbach, Eric 120
Austin, J. L. 67–8, 81, 167–8

Bakhtin, Mikhail 97, 104
Balibar, Étienne 15–16
Barrie, James 28 n4
Barnes, Julian 253
Barnes, Kevin 239–40
Barthes, Roland
- intertextuality 97, 101
- literary meaning 97, 108
- pleasures of repetition 74, 77, 79, 86, 97
- rereading 38–9

Bates, Martine 18
Baudrillard, Jean
- collections, theories of 17, 26, 149, 152, 155–6, 159, 246

Baum, Frank L.
- children and consumerism 16, 39
- Denslow, collaboration with 45–6, 50
  - *Father Goose* 45–6
- illustration, use of 45
- series, versions, and adaptations of Oz 38, 43, 48–50
- Tin Woodman character 24, 34–7, 41–2, 49, 52 n2

Bearn, Gordon C. F. 22
Beaumont, Joan 141
Beck, Koa 259, 275 n4
Beckwith, Osmond 43
Beetham, Margaret 134, 162
Benjamin, Walter
- fairy tales 274–5
- inexhaustibility of stories 262
- mechanical reproduction 24, 34–7, 51, 52 n7, 244
- naming relations 126 n4

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Benjamin, Walter – *continued*
  psychoanalytic approaches 37, 52 n5
  resistance 51
  Theses on the Philosophy of History 119–20, 123–5
Benton-Banai, Edward 122
Beston, Henry 46–7
Birkert, Sven 81–2
Black Orchid 26, 167, 174–8, 184 nn10–11
Blackmore, Tim 36–7
Blyton, Enid 13–14
Bolshevism 144
Bolter, Jay David 221
Boon, Marcus 241–2, 244, 252
Borah, Rebecca 96
Bourdieu, Pierre 16
Bradford, Clare 145 n7
Brand, Stewart 252
Brand, Victor 36
Brazil, Angela 1
Brennecke, Ernest 37
Brent-Dyer, Elinor 12
Breuer, Josef 29 n10
British Empire
  Australian identity 129, 135–42, 145
Brooks, Peter 6–7, 14
Buckley, Chloe 20
Budra, Paul 58–9, 70
Buffy the Vampire Slayer 3, 26–7, 202, 206–16
Butler, Judith
  Bodies That Matter 63, 68, 172–3, 176
  circulation theories 260–1
  deconstructive approach 64
  "Doing Justice to Someone … Transsexuality" 277 n13
  drag, effects of 63, 176
  Freud, use of 19
  Gender Trouble 63
  homosexuality 17–18
  "Imitation and Gender Insubordination" 18–19, 62–3, 168–9, 176, 184 n7, 260–1
  performative citation 18–19, 21, 25, 26, 63, 167, 176, 184 n7
  subject formation and repetition 17–19, 62–3
Campana, Kathleen 2, 25, 83, 183
Canadian Library Association 2
cannibalism 68
Cantrell, Sarah K. 104
Capital, see Marx, Karl
capitalism
  anti-capitalism 23
  capitalist realism 251
  challenges to 27
  child consumers 16
  circulation-based 261
  commodities, accumulation of 15
  cross-media 239, 244–5, 250–1
  exchange- and surplus-value 15
  globalization and 261
  industrial 20, 244
  mechanical production 51, 239, 244–5, 250–1
  music and 51, 239, 244–5, 250–2, 254
  post-industrial 252
  private property and 252
  technological development and 218
  visual culture and 35
Carroll, Lewis 268
cartoons
  advertisements 230
  dime novelists 48
  movies and 233
  naturalistic figures 193
  Superman 169, 172–3
  The Wimpy Kid 219–26
Chamberlain, Kathleen 1–2
Chandler, Daniel 57–8, 98
Chaucer, Geoffrey 160–1
child, as trope
  child characters 13, 114
  figurative children 20, 126
  and Edelman and the future 117
  as timekeeper 25
  transchild as icon 262
  transgirl as symbol 258
childhood
  adulthood, passage to 99, 270
  changing ideas about 9
  education 134
  end of 26, 203
  happy endings 203
  humour and 44

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

innocence 203, 260, 267, 271
mermaid narrative 260, 262, 271–5
queer 266
reading 81–2
revisitation of 108 n1
terrors 39
transchildhood 260, 262, 271–5
children's literature
generic characteristics of 26, 61, 202–4
as a genre 8
home, centrality of 4
myth and ritual, theories of 12
political economy of 2
repetition, function of 7–8
school curricula 8
series writing and 75–6
theoretical explanations 11
Children's Literature Association's list 1, 95
Christopher, Brandon 19, 21, 26, 63, 70, 192
Cixous, Hélène 40–1
Clark, Beverly Lyon 91 n5
classism 23
Clayton, Simon 251
Coats, Karen 14
Colebrook, Claire 9, 21
collection
Baudrillard's theory of 17, 26, 149–59, 162, 246
Goosebumps books 17
in Harry Potter 102–3
"The Little Mermaid" 258–9
music 237, 239–40, 252
as narcissistic process 17
as pastime 17
Roy Rogers collectibles 226
colloquialism 197
colonialism 113, 127 n5, 130–1, 138–41, 145, 195, 233, 260, 263, 265–6, 269
comics
The Boondocks 29 n6
Buffy the Vampire Slayer 3, 206, 210
comic-strips 29 n6, 34–5, 37, 47, 50–1, 52 n4
Diary of a Wimpy Kid 27, 219, 221, 225–6
Oz series 34–7, 44–5, 50–1
Roy Rogers stories 227–8
superhero 166–85
theories of:
disaster, role of 24
as a genre 24
as performative citation 26, 166–85
as sequential art 26, 190–204
history of 170
children's book illustration 46–7, 52 nn9–10
narratives of origin 21
commercialism 44, 52 n9
commodities
accumulation of 15
branding and franchising of texts 7, 17, 219, 226
desire for 29, 52 n3
Diary of a Wimpy Kid brand 219, 226
Disney's Pirates of the Caribbean franchise 17
knowledge as 151–3, 238
magazines as 151–2
material vs. immaterial 238–52
music as 238–52
production of 15–16
representation of 15
sequels as 39
compulsion
to repeat (Pleasure Principle) 12–14, 20, 50
consumerism 51
Cush, Andy 239

Dantzig, Tobias 243
de Man, Paul 41
Dear Canada series 24, 25, 111–27
"death drive" concept 14, 22
deconstruction 21, 64, 70
Delaney, Joseph 20
Deleuze, Gilles
any-space-whatever 104
Capitalism and Schizophrenia 23, 113
Difference and Repetition 21–3, 162
eternal return 22
intratextual repetition 96–7
Marx, influence of 20
nation-building 25
newness 20

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Denslow, William Wallace 38, 44–6, 50
Denson, Shane 5–6
Derrida, Jacques
  animal genocide 121
  eternity, definition of 120, 124, 127 n8
  "Force of Law" 117–18
  "hauntology" 169
  infinite repetition 206
  iteration 21, 118
  Marx, influence of 20
  naming relations 127 n4
  nation-building 25, 126
  newness 20
  "Ousia and *Grammē"* 120, 124, 127 n8
  performative citation 167–9
  "Signature, Event, Context" 168
  temporal and atemporal concepts 120, 124–5, 127 n8
  theory of citationality 21, 167–9
deterritorialization 23, 28
Dholakia, Nikhilesh 246
dialogism 104
Diary of a Wimpy Kid 27, 219–27
didacticism 10
Donne, John 78–9, 88
Donwood, Stanley 240
double-voices 104
Douglas Wiggin, Kate 28 n6
Dresang, Eliza T. 2, 25, 83, 100, 107, 183
Drouillard, Colette 95–6, 105, 107–8
DuBois, Rachel 13
Dudek, Debra 3, 26–7
Dutton, Geoffrey 130

Eaton, Anne Thaxter 46
Edelman, Lee 117, 126
Eire, Carlos 127 n8
Eliade, Mircea 12, 26–7, 207
Enton, Harry 48
"eternal return" 12, 22, 203, 207
Erdrich, Louise 29 n6
eternity 77, 114, 120, 123–6, 127 n8, 210, 212
Evans, Dylan 12
exchange-value 15, 245
existentialism 78, 87–8, 90
expressionism 193

fairy tales
  Andersen's Fairy Tales 277 n12
    "The Little Mermaid" 259, 270, 274–5
  children's literature and 132, 274–5
  The Golden Ass (Apuleius) 92 n8
  Grimm 80, 85
  Howl's Moving Castle series 76, 83–6, 89, 90
  pantomime 76
  pedagogical purpose 274–5
  princess narratives 272
  transgender identity in 259, 270, 274–5
  uncanny, the 40
  versions and revisions of 7
fan
  clubs:
    Chalet School series 12
  fiction communities:
    digital fan culture 28 n3, 95, 107–8
    Harry Potter 19, 95, 107–8, 226
    Twilight 13
    Wimpy Kid 225–6, 234
  labour (music industry) 245–8, 251, 253, 254 nn1–2, 255 n5
Fay, Lucy Ella 46
Fascism 52 n7
femininity
  Andersen and 270, 277 n12
  conventional models of 159, 260, 267, 269–71
  education and 26, 149, 151, 156–7, 159
  gender identity 17–19
  "The Little Mermaid" figure 260, 271
feminism
  aspirations of 159
  feminist psychoanalysis 97
  ideological disputes 233
Field, Walter Taylor 46
Fields, James T. 44

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Fincher, David 23
Firat, A. Fuat 246
Fisher, Mark 251
Fitzsimmons, Rebekah 2–4, 28 n6, 95
Flynn, Richard 16, 38–9, 44
folktales 8, 79, 81
Foucault, Michel 97, 101, 104, 108s
Fox, Gardner 166, 176, 184 n12
Fox, Paula 28 n5
franchises
  Narnia, Chronicles of 3
  narrative 7, 17, 27, 28 n3, 218, 239
  Pirates of the Caribbean 17
  Wimpy Kid 19, 221, 223, 234
Frankfurt School 51
Freud, Sigmund
  collecting 17
  comical, the 37
  compulsion to repeat 12–13
  death drive 14, 22
  gender identity and relationships 17–18, 277 n12
  mechanical men 36
  "Mourning and Melancholia" 17–18
  pleasure principle 14, 19, 39–40
  psychoanalytic practice 29 n10
  theories of repetition 20
  uncanny, the 19, 24, 34–5, 37, 39–41, 43
Frye, Northrop 8–9, 12

Gaiman, Neil 26, 167, 174–9, 182, 184 nn10 and nn12–13, 185 n16
Gaonkar, Dilip 260
Garff, Joakim 75–6
gender
  Birchbark House series 29
  class and 100
  drag and 62
  Harry Potter series 100
  homosexuality 269, 275–6 n5, 277 n12, 18
  identity disorder (GID) 259
  imitation and 18–19, 62–3, 168–9, 176, 184 n7, 260–1
  Management Service (GeMS) 259
  parody 63
  performance 18, 25–6, 62–3, 168
  social construction of 18–19
  see also transgender
Gender Trouble, see Judith Butler
Genette, Gérard 81, 127 n1, 183 n2
genre
  children's literature as a 8
  criticism 84, 211
  fiction:
    Anne books 61
    Buffy the Vampire Slayer 206–16
    comic books and superheroes 24, 26, 166–9, 174–5, 182, 183 n1, 192, 203
    Howl's Moving Castle 76, 85
    inventor stories 44
    Roy Rogers 219
    school stories 29 n9
    science fiction and fantasy 92 n11
    vampire books 26–7, 206–16
  intertextuality and 97
  music 248, 251
  reading and listening 82–3
  theories of:
    archetype theory 8
    performativity theory 19, 26
Gerson, Carole 59
gift economy 27
Gillies, W. M. 140–1
globalization 113, 261
Goldstrom, J. M. 145 n3
Gordon, Cynthia 98, 104, 107
Gothic
  American 177
  Anne books 25, 58, 65, 67–8, 70–1
  as parody 25, 68
Graham, Robert J. 145 n2
Grahame, Kenneth 1
Green, John Richard 138
Greene, Graham 91 n4
Groensteen, Thierry 169, 182, 190–1, 198–9
Grossman, Anita Susan 4
Grusin, Richard 221
Guattari, Félix 23, 25, 96, 113–14, 120

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Gubar, Marah 60–1, 71 n2
Gupta, Suman 6

Hade, Dan 17
Hall, Stuart 16
Hall, William 140
Hamer, Naomi 28 n3
Harry Potter 2, 4, 6, 20, 25, 29 n6, 75, 83, 92 n12, 95–108, 183, 202, 226
Harvey, David 15
Heede, Dag 269
Hendershot Parkins, Rachel 29 n7
Hernadi, Paul 209
heroism 88–9, 138, 141
  see also nationalism
heterosexism 23
Hill, Leslie 21
Himmelweit, Susan 16
historical fiction 163 n4
Hobbes, Thomas 112–13
Howl's Moving Castle 10, 25, 74–93
Hughes, Linda 151
Hughes, Thomas 99–100
Hunt, Peter 10
Hurley, Nat 19, 27–8
Hutcheon, Linda 63, 65–6

ideology
  cultural works of art and 268
  genre and 211
  Marxist critique of 16
  of masculine entitlement 235
  patriarchal 229
  production of 16
  in women's magazines 134
imperialism 112, 129, 133–45, 265
  see also nationalism
impressionism 193, 196–7
industrialism 35, 51
Infantino, Carmine 167
Internet
  community formation and 107
  connected learning and 107
  databases of academic research 4
  Diary of a Wimpy Kid 219, 232
  franchising and 219
  Funbrain site 221, 225, 228
  MP3 media and 27, 244
  Napster 237
  Roy Rogers 233–4
  young users of 228
  see also fan: fiction communities; MP3s
intertextuality
  Anne of Green Gables books 57–8, 67
  comic books 166–8, 170, 172
  definitions 97–8, 183 n2
  Harry Potter 25, 96–103, 107–8
  intratextuality vs. 25, 57–8, 64–5, 96–108, 167, 170, 182, 183 n2, 210
  music, circulation of 245
  Oz series 84
iteration 35, 36
  Butler on 62–4, 168
  Derrida on 21, 167–9
  reiteration 224–6
  as re-narrating an event 81

Jackson, Victoria 275 n3
Jameson, Fredric 10–11, 16, 209, 251
Jarrell, Randall 28 n5
Jenkins, Henry 12, 108, 239
Jentsch, Ernst 34–6, 39–40, 50
Jess-Cooke, Carolyn 17
Johnson, Deidre 28 n1
Jones, Diana Wynne 10, 25, 48, 76, 78, 83–92
journalism 163 n4, 274

Kane, Tim 27, 208–9
Kanigher, Robert 167
Kearney, Richard 206–8, 213–16
Kellner, Douglas 16
Kenyon-Warner, Ellen 44–5
Kierkegaard, Søren 10–11, 19, 25, 74–83, 87–8, 90–2
Kincaid, Jamaica 28 n4, 266
Kleist, Heinrich von 40–1
Kooistra, Lorraine 159
Kristeva, Julia 97–101, 107, 183 n2
Kundera, Milan 204
Kusek, David 252

Lacan, Jacques 12
Lang, Andrew 153, 163 n5

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Langbauer, Laurie 3, 11, 14–16, 20, 24
learning reader 10, 64, 101, 106–7
Lee, Benjamin 260–1
Lefebvre, Benjamin 7, 59–60, 66–7
Lemkin, Raphaël 115–16
Leonhard, Gerd 252
Lewis, C. S. 3, 28 n3
LiPuma, Edward 260–1
literary journalism 163 n4
Lively, Penelope 28 n5, 81
Locke, John 9–10, 134
Long, Timothy 91 n7
Lovell-Smith, Rose 10, 25, 64, 99, 106
Lund, Michael 151
Lunenfeld, Peter 27, 211, 218–19, 225–6, 233–5
Luxuria, Vladimir 259, 277 n12

Macherey, Pierre 16
Mackey, Margaret 3, 17, 27, 224, 230, 239
Makowski, Silk 6
Malabou, Catherine 14
manga 26, 188–96, 200, 202
Marino, Gordon 77, 91 n3
Marx, Karl
  Capital 15–16
  collecting 17
  Derrida and 169
  production and reproduction 15–16, 20
masculinity 27, 232–3, 235
  gender identity 17–19
Mason, Pierre 169
mass production 35, 44, 238
Masschelein, Anneleen 20
Matas, Carol 25, 112, 114–16, 125
McCallum, Robyn 7–8
McCay, Winsor 37
McCloud, Scott 52 n4, 190–1, 196, 199
McCollum, Allan 35
McGruder, Aaron 29 n6
McLuhan, Marshall 27, 51 n1, 238, 241–54
McManus, Susan 112–13, 127 n7
Meade, L. T. 29 n9
mechanical reproduction 24, 34–6, 38–9, 43, 51, 244, 250
Mendelsohn, Farah 84, 86, 91 n5, 92 n11
mermaids
  anatomical ambiguity 272
  bodily pain 27, 273–4
  bodily transformation 263–7, 271–5
  cross-cultural and cross-linguistic comparisons 268–70, 276 n11
  circulation history 273
  cultural understandings 274
  disabled bodies 272
  gender identity 258–9
  iconography of 258–74
  irony and humour 275 n3
  mass stories 268
  media accounts 271, 275 nn1, 4
  mermaid-subjectivity 272
  metaphor for transchild 270
  publics and counterpublics 276 n8
  as signifier 267
  tragic figure 271
  transchild-as-mermaid 271–3
  transgender life 276 n11
  transgender youth and circulation theory 27, 258–77
  transgirls' obsession with 258–60
metaculture 25, 129, 267–8, 273–4
Meyer, Walter J. 275–6 n5
Miller, Frank 184 n6
Miller, J. Hillis 6–7
Miller, Kathleen Ann 60, 67–8, 70
Milrod, Christine 275 n4
Mitchell, Kevin 23–4
Mitchell, Robert 24
Mitchell, Rosemary 163 n4
mode of production 35, 243
Modern Languages Association 4
modernity 24, 246
Montgomery, L. M. 24, 28 n6, 57–72, 183, 202, 204
Moore, Alan 167, 177–85
Moore, Anne Carroll 38, 45–6
Moore, Ryan 238, 239
Mori, Masahiro 34–6, 50
Moruzi, Kristine 17, 26, 135, 163 n2
Moss, Anita 8

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

motifs 84
MP3s 27, 237–54
Müller, Beate 66–7
multiculturalism 195
multiplicity 22–4
  Oz series and 43
Musgrave, Peter 130–31, 133, 135–6, 146 n8

Narnia, The Chronicles of 3
narrative
  accumulation of 174
  activity and 82
  biblical 91 n7, 92 nn8–9
  children's fantasy 84
  chronological development of 190
  coming-of-age 85
  comprehension 196
  concepts of 234
  construction of 5, 21, 26, 167–69, 178
  contextualization of 70
  conventional 10
  conventions of 206, 262
  conversion 82
  cultural 259
  dilemmas 1
  embedded 77
  European literary 79
  of events 84
  fetishization of 169
  fiction 74, 79
  focus 102
  folk 84
  fragmentation of 254
  franchises 17, 27, 218, 239
  future vs. present tense 80–1, 84
  functions of repetition in 80–3, 181–2
  genre and 82–3, 192, 253
  graphic 190, 198, 201
  happily-ever-after 70, 88
  Herodotean 91 n7
  heroes of 13, 63
  illustrations 158–9, 161
  imagination 215
  impulse 41, 48
  interpolated 92 n8
  intratextuality and 183
  life 72 n4, 260
  m-novels 253
  main vs. subsidiary 75
  of masculinity 235
  minimalist 253
  monsters, function of 207
  of motherhood 59
  objects 218
  oral 80, 84, 197
  philosophical reflection through 87
  plan 183
  pleasure 78–9, 90
  of progress and imperial belonging 135–41, 145
  psychoanalysis and 14
  reader positioning 13, 79
  of redemption and pardon 210–11
  reduction 260–2
  sequential 2, 106, 196–201
  signals 83
  simple 79
  style 83
  suspended 211
  sustained 49
  temporality and 7, 120, 124–6, 192
  trauma and uncertainty in 13
  "walkthroughs" 226
  see also series texts; seriality; transgender
nationhood
  Australian 25–6, 129, 135–45
  Canadian 24, 25, 111–27
nation-state 24, 111–14, 117–27
National Association of Recording Merchandisers (NARM) 240
nationalism 111, 113, 129, 133–4, 136
  during World War I 141–4
  heroism 136–8, 140–3, 144
  see also imperialism
New Woman concept 28 n6
Newland, Jane 6, 23
newspaper "funnies" 44
Nguyen, Kim Hong 14–15
Nietzsche, Friedrich 92 n14, 124, 127 n7

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Nodelman, Perry 1, 8, 16–17, 25–6, 60–1, 106, 112, 114, 117, 119, 125
Norton, Mary 28 n5

objectivity 87, 91 n3
Oppel, Kenneth 2
Owens, Craig 35–6
Oz, The Wizard of 3, 16, 20, 24, 34–52, 84
 see also Tin Woodman (Tin Man)

Palahniuk, Chuck 23
parody
 Anne of Green Gables series 58, 62–8, 71
 counterculture and 19
 of drag 63
 Gaiman's comics 176, 182
 gender 63
 Gothic as 68
 Moore's *Swamp Thing* 178
 music and 238, 248
 poetry and 7
 repetition and 19, 58
 spoofs and 275 n3
pedagogy
 American teaching in Canada 145 n2
 Australia vs. Britain 131
 citizenship teaching in schools 135
 method and practice of 15, 146 n8
 repetition as pedagogical technique 8–9, 134
  School Paper, pedagogic intent of 133–6, 145 n7, 146 n8
 secular teaching 130
 serial reading, potential of 129
 teaching, discipline of 131
 teaching guides 8–9
 teaching series 112
 theories of 9
 young people's texts and 10
 see also Internet; fairy tales; schools; series texts; seriality
Pedersen, Viggo Hjørnager 268–9
performativity 18–19, 21, 25, 26, 62–3, 167, 176, 184 n7
personhood 19
peters, charlie 24–5
plagiarism 183 n2
pleasure principle
 Barthes 74, 77, 79, 86, 97
 compulsion to repeat 12–14, 20, 50
 Freud 14, 19, 39–40
political economy 2
popular culture 218–19
popular novels 1
Poster, Mark 244
Povinelli, Elizabeth 260
Pritchett, V. S. 81
psychoanalysis 13–15, 29 n10, 37, 52 n5, 97
Pullman, Philip 2

quoting 183 n2

Rachlin, Katherine 275 n4
racism 23, 144
realism 68–9, 87
 capitalist 251
 domestic 163 n4
recall writing 64, 99
Recording Industry Association of America 238
Red: a Haida Manga 26, 188–204
Reimer, Mavis 126
 Harry Potter series 99–100
 on ideology and community 113
 Meade's *Atalanta* 153–4
 metaphor of *world* 29 n9
 on structure 8, 106–7
 young people as political actors 114
repetition
 effect of 22, 62–3, 210, 238, 242
 paradox of 9, 10, 27, 36, 41, 62, 76, 78–9, 81, 88, 173, 188, 204, 228, 242
representation
 artistic 196–7
 of chronological progress 79
 of commodities 15
 conceptual theories of 22–3
 graphic 50
 as a learning outcome 9

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

representation – *continued*
  logic of 11
  mechanical 35, 43, 50
  of reality 120, 167
  of scholarly girls 155
  self-representation 263
  story-telling and 79
  of transgirls 272–3
  visual 35, 155, 193
Rimmon-Kenan, Shlomith 79–81
ritual
  Buffy the Vampire Slayer 211, 216
  genre and 211, 216
  history and 178
  performatives 168, 179, 228
  theories of 11–12
Robinson, Laura M. 19, 24–5, 183
rogue circulation 27, 260, 274
Rölli, Marc 11, 126
Rose, Gillian 92 n9
Ross, Catherine Sheldrick 6
rote learning 9
Rowland, Herbert 268
Rowling, J. K. 2–3, 19, 95–108, 183, 202
Roy Rogers Show 27, 219, 226–35
Rubio, Mary Henley 66, 70, 71 n1, 72 n5
Rudd, David 13
Russell, Danielle 3–4

Said, Edward 113
Sandman (Neil Gaiman) 26, 167, 175–8, 184 n12, 185 n16
"Sandman, The" (E. T. A. Hoffmann) 39–40
Saunders, M. Sean 18
scepticism 233
Schellenberg, Betty A. 58–9, 70
Schlee, Ann 28 n5
Scholarship and Reading Union Pages 26, 149, 153–62
schools
  Australian curricula 129–32, 135–6, 137–8, 145 n6
    School Paper 16, 25–6, 112, 129–47
  boarding 99–100
  citizenship teaching in 135
  Dear Canada series 112
  institutional setting of 145 n7
  primary school curricula 8
  reading materials 129–32, 145 n6, 145 n7
  school stories 99
  secondary school curricula 23
  state 137–8, 143–4, 145 n6
  war effort, contribution to 143–4
  see also pedagogy
Seldes, Gilbert 37
selfhood 19, 41, 45, 76–7, 82, 90
Sendak, Maurice 28 n4
sequential art 26, 188–204
series texts
  contemporary popularity of 3–4
  critical responses to 4, 12, 23–4
  critics of 6, 10–11, 13, 16–18, 21
  cultural functions of 5
  literary texts vs. 5–6
  modernity and 24
  pleasure and 25
  repetition and 126
  study of 5
  as a teaching tool 10, 14, 232
  see also under individual series
seriality
  conferences on 29 n8
  of consumer culture 17, 35
  definitions of 4–5
  Derrida, perspective from 21
  forms of repetition and 27
  gender construction and 18
  infiniteness of 246
  modernity and 36, 51
  mechanical reproduction and 37, 39, 51
  multimedia and 3
  narrative series 10
  pleasure and 37
  practice of 5–6, 11, 28
  problem of 6
  of popular forms 5, 34
  serial redoing and 26
  taste-making critics and 3
  as a teaching tool 10
sexism 23
Sharrock, Alison 98
Shrigley, Eugene Wilford 47
Sloan, Glenna Davis 8

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

Smith, Lucy Toulmin 153, 163 n4
Smith, Michael W. 232
Smith, Michelle 16, 25, 112
solipsism 90
Solstad, Annie 259
Spaull, Andrew 143
Steig, William 28 n4
Stephens, John 7–8
Sterne, Jonathan 245
Stine, R. L. 14
Stott, Jon C. 8
Stratemeyer Syndicate 14, 18, 50
subjecthood
  child subjects 28
  intentional subjects 21
  learning subjects 8, 28, 52 n7
  in modernity and postmodernity 246
  self-parody and 63
  social subjectivity 264, 271–4
  statehood and 112–13
  subject formation 17, 51, 52 n7
  subject as process 19
  subjective states 77, 82–4, 87
  subjectivity and mechanization 24
Superman 26, 167, 169–78, 182, 184 nn6, 8–9
surplus-value 15
Swamp Thing 26, 167, 177–83, 185 n14

Tarkovsky, Andrei 185 n15
Taxel, Joe 2
television
  adaptations of comic books 169, 210–11
  adult-viewing 210
  Buffy the Vampire Slayer 3, 26–7, 202, 206–16
  fan communities of 108
  music licensing in 250
  Roy Rogers stories 219, 227–9, 232–4
  sequential art and 26
  series for young people 3, 26, 29 n6, 169
  technology in 35
  youth discussions of 10
Thomas, Gillian 57, 60, 69–70
Thomas, Joseph T. Jr. 7
Thomas, Julia 158–9
Thurtle, Philip 24
Tin Woodman (Tin Man) 20, 24, 34, 35–6, 41–3, 49, 51, 52 nn2, 3
  see also Oz series
Todorov, Tzvetan 209
Tom Swift series 50–1
Tosenberger, Catherine 12, 19
Tournier, Michel 28 n4
transfiguration
  Disney princesses 258
  Harry Potter 25, 96, 101, 103–5
  “The Little Mermaid” 261–2
transgender
  “The Little Mermaid” 258–77
  transgirls 27, 258–60, 264, 271–2
  transsexuality and 262–3, 266–7, 272–3, 276 n6, 277 n11
  youth 19, 27
  see also gender
trauma
  Anne books 69
  compulsion to repeat 12–14
  cultural 14
  traumatic neuroses 19
Trottier, Maxine 25, 112, 114, 120–6
Tsakiri, Vasiliki 82, 92 n9
Twilight Saga 4–5, 13, 27, 207, 209–10

uncanny, the
  Anne of Green Gables 68
  Freudian perspective 19–20, 24, 34–5, 37, 39–41
  Gothic elements of 68
  Harry Potter series 20
  Oz series 20, 34–5, 39–41, 43, 50
  poststructuralism and 20
  Swamp Thing 178
  witch child 20
Updike, John 43, 49
Urban, Greg 25, 27, 129, 133–4, 141, 144, 267–8, 274
use-value 15, 17, 245

vampires 206–16
  vampirism 210

Copyrighted material – 978–1–137–35599–7

Copyrighted material – 978–1–137–35599–7

van der Grijp, Paul 152
Vanderbilt, Arthur Talbot 163 n7
Vardy, Peter 92 n14
Vidal, Gore 43, 49
visual culture 27, 35, 159, 241

Waid, Mark 26, 167, 170–8, 182, 184 n7
Walters, Barbara 258, 263, 265–72, 276 n6
Warner, Michael 260–1, 276 n8
Watson, Victor 2, 6
Weber, Samuel 13–14
Weitenkampf, Frank 47
Whedon, Joss 206
White, E. B. 28 n4
White, Raymond E. 16, 219, 227, 229
Whitman, Walt 82
Wikström, Patrik 250
Wilde, Oscar 40
Wilheim, Jeffrey D. 232
Williams, James 23
Williams, Raymond 16
Williams Biancos, Margery 28 n4
Wizard of Oz, *see* Oz, The Wizard of; Wonderful Wizard of Oz, The (Oz series)
Wodtke, Larissa 3, 27, 29 n7, 251
Wolk, Douglas 167, 182, 191
Wonderful Wizard of Oz, The (Oz series) 3, 16, 20, 24, 34–52, 84
see also Oz, The Wizard of
Working Infirmary Nursing Association 150

xenophobia 23

Yahgulanaas, Michael 26, 188–204
Yu, Leinil 26, 167, 170–8, 182, 184 n7

Zipes, Jack 269, 277 n12
Zupančič, Alenka 11, 23

Copyrighted material – 978–1–137–35599–7

Palgrave Macmillan is a global cross-market publisher specializing in quality trade non-fiction and cutting-edge academic books. We publish general interest books as well as textbooks, journals, monographs, professional, and reference works in print and online. We presently have over 5,000 active titles. In subjects ranging from Political Science, Economics and History, to Literature, Linguistics and Business, the list contains Palgrave Macmillan is a world-class publisher of books and journals. with more than 175 yearsâ€™ experience in the Humanities and Social Sciences. A collection of books, journal articles and magazine content that amplifies Black voices and the issues raised by the Black Lives Matter movement. Palgrave Macmillan is a global academic publisher, serving learning and scholarship in higher education and the professional world. We publish textbooks, journals, monographs, professional and reference works in print and online. Our programme focuses on the Humanities, the Social Sciences and Business. As part of the Macmillan Group, we represent an unbroken tradition of 150 years of independent academic publishing, continually reinventing itself for the future. Palgrave Macmillan, London, United Kingdom. 7,123 likes Â· 89 talking about this. We publish across the humanities, social sciences and business for...Â Mary W. Gani talks about what BeyoncÃ©â€™s Black is King could mean for copyright theory in this blog.