

Contents

<i>Notes on Contributors</i>	ix
1 Mystery in Children's Literature from the Rational to the Supernatural: an Introduction <i>Adrienne E. Gavin and Christopher Routledge</i>	1
2 'so great and beautiful that I cannot write them': Religious Mystery and Children's Literature <i>Pat Pinsent</i>	14
3 Nancy's Ancestors: the Mystery of Imaginative Female Power in <i>The Secret Garden</i> and <i>A Little Princess</i> <i>Mary Jeanette Moran</i>	32
4 The Juvenile Detective and Social Class: Mark Twain, <i>Scouting for Girls</i> , and the Nancy Drew Mysteries <i>Troy Boone</i>	46
5 Children's Detective Fiction and the 'Perfect Crime' of Adulthood <i>Christopher Routledge</i>	64
6 Digging up the Family Plot: Secrets, Mystery, and the Blytonesque <i>David Rudd</i>	82
7 Plotting the Past: the Detective as Historian in the Novels of Philippa Pearce <i>Valerie Krips</i>	100
8 The Secret Development of a Girl Writer: Louise Fitzhugh's <i>Harriet the Spy</i> <i>Robin Amelia Morris</i>	115
9 Apparition and Apprehension: Supernatural Mystery and Emergent Womanhood in <i>Jane Eyre</i> , <i>Wuthering Heights</i> , and Novels by Margaret Mahy <i>Adrienne E. Gavin</i>	131

viii *Contents*

10	Possessed by the Beast: Subjectivity and Agency in <i>Pictures in the Dark</i> and <i>Foxspell</i> <i>Clare Bradford</i>	149
11	'There Are Worse Things Than Ghosts': Reworking Horror Chronotopes in Australian Children's Fiction <i>John Stephens and Robyn McCallum</i>	165
12	The Mysteries of Postmodern Epistemology: Stratemeyer, Stine, and Contemporary Mystery for Children <i>Karen Coats</i>	184
13	Harry Potter and the Mystery of Ordinary Life <i>Christopher Routledge</i>	202
14	Enigma's Variation: the Puzzling Mysteries of Avi, Ellen Raskin, Diana Wynne Jones, and Chris Van Allsburg <i>Adrienne E. Gavin</i>	210
	<i>Index</i>	219

1

Mystery in Children's Literature from the Rational to the Supernatural: an Introduction

Adrienne E. Gavin and Christopher Routledge

The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead and his eyes are dimmed.

(Albert Einstein 11)

And when I asked them if they preferred books to be funny or exciting, they all with one accord said that what they liked best was a mystery.

(Joan Aiken 30)

I have grown to love secrecy. It seems to be the one thing that can make modern life mysterious or marvellous to us. The commonest thing is delightful if one only hides it.

(Oscar Wilde 4)

Mystery lies in both the knowable but as yet unknown and in the unknowable. Mystery provokes questions: who? how? why? Mystery demands answers: solution, in the form of those questions being answered, or resolution, in the form of acceptance of mystery as an insoluble but integral element of life. As Albert Einstein suggests, the mysterious is a 'fundamental emotion', central to human experience. It lies at the heart of all human endeavour, scientific as well as artistic and, as Basil Hallward in Oscar Wilde's *The Picture of Dorian Gray* suggests, it makes life 'delightful'. It is also fundamental to the texts which first stimulate our imaginings of our world, and writers of children's literature have great freedom to enhance and foreground the mysterious

in their work. Perhaps because adulthood is a mystery to children and childhood has become a mystery to adults and neither can ever 'solve' the other state, mystery has a particularly strong presence in children's texts. Despite this presence, however, mystery has had surprisingly little critical attention paid to it in connection with children's literature; this book seeks to redress that lack by examining the ways in which mystery is used in children's literature. Delving into the secrets of literary mystery and assessing critically the functions of mystery in writing for children, the essays in this collection suggest critical 'solutions' to the questions that mysteries raise.

In creating this book we elicited the responses of literary critics to mystery in children's literature (here used broadly to include young adult literature). We sought essays that would reveal the variety of mystery in writing for children and which would demonstrate the range of critical and theoretical responses mystery can provoke. The essays included here analyse mystery in detective, spy, and horror fictions, as well as in stories of religious mystery, the uncanny, and the supernatural. They approach their subject matter from a wide range of critical and theoretical perspectives, offering innovative and challenging readings of both canonical children's fictions and popular contemporary texts.

In their essays our contributors use their own definitions of mystery, but as a whole the collection's understanding of mystery is broad, including all secret or unexplained experiences, things, or occurrences and anything which, as the *Collins English Dictionary* states, 'arouses suspense and curiosity because of facts concealed'. We see mystery writing as falling into two categories: the 'rational' in which mysteries are solved to the satisfaction of a character's and/or reader's intellect, causing the mystery to disappear, and the 'supernatural' in which mysteries are generally resolved to the satisfaction of a character's or reader's instincts and in which the mystery remains. Rational mysteries involve explanation of the mystery; supernatural mysteries involve acceptance of mystery as an inexplicable element of human life.

The collection is structured so as to suggest a roughly chronological shift in the use of mystery in children's literature that can be described as a shift from certainty to hesitation. Maria Nikolajeva states that 'clear boundaries and rational explanations in early fantasy for children were conscious or unconscious compromises with prevailing educational views. To leave a child reader in uncertainty was pedagogically wrong' (71). Like early fantasies, children's 'rational' mysteries also

conclude in certainty and a reassuring solution, at least as far as revelation of the mystery goes. Again reflecting our observations of mystery, Nikolajeva suggests of fantasy that

in the 1950s ... the fantasy code begins to change. In books by the British authors Lucy M. Boston and Philippa Pearce, for example, the mechanism of the marvelous events is not revealed and both readers and characters are confronted with mystery and hesitation as to the reality of the magic. (71)

In the same way, more recent children's mysteries provide room for more than one truth. In these 'supernatural' works, mysteries are resolved by being accepted or acknowledged as an inherent and insoluble part of life.

A key difference between fantasy and mystery is that mystery has a question mark in it. There is, however, a confluence between fantasy and mystery, particularly in mysteries from the latter half of the twentieth century. Like fantasy, too, mystery is an element in writing rather than a discrete genre. Although mystery appears most obviously in genres such as detective, horror, or supernatural fiction, it also finds a presence, in some form or another, in almost all children's literature.

John Daniel Stahl points out that for characters within children's texts '[s]ecrecy is a means ... to create a meaningful sense of self, frequently in productive, not necessarily hostile, opposition to grown-ups or rivals' (44). 'The presence of something unexplained', he writes, 'the effort to find clues about the explanation and finally the discovery of the desired answer: this sequence in a story is appealing because it is in fact the pattern of such a large part of growing up' (42). Mystery is, as Joan Aiken reports, what children look most for in a book. She suggests that 'children ... have a feeling for mystery' (30), yet there is little mystery to be found in the instructional children's literature written before the mid-nineteenth century, which taught moral certainties based on a fixed social order. Since then, children's literature increasingly has shied away from overt moral judgement, preferring instead to make truths of all kinds into things to be discovered on an individual basis. It does not seem a coincidence, then, that most of the primary texts addressed in this collection come from the twentieth century. The loss of moral and religious certainties that characterized the twentieth century exposed the universe as inherently mysterious and inexplicable.

The current proliferation of series mystery novels such as R. L. Stine's *Goosebumps* and the *Point Horror* series, together with the complex work of writers such as Gary Crew and Margaret Mahy, testify to a contemporary burgeoning of children's mystery literature. Adopting the post-modernist tropes of uncertainty, intertextuality, and narrative instability, these works reveal mysteries without solving them and their mysteries tend to be supernatural in nature. They are part of the 're-enchanted[ment of] the universe' that Brian Inglis suggests characterizes children's literature from 1968 onwards (234). They are also influenced by and react against, earlier mysteries for children in which neater, more certain solutions are reached. These earlier texts such as the *Nancy Drew* series or Enid Blyton's *Famous Five* series and works by writers such as Frances Hodgson Burnett and Erich Kästner establish mysteries which are solvable (and are solved) through rational methods and fall broadly within the category of detective fiction. The change from what we are calling rational mysteries to what we term supernatural mysteries comes in the post-Second World War period in the work of writers like Philippa Pearce, whose *Tom's Midnight Garden* (1958), often regarded as the most significant children's novel of the twentieth century, becomes a catalyst for later children's fictions in which mystery becomes unsolvable.

Rational and supernatural mysteries are not opposites, nor does one completely eradicate the other; they lie along a continuum which has its roots in an even earlier manifestation of mystery. Mystery's earliest meanings are connected with the inexplicability of God and with the mysteries of religion. The entry of mystery into children's literature occurs through accounts of religious mystery such as those discussed in the first essay in this collection. However, as David I. Grossvogel claims in his book *Mystery and Its Fictions*, '[m]ystery extends beyond god: god represents only man's most strenuous effort to overcome mystery' (4). Grossvogel suggests a movement in mystery writing from texts that describe the mysterious, through those that reflect upon mystery and its effects upon individual consciousness and the limits of the self, to metaphysical mystery fiction which conveys mystery rather than analyses it and which is open-ended in nature. His pattern roughly parallels the movement described by this collection: a move from religious mysteries which attempt to describe mystery or provoke religious awe, through rational solvable mysteries which try to contain and explain mystery, to supernatural irresolvable mysteries which reveal the instability and shifting nature of knowledge, the self and truth.

Mystery, then, might be identified as a feature of a particular type of fiction. Yet E. M. Forster goes further, suggesting that it is an integral part

of the novel as a genre. He writes that mystery 'is essential to a plot ... To appreciate a mystery, part of the mind must be left behind, brooding, while the other part goes marching on' (88). In other words, mysteries are a fundamental part of successful plot structures. Moreover, Frank Kermode argues, texts can take on a secret life of their own. In *The Genesis of Secrecy* he discusses the mysteriousness of texts: '[o]nce a text is credited with high authority it is studied intensely; once it is so studied it acquires mystery or secrecy' (144). This, he suggests, coexists with the 'belief that a text might be an open proclamation, available to all' (144) and is as true of secular texts as it is of sacred books. The more canonical a children's text is, we might then argue, the more mysterious it becomes. Frances Hodgson Burnett anticipates such a claim when she writes in the preface to her novel *A Little Princess*:

Between the lines of every story there is another story and that is one that is never heard and can only be guessed at by the people who are good at guessing. The person who writes the story may never know all of it. (n. p.)

A word or two should be said about the difference in meaning that the word 'mystery' has in American and British contexts. In American usage the word is often synonymous with detective fiction whereas in British usage it encompasses a wider range of meanings which includes detective fiction but also incorporates the spooky, the uncanny, and the in other ways mysterious. The variance may have something to do with cultural differences and trends in writing. Writing of psychological ghost stories, Peter Penzoldt suggests that 'American authors prefer a natural explanation, while the English do not fear to intimate that there is more in the world than reason can account for' (56). Glen Cavaliero, too, points to 'the repeated tendency of English novelists to write about the supernatural or at any rate about mysterious and inexplicable events' (vi).

Because it is traditionally more open to fantasy and the magical, children's literature perhaps reveals these cultural distinctions as to content less obviously than adult literature, but the distinction in the use of the term 'mystery' is still significant. John G. Cawelti in his examination of the formula of mystery writing uses the term in its narrower, American sense when he states that in

the true story of imaginary beings, the mystery of the alien is never solved, only somehow dealt with ... This sort of conclusion

is the very antithesis of the mystery story where, once discovered and explained, a secret is no longer capable of disturbing or troubling us. (1976: 44)

In the broader, more British sense in which we use the term here we would class both types of story as mystery, the former as supernatural and the latter as rational detective.

Although perhaps seen most clearly in the 'supernatural' class of mysteries discussed in this collection, most of the essays here reveal a persistent interest in the self-identity which child characters are seeking to establish and which is revealed through mystery. In the 'supernatural' mysteries this also connects closely with issues of subjectivity and agency. Issues of identity are, of course, inherent in children's literature, which generally has as subtext some emphasis on 'growing up', but, as the essays here show, mystery literature provides opportunities for dealing with these issues that are not otherwise available.

The collection begins with a consideration of religious mystery, a type of mystery that is as difficult to grasp as it is to convey. Pat Pinsent's essay, 'so great and beautiful that I cannot write them', examines whether it is possible to create a sense of religious mystery in writing for children. Discussing a wide chronological range of texts, Pinsent considers how successful writers have been in creating a sense of religious awe in child characters and readers. Using Rudolf Otto's ideas on the holy, Jung's concepts of the archetype and the collective unconscious and Northrop Frye's writing on literary archetypes, Pinsent examines the methods writers use to evoke a sense of the Holy. She shows that imagery and symbolism are central to this and that the archetypes of spring and early summer and of comedy rather than tragedy, are used by those writers who most successfully convey religious mystery. Pinsent analyses the effectiveness of the dream vision in Susan Coolidge's *What Katy Did* (1872), of coincidence in Anna Sewell's *Black Beauty* (1877), and of providence in Frances Hodgson Burnett's *The Secret Garden* (1911). Her examination of fantasy includes discussion of C. S. Lewis's Narnia series and Kenneth Grahame's *The Wind in the Willows* (1908), while Susan Cooper's novel *Seaward* (1983) and Ursula Le Guin's *A Wizard of Earthsea* (1968) are used to examine the mystery of evil. Children's books based on the Bible are today largely ineffective as vehicles for religious mystery, Pinsent suggests, whereas poetry might be more effective than prose in describing transcendence. Religious mystery is most effectively communicated in children's literature, she concludes, by works in which

the archetypes of literature are left to speak for themselves without over-explanation.

'Nancy's Ancestors', Mary Jeanette Moran's essay on Frances Hodgson Burnett's *A Little Princess* (1888) and *The Secret Garden* (1911) as forerunners to the Nancy Drew series, argues that, in Burnett's work, mystery generally appears as the focus of a 'quest for knowledge', similar to the questing more obviously present in the Nancy Drew novels. The activity of finding a solution in detective narratives is, however, as Moran's essay suggests, more often revealed to be a trope of masculinity than femininity. One of the things that is surprising about Nancy Drew, she reveals, is that Nancy is able to pursue such quests and retain a distinctly feminine persona. Yet, as Moran argues, Nancy Drew did not appear from nowhere, but has her origins in a tradition in which Burnett is an important figure and in which mystery allows female characters to express themselves. Both Sara Crewe in *A Little Princess* and Mary Lennox in *The Secret Garden* find a solution to their disempowerment in the imagination and the authority the imagination provides. Until they learn to understand and use their intellectual and imaginative powers, the mystery faced by both female characters is how to make their voices heard. Mystery here takes the form of a catalyst; the search to find a solution in the respective plots occurs alongside Sara's and Mary's discovery of the secret of how to attain individual authority. Perhaps because of novels such as Burnett's, Moran suggests, the solution to that secret is one that Nancy Drew already knows.

The next three essays in the collection look explicitly at the ways in which detective mystery plots in children's fiction very often overlay a deeper investigation into the adult concerns of class, wealth, and power. Troy Boone's essay, 'The Juvenile Detective and Social Class', compares the treatment of American class relations in Mark Twain's *Tom Sawyer, Detective* (1896), the American girl scout handbook *Scouting for Girls* (1920), and the early Nancy Drew series. Using these three examples the essay charts a development in the juvenile detective. Tom Sawyer's pursuit of the solution to a detective mystery, for example, is paralleled by his implicit pursuit of wealth. *Scouting for Girls* tells scouts how to 'detect' class identity through appearance and behaviour, while at the same time purporting to promote an egalitarian American society. The Nancy Drew series, which begins in the Depression years, is critical, Boone suggests, of America's capitalist system and the dramatic swings in economic fortune it allowed. Basing class identity on social rather

than economic factors, *The Secret of the Old Clock* (1930), the essay shows, detaches economic well-being from social status. If in the first novel in the series Nancy shows some inclination towards economic reform, Boone concludes that as the series progresses, this 'hidden' drive becomes lost and Nancy joins Tom Sawyer and the girl scout handbook in affirming middle-class values.

Christopher Routledge's essay, 'Children's Detective Fiction and the "Perfect Crime" of Adulthood', also reveals how detective mystery plots in children's fiction often conceal a more conservative agenda. Discussing Erich Kästner's novel *Emil and the Detectives* (1928) as well as Anthony Horowitz's *The Falcon's Malteser* (1986) and Enid Blyton's *Five on a Treasure Island* (1942), he argues that behind the detective plot lies an implicit mystery concerning the relationship between childhood and adulthood. Childhood is portrayed as anarchic, vigorous and subversive and adulthood as authoritarian and rationalistic, but also caring and protective. Indeed, in *Emil and the Detectives* childhood is linked with criminality; the thief's criminal act is impulsive and childlike, while his capture and conviction are due to Emil's adult application of rationality and logic. The story, Routledge suggests, is also of Emil's developing understanding of the mysterious, sometimes frightening adult world, yet the way Emil deals with this fear is to adopt 'adult' characteristics. In the end, Emil's brief experience as a detective is seen as a rite of passage from his subversive, criminal, childish past, to a more responsible, rational, law-abiding adult future. Kästner's novel describes Emil's development from being a child afraid of the strangeness of adults, to his becoming a little adult, who views criminality as child-like and who has discovered that rational and responsible behaviour leads to what he thinks is power and authority. Emil's solution to the mystery of adult authority, Routledge's essay shows, is the erasure or 'murder' of childhood itself.

David Rudd's essay on Enid Blyton, 'Digging up the Family Plot', explores further the idea of children's mystery fiction as populated by 'subversive' children. Unlike *Emil and the Detectives*, however, Blyton's detective mysteries often focus on the home and family as the centre for mystery or at least as a stable, formal structure behind which secrets lie hidden. In this respect, Rudd's essay poses a challenge to the notion of Blyton's work as reassuring and comforting. While the formal mystery of the adventure plot is always solved, Rudd suggests that more important secrets remain undisturbed. Taking a broadly psychoanalytic approach, Rudd describes here a double-edged Blyton, who pits the 'imaginary' realm of the children against the 'symbolic' realm

of the adults. Thus, the mysteries investigated by the children in works such as the Famous Five or Secret Seven series involve uncovering secrets created by adults, but not secrets that might be considered strictly 'adult'. Blyton's mystery plots are resolved with the sweep of a torch beam or the sliding back of a secret panel, but these, Rudd shows, operate as a diversion from the darker mysteries of human existence that Blyton hoped would remain unmentioned.

Valerie Krips's essay 'Plotting the Past' also deals with the difference between 'official' and 'unofficial' knowledge and records, but her examination is of the relationship between the present and the past. In particular, she examines the different ways in which the past is remembered by the present. Discussing the 1951 Festival of Britain, at which mention of the Second World War was discouraged, she illustrates how the memory of even recent and cataclysmic events can be altered or erased by an authoritative, 'official' history. By way of illustration of this, Krips examines Philippa Pearce's *Minnow on the Say* (1955) which concerns a search for missing treasure, but the real mystery for the two boys involved in the search is the past itself. The search for the treasure involves reconstructing events and motives and learning how to ascribe meaning. Pearce's mystery plot becomes a vehicle for discussion of changes in the way that history is written, from authoritative history to the folk history of remembered and retold stories and rhymes. In Pearce's later novels, such as *The Way to Sattin Shore* (1983), Krips shows, fewer memories are communal and history is no longer an explicit feature of authority; any secrets the child-historian detective might uncover are things that only he or she need ever know.

Robin Amelia Morris's essay, 'The Secret Development of a Girl Writer', examines Louise Fitzhugh's 1964 mystery *Harriet the Spy*. Morris demonstrates that the intersection of the female *Künstlerroman* and the detective story genres in this novel reveal the subtextual mystery at the heart of this text to centre upon Harriet's personal identity and her development as a writer. Whereas in traditional *Künstlerromane* female protagonists often become entangled in the romance plot and in detective stories the 'external' nature of the mystery offers little scope for personal development and maturation, *Harriet the Spy's* generic hybridity enables its protagonist to achieve her goals. Drawing upon the ideas of Julia Kristeva and considering the position of woman as writer, Morris shows that in order to discover her Self and become independent Harriet must separate from mother figures and learn to 'dwell in the realm of language'. In doing so Harriet operates as a spy: a solitary outsider, who, in secret, collects

information and records her observations. The mystery she wants to solve is not the specific mystery a detective like Nancy Drew might face, but is the deeper, less definable mystery of life itself. To Harriet, everyone and everything is a mystery: where she came from, who she is, her female identity, how and why her life differs from those of others, how to balance community with individuality and the artistic self. Morris reveals that Harriet's writing – her account of her unravelling of mysteries through her spying – enables her to detach her self from others and develop her own identity.

Like Morris's essay, Adrienne E. Gavin's 'Apparition and Apprehension' examines mystery in connection with girls' growth into womanhood. Gavin's focus is on the trope of the supernatural or magical that recurs in accounts of emergent womanhood within children's supernatural mysteries by women writers. Discussing Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), and Margaret Mahy's novels *The Changeover* (1984) and *The Tricksters* (1986) as influential and exemplifying novels, she argues that a pattern emerges in which girl characters are initially frightened by the supernatural then take on supernatural powers themselves as they enter into the mysteries of womanhood. The first stage in this pattern, her essay reveals, involves girl characters being frightened both by apparitional visions of themselves in mirrors and by male supernatural figures who appear in their lives. In the second stage of the pattern, girl characters apprehend the supernatural – in the sense of containing it – by taking on supernatural powers themselves and by using those powers to reduce or destroy male supernatural power. The third stage in the pattern occurs when emergent women characters have entered into the mysteries of womanhood and apprehend – in the sense of understand – their own supernatural powers. They now become apparitional to other characters, Gavin argues, demanding recognition of their new form as women, of their secret powers, and of their mystery.

Personal identity and shifts in that identity are also discussed in Clare Bradford's essay, 'Possessed by the Beast', which examines the mysterious nature of metamorphosis from human to animal form. Bradford suggests that narratives of metamorphosis are intertextual in their effect and metaphorical in their nature. Through discussion of the adolescent boy characters in Gillian Cross's *Pictures in the Dark* (1996) and Gillian Rubinstein's *Foxspell* (1994), Bradford shows that metamorphic episodes operate in different ideological ways in these two novels. In both texts, however, metamorphosis is mysterious and connected with issues of subjectivity, agency, sociality, and

masculinity. Using Lacan's ideas on subjectivity and the unconscious, Bradford shows that in Cross's novel Peter Luttrell's transformation into an otter is a signifier for his inarticulate 'I' and offers him freedom. In her discussion of *Foxspell* Bradford continues her psychoanalytical reading of metamorphosis and also develops a postcolonialist analysis. Both novels, she points out, centre on families in conflict in which father-son relationships are key, but their settings are different; Cross's novel is set in an English town and Rubinstein's is set in an Australian suburb. Bradford examines the implications in *Foxspell* of Tod Crofton's transformation into a fox, an animal now regarded as a pest in Australia and which has been, like his family and Rubinstein herself, introduced into Australia from England. Bradford argues that the metamorphic episodes in this novel seek to legitimize colonization.

Like Bradford's discussion of Rubinstein, John Stephens and Robyn McCallum's essay 'There are Worse Things than Ghosts' discusses contemporary Australian children's fiction and issues connected with subjectivity and identity. Their focus is on adolescent fiction of the paranormal in which the uncanny irrupts. The uncanny, they suggest, is transformative and suggests mysteries deeper than the transitory mysteries of detective fiction. Given that there is no tradition of mystery or horror writing in Australia, they ask whether hybridic horror stories can have a local Australian nuance. In discussing the stories in Gary Crew's anthology *Dark House* (1995), Isabelle Carmody's novel *The Gathering* (1993), and Judith Clarke's novel *The Lost Day* (1997), they show that the uncanny reveals the 'fissures within everyday lives'. As well as using Mladen Dolar's categorization of uncanny effects and Freud's notion of the uncanny, they discuss the concept of the chronotope. They suggest that the 'present everyday' is the base chronotope of the works they consider and that horror chronotopes in Australian children's fiction are largely absorbed from American sources. In novels such as *The Gathering*, which use conventional horror chronotopes, the uncanny serves to reaffirm culturally dominant ideology, while in works like *The Lost Day* realism is used to 'actualize a local setting' which transforms horror chronotopes and enables social comment. They conclude that modification of chronotopes is a way in which genres hybridized with horror can move forward, but that in Australian horror writing a local discourse has yet to evolve.

In 'The Mysteries of Postmodern Epistemology', Karen Coats examines a change in children's mysteries from the rational, 'sure-footed' and order-restoring nature of Edward Stratemeyer's detective series to

the complex, uncertain, and open-ended nature of contemporary mystery written for children. Focusing on the Nancy Drew series and on works by R. L. Stine and Gary Crew, Coats examines cultural context and the postmodernist world view. Nancy Drew, she argues, is 'the prototypic rational individual', representing 'knowingness' and the defensive belief that we can solve mysteries through knowledge. The Nancy Drew novels, she shows, follow familiar plot patterns which move from not knowing to knowing and reflect a modernist stance towards knowledge. Contemporary postmodernist children's mysteries, by contrast, are not predictable in terms of plot and do not conclude in knowingness. Postmodernism, she explains, sees knowledge as 'contingent and subjective', and contemporary novels for children present mystery as an irresolvable part of daily life. She contrasts Nancy Drew novels, including *The Mystery at Lilac Inn* (1931), with postmodernist Stine novels, such as *Escape of the He-Beast* (1998), to demonstrate a movement from modernist epistemological concerns to postmodernist ontological concerns in children's mysteries. In postmodern texts, Coats shows, the abject becomes prevalent, particularly so in more complex works such as Gary Crew's novel *Strange Objects* (1991) in which the body becomes 'a fetishized commodity' and mystery creates more mystery.

The collection is rounded off by two shorter essays which discuss popular contemporary children's mysteries. In the first essay, 'Harry Potter and the Mystery of Ordinary Life', Christopher Routledge examines the much hyped Harry Potter series by J. K. Rowling. In the second essay, 'Enigma's Variation', Adrienne E. Gavin discusses texts by four innovative writers of children's mysteries who are not elsewhere examined in this collection: Avi, Ellen Raskin, Diana Wynne Jones, and Chris Van Allsburg.

Set in a school for witches and wizards, J. K. Rowling's Harry Potter series might at first glance seem to fit our category of 'supernatural mystery'. What Routledge's essay suggests, however, is that the novels are in fact basic detective mysteries and that the magical elements within them are incidental to the detective structure. The effect of this is that ordinary life itself is shown in the novels to be magical and mysterious if lived according to one's instincts, a point that is underlined by Harry's most frequent dilemma: whether to act on his own conscience or go by the rules. Routledge concludes that the Harry Potter novels contain little in the way of supernatural mystery and that the ideological position of their hero remains far from certain.

Gavin's essay discusses the claim sometimes made that we cannot expect the same levels of originality and experimentation in children's literature that we expect from adult texts. In refuting this claim she discusses Avi's *The Man Who Was Poe* (1989), Ellen Raskin's *The Westing Game* (1978), Diana Wynne Jones's *Archer's Goon* (1984), and Chris Van Allsburg's *The Mysteries of Harris Burdick* (1984). She shows that each of these novels, in various ways, avoids the formulaic, provokes puzzling in characters and readers and contains 'enigma' which she argues is essential to innovative children's mysteries. These authors, Gavin reveals, through their use of postmodernist techniques, demonstrate the possibilities of enigmatic and innovative originality in children's mysteries.

Works cited

- Aiken, Joan. 'A Thread of Mystery', *Children's Literature in Education*, 2 (1970): 30–47.
- Burnett, Frances Hodgson. 'Preface', *A Little Princess: The Story of Sara Crewe* [1905]. London and New York: Frederick Warne & Co., undated.
- Cavaliero, Glen. *The Supernatural and English Fiction*. Oxford: Oxford University Press, 1995.
- Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: University of Chicago Press, 1976.
- Einstein, Albert. 'The World as I See It' [1931], trans and rev. Sonja Bargmann, in *Ideas and Opinions*. [1954]. London: Souvenir Press, 1973.
- Forster, E. M. *Aspects of the Novel* [1927], ed. Oliver Stallybrass [1974]. London: Penguin, 1990.
- Grossvogel, David I. *Mystery and its Fictions: From Oedipus to Agatha Christie*. Baltimore, MD: Johns Hopkins University Press, 1979.
- Inglis, Fred. *The Promise of Happiness: Value and Meaning in Children's Fiction* [1981]. Cambridge: Cambridge University Press, 1982.
- Kermode, Frank. *The Genesis of Secrecy: On the Interpretation of Narrative*. Cambridge, MA: Harvard University Press, 1979.
- Nikolajeva, Maria. *Children's Literature Comes of Age: Toward a New Aesthetic*. New York and London: Garland, 1996.
- Penzoldt, Peter. *The Supernatural in Fiction* [1952]. New York: Humanities Press, 1965.
- Stahl, John Daniel. 'The Imaginative Uses of Secrecy in Children's Literature', in Sheila Egoff, Gordon Stubbs, Ralph Ashley, and Wendy Sutton (eds), *Only Connect: Readings on Children's Literature*, 3rd edn. Toronto: Oxford University Press, 1996, pp. 39–47.
- Wilde, Oscar. *The Picture of Dorian Gray* [1890], ed. Isobel Murray, Oxford World's Classics. Oxford: Oxford University Press, 1998.

Index

- abject, the, 12, 184, 192–6, 197
adolescence, 10, 32, 47, 48, 115, 118,
133, 135, 136, 141–7, 150, 151,
176, 198, *see also* womanhood,
emergent
adolescent literature, 2, 11, 151,
165, 166, 167, 173–4, 176, 178,
184
adults/adulthood, 2, 7, 8, 9, 29, 32,
37, 40, 46, 49, 50–1, 64, 68, 70,
74–5, 78, 80, 84, 85, 89, 91, 94,
see also childhood
adult authority, 7, 8, 32, 36, 37, 40
in Blyton, 87–8, 89–90, 94
in Kästner, 75
adult literature, 5, 13, 29, 47–8, 64,
65, 69, 210
Adventure series, *see* Blyton, Enid
Adventures of Tom Sawyer, The, see
Twain, Mark
Adventurous Four series, *see* Blyton,
Enid
agency, 6, 10, 35, 44, 149, 150, 152,
156, 157, 162, 163, 169, *see also*
authority
Aiken, Joan, 1, 3, 211
Alcott, Louisa May, 115
Little Women, 115, 116, 117, 124
Alexander, Cecil Frances, 29
Alger, Horatio, 59–60
Ragged Dick; or, Street Life in New
York, 60
'All the King's Men', *see* Lawrance,
Peter
Andrews, Virginia, 170
animals, 10, 11, 22, 23, 24, 26, 40, 85,
149, 150–1, 152, 153, 154–5, 156,
157, 158, 159, 160–1, 162, 197,
206–7
Anne of Green Gables, *see*
Montgomery, L. M.
apparition / apprehension, 131–47
Archer's Goon, see Jones, Diana Wynne
archetypes, 6, 7, 15–16, 21, 24, 30, 64
artistic production, female, 123–4, *see*
also writing, women's
Ashcroft, Bill 160
'Aunt Maud's Bequest', *see* Kelleher,
Victor
Aurora Leigh, see Browning, Elizabeth
Barrett
Australia, 11, 151, 157, 159–61, 166,
167, 172–3 174, 177, 181, 182,
195
authority, 5, 7, 8, 9, 32, 34, 35,
36, 37, 38, 39–40, 41, 42, 43,
44, *see also* adults/adulthood;
agency
Avi, 12, 13, 187, 210, 211, 212, 213,
214, 216, 218
Man Who Was Poe, The, 13, 211–13
Baden-Powell, Robert, 52, 54, 55
Scouting for Boys, 52–3, 54
Bakhtin, Mikhail, 173
Barham, M., 103
Barrie, J. M., 72, 73, 96
Peter and Wendy, 72–3
Baudrillard, Jean, 73, 76
Benjamin, Walter, 151
Benson, Mildred Wirt, 122, 186,
191
Berkin, Adam, 137, 141
'Beyond Night', *see* Zable, Arnold
Billman, Carol, 46, 210–11, 213–14
Bird, Carmel, 174
'Conservatory, The', 174
Bixler, Phyllis, 34, 43
Black Beauty, see Sewell, Anna
Black Maria, see Jones, Diana Wynne
Blake, William, 29
Songs of Innocence and Experience, 29
'Tyger, The', 29
Block, Lawrence, 65
Walk Among the Tombstones, A,
65–6

- Blyton, Enid, 8–9, 82, 83–4, 85, 86, 91, 92, 93, 94, 95, 96–7, 98
 Adventure series, 82, 84, 85, 88
Adventurous Four, The, 96
 Adventurous Four series, 82
 Barney series, 82, 84
 Bible stories, 28
Castle of Adventure, The, 88, 96
 Famous Five series, 4, 9, 65, 70, 82, 84, 85, 91
Five Are Together Again, 95
 Five Find-Outers series, 82, 85, 88
Five Go Adventuring Again, 84, 88, 90
Five Go Down to the Sea, 87
Five Go Off in a Caravan, 85, 89
Five Go to Billycock Hill, 94
Five Go to Demon's Rocks, 85, 87–8
Five Go to Mystery Moor, 88
Five Go to Smuggler's Top, 88
Five Have a Mystery to Solve, 87, 88–9
Five Have Plenty of Fun, 85, 88, 95
Five on a Hike Together, 86
Five on a Secret Trail, 87, 91
Five on a Treasure Island, 8, 70–1, 78, 84–5, 86, 87, 89
Five Run Away Together, 91
Island of Adventure, The, 84, 86, 90, 96
Look Out Secret Seven, 87
Mystery of the Disappearing Cat, The, 88
Mystery that Never Was, The, 89
Ring o'Bells Mystery, 90–1
Rockingdown Mystery, The, 84
Secret Island, The, 84
 Secret Seven series, 9, 82, 87
Secret Seven, The, 86–7
Story of My Life, The, 83, 91–2
Story Party at Green Hedges, A, 83
Tales From the Arabian Nights, 92
Tales of Old Thatch, 82–3
Wonderful Adventure, The, 84
 body, 12, 61, 119, 123, 139, 149, 150, 151, 157, 158, 161, 172, 191, 193–4, 196–7, 199, 200, 216
 Bosmajian, Hamida, 118
 Boston, Lucy M., 3
 Brontë, Charlotte, 10, 122, 133, 146
Jane Eyre, 10, 131, 133–5, 136–7, 141, 143, 146
 Brontë, Emily, 10, 133, 146
Wuthering Heights, 10, 131, 133, 135–7, 141, 146
Bronze Bow, The, see Speare, Elizabeth George
 Brooks, Peter, 92
 Browning, Elizabeth Barrett, 121
Aurora Leigh, 121
 Burnett, Frances Hodgson, 4, 5, 6, 7, 20–1, 33, 36
Little Princess, A, 5, 7, 33, 34, 35, 36, 37–8, 40, 42–4, 45
Secret Garden, The, 6, 7, 21–2, 33, 34, 35, 36–7, 38, 39–40, 41–2, 44, 45
 Cadogan, Mary, 128
 Carey, John, 207
 Carmody, Isobelle, 11, 170, 174
Gathering, The, 11, 170, 175–8, 181
 Carpenter, Lynette, 131
 Carroll, Lewis, 96, 122
Castle in the Air, see Jones, Diana Wynne
 'Cat and the Crow, The', see, Moloney, James
 Causley, Charles, 29
 Cavaliero, Glen, 5
 Cawelti, John, 5–6
Centuries, see Traherne, Thomas
 Chandler, Raymond, 65
 Philip Marlowe (character), 69–70
Changeover, The, see Mahy, Margaret
 Chesterton, G. K., 65
 childhood, 2, 8, 29, 46, 50, 65, 87, 136, 140
 relationship to adulthood, 29, 46, 49–51, 54, 64–5, 66, 69, 70–1, 72, 73, 74–5, 77–8, 85–8, 93–4, 96, 97–8, 142, 152
 children's literature (as discipline)
 68–9, 152, 210
Chocolate War, The, see Cormier, Robert
 Christianity, 17, 22, 23–4, 25, 27, 177
 Christie, Agatha, 65, 77
 Hercule Poirot (character), 69, 70

- chronotopes, 11, 173–5, 177, 180, 181
 horror, 11, 173–4, 181–2
 Cisneros, Sandra, 116
 House on Mango Street, The, 116, 124
 Cixous, Hélène, 120
 l'écriture féminine, 120–1
 Clarke, Bruce, 151
 Clarke, Judith, 11, 175, 178, 179, 181
 Lost Day, The, 11, 175, 178–81
 class, 7, 8, 37–8, 39, 42, 43, 47, 52–3,
 54–5, 56, 59, 60, 61, 73, 82–3,
 104, 117–18, 121, 122, 125, 187,
 190, 206–9, 190, 191, 193, 205,
 206–9
 Clover, Carol, 174
 collective unconscious, *see* Jung, Carl
 Gustav
 ‘Conservatory, The’, *see* Bird, Carmel
 Coolidge, Susan, 6, 18, 23, 121
 What Katy Did, 6, 18–19, 121
 Cooper, Susan 27, 166, 197
 Dark is Rising series, 197
 Seaward, 6, 27
 Cormier, Robert, 29, 187
 Chocolate War, The, 29
 Darcy, 29
 Tunes for Bears to Dance To, 29
 Craig, Patricia, 128
 creativity, female, 39, 40, 42, 43, *see*
 also writing, women’s
 Cresswell, Helen, 133
 Crew, Gary, 4, 11, 12, 167, 170, 174,
 184, 187, 195, 196, 197, 200
 Dark House, 11, 167, 170, 173, 174,
 181
 Strange Objects, 12, 187, 195–8
 crime fiction, *see* detective fiction;
 spies and spying
 criminals, 8, 32, 49, 50, 64, 65, 67, 68,
 71, 74–5, 77, 79, 80, 85–6, 87, 88,
 94, 172, 186, 193, 197, 206, 212,
 215
 Cross, Gillian, 10, 133, 150
 Pictures in the Dark, 10–11, 149,
 150, 151–2, 153–7, 162, 163
 Wolf, 152–3
 Dadaism, 76
 Dalgleish, Inspector, 105, 107
Darcy, *see* Cormier, Robert
Dark House, *see* Crew, Gary
 Dark is Rising series, *see* Cooper,
 Susan
 Davies, Douglas, 24–5
 de la Mare, Walter, 68
 ‘Dead Set’, *see* Disher, Gary
 Depression, the, 7, 47, 55–61, 186
 detectives, 7, 8, 9, 10, 32, 33, 45,
 46–61, 64, 65–9, 70, 74, 76, 77,
 78, 80, 102, 104, 105, 106, 108,
 116, 117, 128, 170, 171, 172, 184,
 193, 207, 214
 detective fiction, 2, 3, 4, 5, 7–9,
 11, 12, 32, 46–61, 64–80,
 100–13, 115, 117, 165, 171,
 185, 193, 202, 205, 207, 208,
 211–13
 Dickerson, Vanessa D., 133–4
 Disher, Gary, 170, 173, 175
 ‘Dead Set’, 175
Dogsbody, *see* Jones, Diana Wynne
 Dolar, Mladen, 11, 167–8, 177
 Doyle, Arthur Conan, 52, 77, 202,
 207
 Sherlock Holmes (character), 48, 53,
 65, 105, 107, 202, 205, 207
 Sign of Four, The, 48
 dreams, 18, 19, 23, 42, 88, 95, 111,
 152
 Drew, Nancy, *see* Keene, Carolyn
 Du Bois, W. E. B., 125
 DuPlessis, Rachel Blau, 115, 116, 117,
 121, 124
 Dupin, Auguste, *see* Poe, Edgar Allan
 Dyhouse, Carol, 41
 Eagleton, Terry, 72
 economic factors, *see* money, *see also*
 class
 Egoft, Sheila, 133
 Einstein, Albert, 1
 Ellis, Sarah, 141
Emil and the Detectives, *see* Kästner,
 Erich
 Emily of New Moon, *see*
 Montgomery, L. M.
 enigma, 13, 198, 210, 211, 213, 214,
 215, 216, 217–18

- epistemology, *see* postmodern epistemology
 eucatastrophe, 18, 19
- fairytale, 15, 18, 90, 91, 137, 140, 170, 210
- Falcon's Malteser, The*, *see* Horowitz, Anthony
- Famous Five series (titles), *see* Blyton, Enid
- fantasy, 2–3, 5, 6, 18, 35, 39, 43, 57, 60, 94, 96, 100, 111, 119, 150, 153, 159, 165, 166, 168, 170, 174, 175, 176, 177, 181, 204, 211, 215, 217, *see also* mystery
- Farmer, Penelope, 133
- father, 11, 27, 32, 36, 39, 40, 43, 71, 79, 83, 84, 87, 104, 105, 106, 108, 109, 120, 121, 145, 154, 155, 156, 157, 158, 160, 161, 162, 163, 168, 169, 184, 188
- Fear Street series (Ghosts of Fear Street) (titles), *see* Stine, R. L.
- feminism, 32, 33, 34, 37, 38, 41, 44–5, 116, 120, 121, 133
- Ferrell, Robyn, 166
- Festival of Britain, 9, 103–4, 108, 113
- Fitzhugh, Louise, 9, 116, 117, 118, 123, 129
Harriet the Spy, 9, 115, 116, 118–21, 122–3, 124–9, 144
- Five (Famous Five series), *see* Blyton, Enid
- Five Children and It*, *see* Nesbit, E.
- Five Find-Outers series, *see* Blyton, Enid
- formulaic mystery, 5, 13, 210–11, 214, 217–18
- Forster, E. M., 4–5
- Foster, Shirley, 34, 35, 42
- Foucault, Michel, 86, 159, 176
- Foxspell*, *see* Rubinstein, Gillian
- Freud, Sigmund 83, 89–90, 91, 92–3, 94, 98, 112, 167, 170, 171, 172, 198
Unheimlich (uncanny), 83, 167, 168–9, 171, 172
- Friedan, Betty, 115
- Friedman, Susan Stanford, 124
- Frye, Northrop, 6, 17, 19, 20, 28, 141
- Furlong, Monica, 29
Juniper, 29
Wise Child, 29
- Garner, Alan, 166
- Gathering, The*, *see* Carmody, Isobelle
- gender roles, 42, 79, 126, 128, 137, 150, 157, 158, 161, 163, 173
 female, 32–3, 38, 42, 43, 44, 53, 56, 115, 116, 120–1, 128, 157, 158, 161
 male, 42, 79, 116, 157, 161
- ghosts, 132, 133, 134, 136, 137, 140, 141–2, 145, 168, 180, 203
- ghost stories, 5, 131–2, 165
- Gibbons, Joan, 137
- Gilbert, Sandra M., 135
- girl scout literature, 51, 53, *see also* *Scouting for Girls*
- 'Goblin Market', *see* Rossetti, Christina
- Goosebumps series (titles), *see* Stine, R. L.
- Gorham, Deborah, 35, 36, 42
- Gose, Elliott, 137
- Grahame, Kenneth, 6, 14, 25, 26
Wind in the Willows, The, 6, 25–6
- Green, Peter, 25
- Griffiths, Gareth, 160
- Grossvogel, David I., 4
- Grosz, Elizabeth, 194–5
- Gubar, Susan, 135
- Halbwachs, Maurice, 110
- Halligan, Marion, 170
- Hardy Boys (characters), 185, 187
- Harriet the Spy*, *see* Fitzhugh, Louise
- Harry Potter (series), *see* Rowling, J. K.
- Harvey, John, 15
- Hassan, Ihab, 75
- Haunting, The*, *see* Mahy, Margaret
- Heilbrun, Carolyn, 121–2
- Hexwood*, *see* Jones, Diana Wynne
- Hieatt, Constance B., 213
- Hillier, B., 103
- His Dark Materials*, *see* Pullman, Philip

- history 9, 100, 101, 102, 103–4,
 106, 107, 109, 110, 112, 113,
 121, 199, 208, *see also* memory;
 past
History of the Fairchild Family, see
 Sherwood, Mary
Hobbit, The, see Tolkein, J. R. R.
 Hoban, Russell, 96
 Hobsbawm, Eric, 101
 holidays, 22–3, 82, 84–5, 87–9, 93
 Holm, Anne, 20
I am David, 20
 Holmes, Sherlock, *see* Doyle, Arthur
 Conan
 Holquist Michael, 173, 185, 186, 191,
 192, 195
 home, 82–4, 85, 86, 89, 117, 170
 Horowitz, Anthony, 8, 66
Falcon's Malteser, The, 8, 66–7, 78
 horror, 2, 3, 11, 165, 168, 170, 172,
 174, 175, 177, 178, 181, 182, 192,
 195, *see also* chronotopes
House on Mango Street, The, see
 Cisneros, Sandra
How Girls Can Help Their Country, 54
 Hunt, Peter, 68, 213
 hybridity, 9, 11, 33, 115, 149, 162,
 165, 166, 170, 171, 172–3, 176,
 182
I am David, see Holm, Anne
 identity, 6, 7, 9, 10, 11, 40, 64, 77,
 87, 94, 97, 115, 116–17, 121,
 124, 125–6, 128, 134, 140,
 141, 144, 146, 149, 150, 151,
 159, 166, 198, 207–8, 209, 211,
 215
 ideology, 10, 12, 41, 47, 51, 58, 60,
 68, 100, 115, 116, 151, 157, 159,
 162, 163, 166, 173, 176, 185
 imagination, 1, 7, 16, 34, 39, 41,
 42–3, 44, 45, 111, 118, 123, 139,
 165, 168, 175, 217
 imperialism, 37–8, 44, *see also*
 postcolonialism
 implied reader, 14, 151
 Inness, Sherrie A., 53, 54, 188
 Inglis, Fred, 4
 Iyer, Pico, 204
 Jackson, Rosemary, 162
 Jaffe, Audrey, 49
 Jakobson, Roman, 18, 192
 Jameson, Fredric, 70
Jane Eyre, see Brontë, Charlotte
 Johnson, Deidre, 46
 Jones, Diana Wynne, 12, 13, 150,
 210, 211, 214, 215, 216, 218
Archer's Goon, 13, 211, 214–16
Black Maria, 150
Castle in the Air, 150
Dogsbody, 150
Hexwood, 215
 Jones, James P., 56–7
 Jung, Carl Gustav, 6, 15–16, 17, 19,
 23, 26–7
Juniper, see Furlong, Monica
 Kästner, Erich, 4, 8, 64, 73, 78
Emil and the Detectives, 8, 64, 67–8,
 69, 73–6, 76–9, 80
 Kazin, Michael, 60–1
 Keene, Carolyn, 186, *see also* Benson,
 Mildred Wirt
 Nancy Drew (series and character),
 4, 7, 10, 12, 32–3, 45, 46, 47,
 51, 55, 57, 58, 59, 60–1 115,
 117, 118, 121–2, 184, 185–7,
 188–9, 190, 191, 193, 195, 197,
 199, 210; *Bungalow Mystery,*
The, 190
Hidden Staircase, The, 60, 61
Mystery at Lilac Inn, The, 12,
 188–9
Secret of the Old Clock, 8, 32, 46,
 55–6, 57, 58–60, 61
 Kelleher, Victor, 167, 170, 173,
 174
 'Aunt Maud's Bequest', 167, 173
 Kelly, R. Gordon, 185
 Kermode, Frank, 5
 Keynes, John Maynard, 58
 Keyser, Elizabeth, 37, 42
 Khorana, Meena G., 217
 Klein, Melanie, 198–9
 Knight, Stephen, 102, 113
 Kolmar, Wendy K., 131
 Koppes, Phyllis Bixler, *see*, Bixler,
 Phyllis

- Kristeva, Julia, 9–10, 93, 116, 120, 126, 129, 192, 193, 194, 196, 197, *see also* psychoanalysis
- Künstlerroman*, 9, 115, 116–17, 118, 121, 124, 128–9
- La Belle, Jenijoy, 134, 136, 138
- Lacan, Jacques, 11, 93, 154, 197, *see also* psychoanalysis
- Last Battle, The*, *see* Lewis, C. S.
- Lawrance, Peter, 168, 170, 171, 172
'All the King's Men', 168, 170–2, 173
- Lawrence-Pietroni, Anna, 139
- Lear, Jonathan, 186, 190, 193
- l'écriture féminine*, *see* Cixous, Hélène
- Le Guin, Ursula 6, 27
Wizard of Earthsea, A, 6, 27–8
- Lewis, C. S., 6, 15, 22, 26, 30
Last Battle, The, 23, 30
Lion, the Witch and the Wardrobe, The, 22, 23–4, 30
Magician's Nephew, The, 22, 24
Narnia series, 6, 22–4, 28, 30
- Lewis, David, 217
- Lion, the Witch and the Wardrobe, The*, *see* Lewis, C. S.
- Little Princess, A*, *see* Burnett, Frances Hodgson
- Little Women*, *see* Alcott, Louisa May
- Lively, Penelope, 133, 166
- Lodge, David, 17, 18
- Lord of the Rings, The*, *see* Tolkein, J. R. R.
- Lost Day, The*, *see* Clarke, Judith
- McCallum, Robyn, 165, 173, 174
- McGillis, Roderick, 173, 175, 177, 191, 213, 216, 217
- McHale, Brian, 185, 192
- MacDonald, George, 15, 24
Princess and Curdie, The, 24
Princess and the Goblin, The, 24
- Macleod, Anne Scott, 177
- magic, 3, 5, 10, 12, 21, 27, 90, 111, 131, 136, 139, 140, 141, 143, 146, 149, 165, 168, 202, 205, 206, 207, 208, 216, 217
- Magician's Nephew, The*, *see* Lewis, C. S.
- Magistrale, Tony, 172, 174, 175
- Mahy, Margaret, 4, 10, 131, 133, 137, 146
Changeover, The, 10, 133, 137–41, 143, 146–7
Haunting, The, 137
Other Side of Silence, The, 137
Tricksters, The, 10, 133, 137, 141–5, 146–7
- Man Who Was Poe, The*, *see* Avi
- marginality, 65, 68–70, 80, 93–4, 97, 149, 166, 180
- Marlowe, Philip, *see* Chandler, Raymond
- Marquis, Claudia, 34, 35
- Mason, Bobbie Ann, 32, 56, 58, 79, 118
- memory, 9, 100, 101, 102–3, 104–8, 109–10, 111–12, 113, 168, 175, 176, *see also* history; past
- metamorphosis, 10–11, 139–40, 149–64, 166, 178
- metonym, 18, 19, 20, 21, 26, 85, 96, 105, 150
- Metz, Christian, 96
- Milovanovic, Dragan, 188
- Minnow on the Say*, *see* Pearce, Philippa
- Moloney, James, 167, 173
'Cat and the Crow, The' 168
- money, 7, 33, 42, 43, 44, 46, 47, 48, 49–50, 51–2, 55, 56, 57, 58–9, 60, 61, 71, 74, 75, 78, 89, 104, 105, 184, 190, 213
- Montgomery L. M., 116, 121
Anne of Green Gables (series and character), 116, 121, 127
Emily of New Moon (series and character), 116, 121, 127
- Moon, Michael, 59
- Moran, Barbara B., 186
- Morpurgo, Michael, 20, 29
War Horse, 20, 29
- Morrison, Michael A., 172, 174, 175
- mothers / motherhood, 32, 35, 36, 38–9, 40, 41, 84, 90, 92, 96, 118–20, 121–3, 138, 157,

- 158, 162, 169, 171, 172, 174, 176, 177, 199, 211
- Mysteries of Harris Burdick, The*, see Van Allsburg, Chris
- mystery, 1–6, 14, 50, 82, 113, 179, 184–5, 193, 210–11
- American and British usage, 5–6
- compared to fantasy, 2–3
- female mystery, 32–45, 115–29, 131–47
- male mystery, 41
- of (ordinary) life, 12, 117–18, 122, 123, 188, 129, 202–9
- for aspects/types of mystery, see, detective fiction, formulaic mystery, horror, postmodern mystery, rational mystery, religious mystery, spies and spying, supernatural, uncanny
- Mystery of the Disappearing Cat, The*, see Blyton, Enid
- Mystery that Never Was, The*, see Blyton, Enid
- myth, 17, 24, 26, 27, 88, 116, 120, 124, 137, 151, 155, 160, 161, 185, 191
- Narnia series, see Lewis, C. S.
- Nesbit, E., 97
- Five Children and It*, 97
- New Deal, The, 55–7, see also Roosevelt, Franklin D.
- Newgate Calendar, The*, 102
- Nikolajeva, Maria, 2–3, 173, 210, 214–15, 216
- Nodelman, Perry, 188, 191, 199
- Nora, Pierre, 102–3, 110, 113
- Norton, Lucy, 140–1
- numinous, 15, 25–6
- Other Side of Silence, The*, see Mahy, Margaret
- Otto, Rudolf, 6, 15, 16, 19, 22
- Parry, Sally E., 58
- past, the, 9, 100, 101, 102, 104, 105, 106, 110, 111, 112, 176, 196, see also history; memory
- Paul, Lissa, 116–17, 127, 133, 137, 146
- Paul (Saint Paul the Apostle), 14
- Pausacker, Jenny, 168, 169, 172, 175, 180
- ‘Princess in the Tower, The’, 168–70, 172, 174, 180
- Pearce, Philippa, 3, 4, 9, 100, 102, 103, 111, 133, 156
- Minnow on the Say* 9, 100, 104–8, 109, 113
- Tom’s Midnight Garden*, 4, 100, 110–12, 156
- Way to Sattin Shore, The* 9, 100, 108–9
- Pederson-Krag, Geraldine, 198–9
- Penzoldt, Peter, 5
- Peter and Wendy*, see Barrie, J. M.
- Picture of Dorian Gray, The*, see, Wilde, Oscar
- Pictures in the Dark*, see Cross, Gillian
- Poe, Edgar Allan, 102, 211–13
- Auguste Dupin (character) 212
- poetry, 15, 29
- Point Horror, 4
- Poirot, Hercule, see Christie, Agatha
- postcolonialism, 11, 151, 159–61, 162, 163, see also imperialism
- postmodern epistemology, 184, 185, 188, 199–200
- postmodern mystery, 4, 12, 13, 184–200, 210–18
- compared to modernist mystery 187, 189–90, 193–4, 211–13, 216–17
- postmodernism, 11–12, 149, 165, 166, 175, 177, 184, 185, 187–8, 191, 192, 194, 195, 197, 199–200, 213, 216, 218
- poststructuralism, 116, 149, 192
- Potter, David M., 60
- Potter, Harry, see Rowling, J. K.
- Prager, Arthur, 56
- Princess and Curdie, The*, see MacDonald, George
- Princess and the Goblin, The*, see MacDonald, George

- 'Princess in the Tower', *see* Pausacker, Jenny
 psychoanalysis, 11, 102, 116, 120, 154, *see also* Freud, Sigmund;
 Jung, Carl Gustav; Kristeva, Julia;
 Lacan, Jacques
 Pullman, Philip, 29
His Dark Materials, 29
 puzzles, 67, 102, 165, 211, 213, 214, 216, 217, 218
- Raburn, Josephine, 137, 141
 Radway, Janice, 97
Ragged Dick, *see* Alger, Horatio
 Raskin, Ellen, 12, 13, 210, 211, 213, 214, 218
Westing Game, The 13, 211, 213–14
 rational mystery, 2, 4, 6, 11, 67, 75, 76, 102, 113, 153, 155, 163, 165, 185, 186, 189, 217
 Ray, Sheila, 82
 realism/realist literature, 11, 18, 22, 155, 165, 175, 177–8, 204
 religious mystery 2, 4, 6–7, 14–30
 'Retreat, The', *see* Vaughan, Henry
 Richards, I. A., 71–2, 73, 76
Ring o' Bells Mystery, *see* Blyton, Enid
Rockingdown Mystery, The, *see* Blyton, Enid
 Roosevelt, Franklin D., 56, 57–8
 Rose, Jacqueline, 46, 48
 Rossetti, Christina, 29
 'Goblin Market', 29
 Rowling, J. K., 202, 208, 209
 Harry Potter (series and character), 12, 202, 203–5, 206–9
Harry Potter and the Chamber of Secrets 204, 205–6, 207–8
Harry Potter and the Philosopher's Stone (aka *Harry Potter and the Sorcerer's Stone*), 202–3, 205
Harry Potter and the Prisoner of Azkaban, 205, 206, 207, 208
 Rubinstein, Gillian, 10, 150, 159, 160, 170, 173
Foxspell, 10–11, 149, 150, 151, 152, 157–61, 162, 163
 Rumbold, Margaret, 215
- Samuel, Raphael, 101
Scouting for Boys, *see* Baden-Powell, Robert
Scouting for Girls, 7, 46, 53–5, 56, 61
Seaward, *see* Cooper, Susan
 secrets, 1, 2, 3, 5, 6, 7, 8–9, 9, 10, 32, 48, 83, 85, 89, 91, 96, 97, 98, 105, 109, 113, 131, 141, 144, 145, 156, 168, 179, 205, 211, 217
Secret Garden, The, *see* Burnett, Frances Hodgson
Secret Island, The, *see* Blyton, Enid
 Secret Seven series (titles), *see* Blyton, Enid
 Sewell, Anna, 6
Black Beauty, 6, 19–20
 sex / sexuality, 33, 116, 118–19, 122–3, 128, 132, 137, 141, 142, 167, 168, 171, 172, 175, 177
 Sherwood, Mary
History of the Fairchild Family, The, 14
 Siegel, Deborah L., 56, 185, 191
Sign of the Four, The, *see* Doyle, Arthur Conan
 Simons, Judy, 34, 35, 42
 sleuths, *see* detectives
 Smith, Allan Lloyd, 169, 178
 Smith, Betty, 116, 127
A Tree Grows in Brooklyn, 116, 127
 Smith, Paul, 154, 163
Songs of Innocence and Experience, *see* Blake, William
 Spacks, Patricia Meyer, 135
 Speare, Elizabeth George, 28
Bronze Bow, The, 28
 spies and spying, 2, 9–10, 115–29
 Stahl, John Daniel, 3, 144
 Steinfirst, Susan, 186
 Stephens, John, 150, 174, 177
 Stevens, Anthony, 15–16, 27
 Stewart, Grace, 123–4
 Stine, R. L., 4, 12, 173, 184, 187, 188, 190–3, 195, 197, 200
 Fear Street series (Ghosts of Fear Street) 174, 184, 187, 188, 200
Attack of the Vampire Worms, 194
Escape of the He-Beast, 12, 188, 189

- Goosebumps series, 4, 174, 184, 187, 188, 191, 192, 195, 199
Haunted Mask, The, 198
Night of the Living Dummy, 190
Revenge of the Lawn Gnomes, 190
- Storr, Anthony, 16
- Storr, Catherine, 133
- Story of My Life, The*, see Blyton, Enid
- Story Party at Green Hedges, A*, see Blyton, Enid
- Strachey, James, 199
- Strange Objects*, see Crew, Gary
- Stratemeyer, Edward, 11, 46, 184, 185, 186, 187, 191
- Stratemeyer Syndicate, The, 46, 187, 199–200, see also Hardy Boys; Keene, Carolyn
- structuralism, 18
- subjectivity, 6, 8, 10, 11, 12, 115, 140, 149, 150, 151, 152, 155, 157, 159, 162, 163, 165, 170, 171, 174, 176
- supernatural, 2, 3, 4, 5, 6, 10, 12, 21, 110–11, 91, 131–47, 149–63, 165, 167, 168, 170, 171, 202–4, 208–9, 215
- Sutton, Wendy, 133
- symbols/symbolism, 15, 16, 17–18, 19, 20, 22, 23, 30, 87, 92, 93, 94, 120, 122–3, 126, 129, 133, 151, 154, 155, 157, 161, 162, 163, 170, 171, 172, 178, 186, 195, 208, see also archetypes
- Symons, Julian, 69
- Tales From the Arabian Nights*, see Blyton, Enid
- Tales From the Bible*, see Blyton, Enid
- Tales of Old Thatch*, see Blyton, Enid
- Tedesco, Lauren, 52–53
- teenagers, see adolescence
- teenage literature, see adolescent literature
- Terdiman, Richard, 101–2
- Tiffin, Helen, 160
- Todorov, Tzvetan, 152, 167, 211
- Tolkein, J. R. R., 18, 26, 28, 168, 170, see also eucatastrophe
Hobbit, The, 28
Lord of the Rings, The, 168
- Tom Sawyer, Detective*, see Twain, Mark
- Tom's Midnight Garden*, see Pearce, Philippa
- Tompkins, Jane, 199
- Townsend, John Rowe, 100, 216
- Traherne, Thomas, 29
Centuries, 29
- transcendence, 14, 133, 146, 177, 178, see also religious mystery
- transformation, see metamorphosis
- Tree Grows in Brooklyn, A*, see Smith, Betty
- Tricksters, The*, see Mahy, Margaret
- Trites, Roberta, Seelinger, 145
- Tucker, Nicholas, 138
- Tunes for Bears to Dance To*, see Cormier, Robert
- Twain, Mark, 7, 46, 47–8, 51, 56
Adventures of Tom Sawyer, The, 47, 48, 49, 51
Tom Sawyer, Detective, 7, 46, 47–8, 48–52, 55, 61
- 'Tyger, The', see Blake, William
- uncanny, 2, 11, 152, 165–6, 167–8, 169, 170, 171, 172, 173, 175, 176, 178–9, 181, 216, see also Freud, Sigmund; Dolar, Mladen
- Unheimlich*, see Freud, Sigmund
- Van Allsburg, Chris, 12, 13, 210, 211, 216, 217, 218
Mysteries of Harris Burdick, The 13, 211, 216–17
- Vaughan, Henry, 29
 'Retreat, The', 29
- Walk Among the Tombstones, A*, see Block, Lawrence
- War Horse*, see Morpurgo, Michael
- Way to Sattin Shore, The*, see Pearce, Philippa
- wealth, see money
- West, Diana, 195
- Westing Game, The*, see Raskin, Ellen
- What Katy Did*, see Coolidge, Susan
- Wilde, Oscar, 1
The Picture of Dorian Gray, 1

- Wind in the Willows, The*, *see*
Grahame, Kenneth
- Wise Child*, *see*, Furlong, Monica
- witches, 12, 133, 137, 138, 139, 140,
153, 155, 204
- Wizard of Earthsea*, *see* Le Guin,
Ursula
- Wolf*, *see* Cross, Gillian
- Wolf, Virginia L., 118
- womanhood / women, 10, 33, 35, 56,
97, 101, 119, 124, 127–8, 131,
132, 139, 141, 146–7, 170, 171,
177, 196, *see also* feminism;
mystery, female
emergent, 131–47
writers, *see* writing
- Woolf, Virginia, 202
- World War Two, 9, 103–4, 115, 186,
see also Festival of Britain
- writing, 83, 95, 97, 109, 124, 141,
142, 144, 145, 151, 157, 210,
213
in forming identity 10, 125–6
women's, 9, 10, 33, 68, 115,
116–17, 118, 121, 124–9, 131,
132–3, 146, *see also* *l'écriture*,
féminine; artistic production,
female
- Wuthering Heights*, *see* Brontë,
Emily
- young adults, *see* adolescence
young adult literature, *see* adolescent
literature
- Zable, Arnold, 170, 174, 175
'Beyond Night', 170, 174–5
- Žižek, Slavoj, 198

ix. x Connecting to global markets. • University of Nairobi Nairobi, Kenya. • University of Mauritius Reduit, Mauritius. • Instituto Tecnológico Autonomo de México (ITAM) Mexico City, Mexico. • Mohammed V University-Souissi Rabat, Morocco. • University of Namibia (UNAM) Windhoek, Namibia. Notes on contributors. xiii. Ahmadou Aly Mbaye Dean, School of Economics and Management, Cheikh Anta Diop University, Dakar Fann, Senegal. Felipe Muñoz Navia Lecturer, University of Chile. Tabitha Kiriti Nganga Associate Professor, School of Economics, University of Nairobi, Kenya. Keith Nurse Director, Shridath Ramphal Centre, International Trade Law, Policy and Services The University of the West Indies, Barbados. Notes on Contributors. PART I.

INTRODUCTION 1. The Digital and the Human: A Prospectus for Digital Anthropology. Daniel Miller and Heather A. Horst. Notes on Contributors • ix. Hanging Out, Messing Around and Geeking Out: Kids Living and Learning with New Media (MIT Press, 2010). She is currently writing an ethnography focused on digital media and family life in Silicon Valley. Notes on contributors. LISA BORTOLOTTI is a PhD student in philosophy at the Research School of Social Sciences, Australian National University. She studied philosophy in Bologna, London and Oxford before starting her doctoral research. He has published articles on scientific realism, the rationality of belief, and American pragmatism. BRIAN ELLIS is emeritus professor of philosophy at La Trobe University and professorial fellow in the Department of History and Philosophy of Science, University of Melbourne and is the author of a number of books and many articles on epistemology, metaphysics and philosophy of science. His latest books are.