

## Multicultural Themes in Children's Fiction Maha Samih Hamoudi

### المخلص :

يتمحور هذا البحث حول اثر الحضارة على افكار ادب الاطفال. هل يمكن لحضارة الكاتب والمؤلف الروائي ان تصور وتنقل رسالة معينة ؟ من المهم ان نشرح للطفل القيم الحضارية والتشابه والاختلاف مع الحضارات الاخرى. ويجب عكس تجارب معينة عند الكتابة للطفل لتبيين افكار مهمة مرتبطة بالقيم الحضارية. ليس من الضروري فقط اظهار انتماء المؤلف لمجموعة او حضارة محددة. ولكن يجب الاخذ بعين الاعتبار العامل الحضاري للطفل عند الكتابة له وعنه وبهذا الشكل تظهر مصداقية الكتاب وجودته.

يقدم الفصل الاول تعريفا شاملا عن ادب الاطفال مع ذكر خصائصه و انواعه و ابرز نظرياته النقدية. يشمل الفصل ايضا امثلة عن روايات من ادب الاطفال. يهتم الفصل الثاني بتعريف الحضارة ووتعتبر رواية (مغامرات جلفر) من اشهر الروايات التي تهتم بهذا الموضوع. اما الفصل الثالث فيشرح معنى تعدد الحضارات واهميته في بناء شخصية الطفل وتعزيز انتماء الحضاري.

### Abstract

This paper is about the cultural impact on themes of fiction for children and young adults. Does the author's culture portray a particular story or a message? It is important for children to understand cultural values and the similarities and diversities with other cultures. To write fiction for children a certain experience should be reflected conveying important themes on the basis of

values, action, relationship of the author rather than whether the author belongs to a particular group or not. But the author needs to reflect the cultural perspectives of people he is writing for and about to support the fiction with authenticity.

Chapter one introduce general features about children's fiction, its types, and critical theories with examples from English children's fiction.

Chapter two defines the concept of 'culture' according to anthropologists. Swift's novel *Gulliver's Travels* is one example of cultural clash in 17<sup>th</sup> century England.

Chapter three explains the term multiculturalism and its importance in supporting a child's culture as an outstanding feature of his identity and personality.

The conclusion sums up the finding of the research.

### **Chapter One: (Children's Fiction)**

#### **1.1 Why children's fiction?**

Children's fiction is a fascinating world a world which has its own rules, traditions and customs. It is an art form that is at last being taken seriously as an academic subject, but it is also a source of enjoyment and communication for the adults who choose to write for young readers.

Children's fiction is about creating *magical* wonders – bringing whole worlds into existence right in front of the child's 'eyes of the imagination'. The Collins Dictionary defines 'magic' as 'unaccountably enchanting – wonderful, marvellous – any

mysterious or extraordinary quality'. This sums up everything a children's book should be. A children's writer needs to be a gentle, safe and genuine 'wonder maker', someone who can create a world that is marvellous, mysterious and unaccountably enchanting, yet always providing an underlying sense of security, however scary or 'on the edge' the story may be. Story magic is important whether writing a social realism story, or the wonders of finding unicorns in space.<sup>1</sup>

A children's story must be so riveting and amazing the reader longs to crawl right inside it, like Alice going down the rabbit hole. Writing for children demands something much more subtle and wise than the so-called popular perception of 'magic' with wand-waving and spell-chanting without responsibility being taken for actions. Children thrive on a kind of fiction that is honest about the world and its struggles, but at the same time able to bring both the possible and the impossible to life in an enchanting way.

Children's fiction enables a child to discover castles in the air, talking animals and wind-flying dragons, tigers who come to tea and a postman who can fix anything, but the reader must always feel that somehow, everything will be all right in the end. The stories need to create a context that is both appropriate and reliable, a world where children can discover meaningful patterns within the experience of living.<sup>2</sup>

In this brief look at the genre of Children's Fiction, the first thing that is apparent is that there is some deliberation as to what represents children's literature. One argument is that children's

literature is literature especially written with children in mind, though many books that were originally anticipated for adults are now generally thought of as works for children. This can also work both ways, for example where works of fiction that were originally written or marketed for children are now given acknowledgment as adult books.

### **1.2 What is children's fiction?**

Children's literature is for readers and listeners up to about the age twelve and is often illustrated. The term is used in senses which sometimes exclude young-adult fiction, comic books, or other genres. Books specifically for children existed by the 17th century. A much overlooked type of children's literature is work written by children, such as *The Young Visitors* by Daisy Ashford (aged nine) or the *juvenilia* of Jane Austen, written to amuse her brothers and sisters.

Perhaps the most common definition of children's fiction is those books intentionally written for children. Nancy Anderson, defines children's literature as all books written for children, "excluding works such as comic books, joke books, cartoon books, and nonfiction works that are not intended to be read from front to back, such as dictionaries, encyclopedias, and other reference material".<sup>3</sup>

Some of these works are also very popular among adults. J. K. Rowling's *Harry Potter* series was originally written and marketed for children, but it was so popular among children and adults as well. Often no line is reached whether a given work is best categorized as adult or children's literature, and many books are marketed for both adults and children.

Parents wishing to protect their children from the unhappier aspects of life often find the traditional fairy tales, nursery rhymes and other voyages of discovery problematic, because often the first thing a story does is remove the adult influence, leaving the central character to learn to cope on his or her own: prominent examples of this include *Snow White*, *Hansel and Gretel*, and *A Series of Unfortunate Events*. Many regard this as necessary to the story; after all, in most cases the whole point of the story is the characters' transition into adulthood.

The broadest definition of children's literature applies to books that are actually selected and read by children. Children choose many books, such as comics, which some would not consider to be literature at all in the traditional sense; they also choose literary classics and recognized great works by modern writers, and often enjoy stories which speak on multiple levels. In the opinion of the novelist Orson Scott Card, "one can make a good case for the idea that children are often the guardians of the truly great literature of the world, for in their love of story and unconcern for stylistic fads and literary tricks, children unerringly gravitate toward truth and power."<sup>4</sup>

Someone who enjoyed *Alice's Adventures in Wonderland* as a child may come back to the text as an adult and see the darker themes that were lost on them as younger readers.

Children's fiction includes sub genres fantasy fiction, and realistic tails. Fantasy is a genre that uses magic and other supernatural forms as a primary element of plot, theme, and setting. Many works within the genre take place on fictional planes or planets where

magic is common. In 1865, Lewis Carroll (1832–1898) published *Alice's Adventures in Wonderland* in England. The tale plays with logic in ways that have given the story lasting popularity to adults as well as children. It is considered to be one of the most characteristic examples of the fantasy genre.

Lewis Carroll's book *Alice's Adventures in Wonderland* was not originally written for the general public but for a single child: Alice Pleasance Liddell, second daughter of the Dean of Christ Church College, Oxford. Lewis Carroll's *Alice's Adventures in Wonderland* has been one of the most analyzed books of all time. Critics have viewed it as a work of philosophy, as a criticism of the Church of England, as full of psychological symbolism.

Readers all differ in their interpretations of the book, but there are few themes that have won general acceptance. One of the clearly identifiable subjects of the story is the identity question. One of the first things that the narrator says about Alice after her arrival in the antechamber to Wonderland is that "this curious child was very fond of pretending to be two people." The physical sign of her loss of identity is the changes in size that take place when she eats or drinks.

Carroll communicates Alice's confusion about her own identity and her position between childhood and adulthood by contrasting her logical, reasoned behaviour with that of the inhabitants of Wonderland. Everything about Wonderland is absurd by Alice's standards. From the moment that she spots the White Rabbit taking his watch from his waistcoat pocket, Alice tries to

understand the twisted Wonderland's logic. None of the rules she has been taught seem to work there.<sup>5</sup>

Realistic Fictions are Stories and novels that mimic the real world. Realistic fiction includes both historical fiction and contemporary realistic fiction. Every thing in the story could happen to real people living in our contemporary world. This does not mean the story is true, only that it could have happened. This allows child readers to have many experiences through their imagination in the safety and security of their own lives. In addition, many classic books that were originally intended for adults are now commonly thought of as works for children. Mark Twain's *Adventures of Huckleberry Finn* was originally intended for an adult audience. Today it is widely read as a part of children's school curriculum all over the world.

Twain wrote this novel to embody the search for freedom. He wrote it during the post-Civil War period when there was an intense white reaction against blacks. According to some critics, Twain took aim squarely against racial prejudice, increasing segregation, lynching, and the generally accepted belief that blacks were sub-human. He "made it clear that Jim was good, deeply loving, human, and anxious for freedom." However, others have criticized the novel as racist, citing the use of the word "nigger" and Jim's Sambo-like character. <sup>6</sup>

Throughout the story, Huck is in moral conflict with the received values of the society in which he lives in, and while he is unable to consciously refute those values even in his thoughts, he makes a moral choice based on his own valuation of Jim's friendship and

human worth, a decision in direct opposition to the things he has been taught. Mark Twain in his lecture notes proposes that "a sound heart is a surer guide than an ill-trained conscience," and goes on to describe the novel as "...a book of mine where a sound heart and a deformed conscience come into collision and conscience suffers defeat."<sup>7</sup>

Although Twain wrote the novel after slavery was abolished, he set it several decades earlier, when slavery was still a fact of life. But even by Twain's time, things had not necessarily gotten much better for blacks in the South. In this light, we might read Twain's depiction of slavery as an allegorical representation of the condition of blacks in the United States even *after* the abolition of slavery. Just as slavery places the noble and moral Jim under the control of white society, no matter how degraded that white society may be, so the insidious racism that arose near the end of Reconstruction oppress black men for illogical and hypocritical reasons. In *Huckleberry Finn*, Twain, by exposing the hypocrisy of slavery, demonstrates how racism distorts the oppressors as much as it does those who are oppressed.

### **1.3 Children's Literary Criticism.**

Early children's literature critics aimed to learn how children read literature specifically (rather than the mechanics of reading itself) so that they could recommend "good books" for children. These early critics were often teachers, librarians and other educationalists. The critics often disagreed about what books they think children would like, and why, and about which books will be good for children and why. Though many critics are still child-

centric, the discipline has expanded to include other modes of analysis. As children's literature criticism started developing as an academic discipline, it became involved with wider work in literary theory and cultural studies.

Children's literary criticism could be summed up as child focused, the focus is on the construction of the child, textual focus, and cultural studies focus. Culture studies scholars investigate children's literature as an aspect of culture. Children's literature, in this light, is a product consumed like other aspects of children's culture.

## **Chapter Two: Culture and Children's Fiction**

### **2.1 Exploring the Meaning of Culture.**

Cultural anthropology is one of the fields of anthropology (the holistic study of humanity). It is that branch of anthropology that examines culture as a meaningful scientific concept.

The anthropological concept of "culture" reflects in part a reaction against earlier Western discourses based on an opposition between "culture" and "nature", according to which some human beings lived in a "state of nature". Anthropologists have argued that culture *is* "human nature," and that all people have a capacity to classify experiences, encode classifications symbolically (i.e. in language), and teach such abstractions to others. 8

Since humans acquire culture through the learning processes of enculturation and socialization, people living in different places or different circumstances develop different cultures. Anthropologists have also pointed out that through culture people can adapt to their environment in non-genetic ways, so people living in different

environments will often have different cultures. Much of anthropological theory has originated in an appreciation of and interest in the tension between the local (particular cultures) and the global (a universal human nature, or the web of connections between people in distinct places/circumstances).

The rise of cultural anthropology occurred within the context of the late 19th century, when questions regarding which cultures were "primitive" and which were "civilized" occupied the minds of not only Marx and Freud, but many others. Colonialism and its processes increasingly brought European thinkers in contact, directly or indirectly with "primitive others." The relative status of various humans, some of whom had modern advanced cultures that included engines and telegraphs, while others lacked anything but face-to-face communication techniques and still lived a primitive lifestyle, was of interest to the first generation of cultural anthropologists.

### **2.2 The Theme of Culture in *Gulliver's Travels***

Although in its abridged form *Gulliver's Travels* (1726) is known as a classic children's adventure story, it is actually a biting work of political and social satire by an Anglican priest, historian, and political commentator. Anglo-Irish author Jonathan Swift parodied popular travelogues of his day in creating this story of a sea-loving physician's travels to imaginary foreign lands. Structurally, the book is divided into four separate adventures, or travels, which Dr. Lemuel Gulliver undertakes by accident when his vessel is shipwrecked or taken over by pirates. In these fantastic tales, Swift

satirizes the political events in England and Ireland in his day, as well as English values and institutions.

He ridicules academics, scientists, and Enlightenment thinkers who value rationalism above all else, and finally, he targets the human condition itself.

Like all of Swift's works, *Gulliver's Travels* was originally published without Swift's name on it because he feared government persecution. His criticisms of people and institutions are often scathing, and some observers believe he was a misanthrope (one who hates mankind). Other critics have suggested that while Swift criticized humans and their vanity and folly, he believed that people are capable of behaving better than they do and hoped his works would convince people to reconsider their behaviour. Swift himself claimed he wrote *Gulliver's Travels* "to vex the world rather than divert it." He succeeded in that aim, as the book is considered one of the best examples of satire ever written. Swift's sharp observations about the corruption of people and their institutions still ring true today, almost three hundred years after the book was first published.

Among the issues tackled in the novel are:

### **2.3 The Cultural Clash**

When people of two different cultures come in contact with each other, they often experience "culture clash": they are surprised and unsettled when they are confronted with the other's customs. Gulliver is the odd man out whenever he travels to other

countries, and is curious about the customs of the people he meets. He is quite surprised at times by the differences between his way of life and theirs. He discusses English institutions and customs at length with both the Brobdingnagians and the Houyhnhnm. He is confident, even arrogant, in his belief that once these foreigners hear of British ways they will be impressed by his people. To his surprise, disappointment, and frustration, they ask obvious questions about flaws and shortcomings of British institutions and customs.

The Brobdingnagian king is horrified at the concept of gunpowder, and he tells Gulliver that his race must be "the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth." The Houyhnhnm simply can't understand the concept of lying, and are amazed and horrified to hear that in England, horses are enslaved by men, because in their country the humanoid Yahoos are their slaves. The more Gulliver tries to explain England's ways, the more shocked and repulsed the Houyhnhnm and Brobdingnagians are, and the more the reader sees how blind Gulliver is to the shortcomings of his own kind. The contrast between Gulliver's way of life and the foreigners', even that of the Lilliputians and Laputans, is intended to push readers into asking hard questions of their own culture.

*Gulliver's Travels* was quite a success in its time. The first printing sold out immediately and the book was translated into French, Dutch, and German. It appealed to people from all social classes

and ages, and readers thought the book was a humorous adventure tale, suitable even for children to read (the separate category of books especially for children did not come about until a generation after Swift's death).

*Gulliver's Travels* is political satire in the form of an adventure novel. Swift creates several fantasy worlds to which his character, Lemuel Gulliver, travels, and where he learns that English institutions, such as the government and social structure, are not necessarily ideal.<sup>9</sup>

### **Chapter Three: Multicultural Children's Fiction**

#### **3.1 Multiculturalism**

Historians have sometimes characterized human history as a chronicle of the victors and the victimized. Throughout history, human beings often have searched for wealth and cheap labour at the expense of indigenous populations. At times, the conquerors have inflicted their cultural values on the conquered to the extent that entire micro-cultures have virtually disappeared, resulting in ethnocide. Whenever the conquered either have taken over a territory or colonized it, new educational systems often have resulted.

Even though these lofty ideals have affected the prevailing philosophies of many nations, the educational systems have often been slow to change their practices in order to become consistent with existing attitudes. For example, during the American Revolution, even though the issues centred on the acquisition of

individual freedom, the country still practiced slavery, and the schools of the time had no formal programs for the children of African slaves. More over, few educators were little concerned over the creation of educational programs for Native American children. This condition has prevailed among many populations over the world.

These examples tend to illustrate that only recently have many of the world communities made serious attempts to provide an equal education opportunity for all of their people. This practice has had a dramatic effect on the nature of the curriculum. Since the persons of privilege were often the persons of power, it is understandable that the educational curriculum of the country seldom dealt with the judicious pluralistic treatment of the various micro-cultures in a nation.

Text books focused on the activities of the dominant groups and tended to promote an ideology of elitism which neglected the achievements and national contributions of the poverty powerless. This deeply affected such groups as the Tasmanians in Australia, numerous indigenous groups in the African and South American countries, and the hundreds of indigenous tribes and clans in North America.<sup>10</sup>

In addition to these problems, a number of countries encouraged the peaceful immigration of people from various parts of the world for economic, political, and religious reasons. Although many of these new immigrants were of the same racial background as the dominant culture, some of them differed ethnically, bringing diverse

values, religions, and language patterns to various parts of the world. New arrivals were expected to assimilate in to the dominant culture, giving up their original ethnicity in the process.

Surfacing during the American Colonial period, this "melting pot" theory of cultural assimilation became a prevailing concept in the emerging nation. Persons coming to the country were expected to rid themselves of their native language and speak English.<sup>11</sup>

As countries gradually began to understand that it was important to educate all of their citizens, they began to seek solutions, and out of the search came the concept of multicultural education, to help children from all of a country's micro-cultures become better learners, and to help all children in each nation's school system learn to celebrate the multiethnic and multiracial uniqueness of all persons in their midst.

Exploitation, adventurism, religion, economic enhancement, and armed conflict have continuously caused many persons around the world to become nomadic or move permanently, thus becoming exposed to new groups of people with different language patterns, values, religions, and racial characteristics. Gradually, some nations have discovered that all persons are valuable members of the human race and have much to contribute. Unfortunately, this view has yet to surface in many countries. Nonetheless, many of the world's school systems have sought ways to provide better instruction for such groups regardless of their individual characteristics. Moreover, the world's peoples have begun to realize that racism, and ethnocentric attitudes have taken a heavy toll. It is the hope of educators everywhere that multicultural education programs will be

able to help solve the problems of racial and ethnic minorities and majority cultures alike.

The decade of the 1990s is turning out to be one of the most exciting in world history. Many countries are composed of highly diversified, pluralistic peoples who cry out for independence and dignity. A growing demand for an egalitarian philosophy has emerged, and school systems around the world have been searching for ways to help engender better interpersonal relations among all persons within their borders. Achieving such goals has proven to be difficult when students have had limited cross-cultural experiences.

### **3.2 Multicultural Fiction for Children and Young Adults**

Multicultural literature is hard to define as it includes literary writing of groups of people from different races, colours, values and cultures. It is also labelled as literature of minority cultures. Cai (2002) defines it, "Multiculturalism involves diversity and inclusion, but, more importantly, it also involves power structure and struggle. Its goal is not just to understand, accept, and appreciate cultural differences, but also to ultimately transform the existing social order in order to ensure greater voice and authority to the marginalized cultures and to achieve social equality and justice among all cultures." 12. However, multicultural literature for young adult readers includes and focuses on the cultures of people from a non-white background.

Barta and Grindler describe how multicultural children's literature can be used to explore bias. Their article entitled "Exploring Bias Using Multicultural Literature for Children" describes ways in which literature can make children more aware of bias and active toward its elimination. Making students aware that there is prejudice and discrimination against differences helps them to prepare for what they may encounter in the future.<sup>13</sup>

Multicultural children's literature also emphasizes the similarities in experiences across cultures. Learning how people from other cultures do similar things in different ways can help children gain a sense of acceptance and appreciation for diverse cultures.

Regarding the authors of multicultural literature, there is a controversial debate whether it should be written by a member of ethnic group or by an outsider. Some believe that authors of a particular ethnic or cultural group depict details of ethnic group, its cultural traditions, and its people as the most authentic and qualitative literatures for young adults while others oppose the view. However, if authors come from other social and cultural groups, they must have either sufficient knowledge or wide range of research to create accurate portrayals of a cultural group.

Literary creation depends on imagination and experience of authors rather than whether the author comes from a particular group or not. The realities reflect in multicultural literature are culturally specific realities experienced by ethnic groups. Ethnic literature is the one which has unique cultural experiences of an ethnic group. For instance, Asian American literature is literature

that reflects the experiences of Asian American people; African American reflects the experience of African American people. Ethnic literature is therefore culturally specific.

In her article "Who can tell my story?" the African American author Jacqueline Woodson also emphasizes the importance of experience, including common human experiences as well as culturally specific experiences. She starts with the difficulty for an outsider to understand Black English. To understand her grandmother's language, she says, one does not need to be part of her family, but one does need to have been part of her family's experience of that culture. In other words, to understand another culture, one needs at least indirect experience of that culture. 14

Authors of multicultural literature for children are acting as cultural messengers, but they may unconsciously impose their cultural beliefs and values on the culture they try to recreate, exhibit and locate in any fictional texts. To introduce and transform one culture from one to another is a very challenging task and for this task it is good to be the author from within a particular group to have accurate and authentic multicultural literature, and if the author is an outsider, he should have enough study and research of another culture before developing a fictional text.

In order to give authentic representation to an ethnic culture, an author must make the effort to enter the world of that culture, which cannot be entered simply on the wings of imagination, no matter how imaginative the author is. Insiders who want to write

about their own ethnic cultures have great advantages over outsiders, but they also need to observe and learn. An ethnic group's perspective is not inherited through genes but acquired through direct and indirect experiences.

The authenticity of multicultural books is determined in different ways by different scholars. For some, authentic books include only those written by a member of an ethnic group about that ethnic group, its cultural traditions, and its people. So books about African Americans could only be authentic when written by "insiders"; that African American authors should be the only ones allowed to write literature about their culture. Others believe that the most accurate portrayal of a culture will come from an author writing about her or his own culture, but acknowledge that there are exceptions. These exceptions include authors who have lived within the culture they are writing about all or most of their lives regardless of their race, those who write based on experience and a growing awareness in our society of other cultures or those who provide an accurate representation of the culture being portrayed.

An African American children's books should be sensitive to aspects of African American culture and consciously seeks to depict a fictional Afro-American life experience. The characters are African American, it is set in an African American community or home, the story is told from their perspective, and the text describes the ethnicity of the characters in some way. The history of African American children's literature reveals that while the number of

children's books portraying at least one Black character (not necessarily of African decent) has risen since 1937, the number of books that focus exclusively on Black life is still incredibly low. There are even fewer books written by African American authors, some researchers estimating between one and two percent of all published children's books.

***In My Momma's Kitchen*** - African American

Written by Jerdine Nolen, Illustrated by Colin Bootman. 1999.

New York: Lothrop, Lee & Shepard Books

This story is a year in the life of an African American family, celebrating family events and momma's everywhere. A little girl describes special events in her family that always seem to happen in her momma's kitchen. Her sister tells the family about her music scholarship; her aunts gather together to remember, tell stories and make soup; the family gathers for a midnight snack . The characters have true personality in colourful and detailed illustrations that also convey a warm, comfortable kitchen where all the special events of the year take place. This is a contemporary story that African American and non-African American children can relate to.

***In The Time of The Drums*** - African American

Written by Kim Siegelson, Illustrated by Brian Pinkney. 1999.

New York: Hyperion Books for Children

Set in the time of slavery, this story is about the freedom of spirit passed down from an old slave woman to a young boy. It is told as a legend but is more than just a story of the past. It is a reminder of how one should live. The language of the book is poetic. While the story itself could stand alone, Brian Pinkney's art could also tell the

story on its own. For some African American people the message of the story could be read as a reminder of their heritage. Yet it is also an inspiration to any child who needs strength of spirit to live through difficult times.

**Conclusion:**

This paper is about children's fiction and how culture can play an important role in building a child's personality. To lead our children, as part of the new generation, out of the confusion of the new world we need to in-plant in them the values and treasures of our great culture like the *Sindibad Adventures* by his faith, braveness and determination Sindibad was able to overcome all impediments in life whether real or imaginary.

The term "multicultural" has only recently come into usage and is variably used to describe groups of people from a non white background, people of colour, or people of all cultures regardless of race. Multicultural literature has often been used to show only positive images of minority cultures. However, in its most authentic form it is an area of literature that focuses on the reality of various cultures.

Hazel Rochman in her book *Against Borders*, explains the overall purpose of multicultural literature. She says, A good book can help to break down [barriers]. Books can make a difference in dispelling prejudice and building community: not with role models and literal recipes, not with noble messages about the human family, but with enthralling stories that make us imagine the lives of others. A good story lets you know people as individuals in

all their particularity and conflict; and once you see someone as a person - flawed, complex, striving - then you've reached beyond stereotype. Stories, writing them, telling them, sharing them, transforming them, enrich us and connect us and help us know each other.15

**Notes**

1. Webb, Beth. " Writing for Children". Open College of the Arts, Barnsley, (2009) p.9
2. Ibid.
3. Anderson, Nancy. *Elementary Children's Literature*. Boston: Pearson Education. (2006) ISBN 0205452299.
4. Card, Orson Scott, "Hogwarts". *Uncle Orson Reviews Everything*. Hatrack River Enterprises Inc.(2001) <http://www.hatrack.com/osc/reviews/everything/2001-11-05.shtml>. Retrieved 2009-03-03.
5. Auerbach, Nina. "Alice and Wonderland: A Curious Child," in *Victorian Studies*, (1973) p.31.
6. Liukkonen, Petri. "Mark Twain". <http://www.kirjasto.sci.fi/mtwain.htm>. Retrieved 2009-03-03
7. *Mark Twain: Critical Assessments*, Stuart Hutchinson, Ed, Routledge (1993) p. 193
8. Lindgren, M.V., (Ed.). *The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults*. Fort Atkinson, WI: Highsmith Press. (1991).

9. Hazlitt, William, "On Swift, Young, Gray, Collins, Etc.," in his *Lectures on the English Poets*, 1818, reprinted by Oxford University Press, (1924) p. 160.
10. Finazzo, D. A. *All for the children: Multicultural essentials of literature*. NY: Delmar Publishers (1997).
11. Ibid.
12. Cai, M. *Multicultural literature for children and young adults: Reflections on critical issues*. Connecticut: Greenwood Press. (2002)
13. Barta, J. & Grindler, M.C. "Exploring Bias Using Multicultural Literature for Children." *The Reading Teacher*. (1996)
14. Woodson, J. "Who can tell my story? *The Horn Book Magazine*", (1998).74 (1), p.34
15. Rochman, H. *Against borders: Promoting books for a multicultural world*. Chicago, IL: American Library Association. (1993).

#### **Bibliography**

- Anderson, Nancy. *Elementary Children's Literature*. Boston: Pearson Education. (2006) ISBN 0205452299.
- Auerbach, Nina. "Alice and Wonderland: A Curious Child," in *Victorian Studies*, (1973)
- Barta, J. & Grindler, M.C. "Exploring Bias Using Multicultural Literature for Children." *The Reading Teacher*. (1996)
- Cai, M. *Multicultural literature for children and young adults:*

*Reflections on critical issues*. Connecticut: Greenwood Press. (2002)

- Card, Orson Scott, "Hogwarts". *Uncle Orson Reviews Everything*. Hatrack River Enterprises Inc.(2001)
- <http://www.hatrack.com/osc/reviews/everything/2001-11-05.shtml>. Retrieved 2009-03-03
- Finazzo, D. A. *All for the children: Multicultural essentials of literature*. NY: Delmar Publishers (1997).
- Hazlitt, William, "On Swift, Young, Gray, Collins, Etc.," in his *Lectures on the English Poets*, 1818, reprinted by Oxford University Press, (1924)
- Lindgren, M.V., (Ed.). *The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults*. Fort Atkinson, WI: Highsmith Press. (1991).
- Liukkonen, Petri. "Mark Twain". <http://www.kirjasto.sci.fi/mtwain.htm>. Retrieved 2009-03-03
- *Mark Twain: Critical Assessments*, Stuart Hutchinson, Ed, Routledge (1993)
- Rochman, H. *Against borders: Promoting books for a multicultural world*. Chicago, IL:American Library Association. (1993).
- Webb, Beth. "Writing for Children". Open College of the Arts, Barnsley, (2009)
- Woodson, J. "Who can tell my story? *The Horn Book Magazine*", (1998)