

Emily Dunn

"WE'RE ALL ONE. AND THAT INCLUDES YOU NOW."

**The Borderland between Children's Literature and Young Adult
Literature in *A Hat Full of Sky* and *Ptolemy's Gate***

ABSTRACT

Emily Dunn: "We're All One. And That Includes You Now." *The Borderland between Children's Literature and Young Adult Literature in A Hat Full of Sky and Ptolemy's Gate*

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In this master's thesis, I explore the intersection of children's literature and young adult (YA) literature through a comparison between two fantasy novels written for younger audiences, *A Hat Full of Sky* by Terry Pratchett and *Ptolemy's Gate* by Jonathan Stroud. As both of these texts have been categorised as both children's literature and YA literature, my thesis seeks to answer what has led to this duality of classification, whether it differs between the two novels, and what has resulted in similarity or division in their categorisation.

In the main theory section of the thesis, I establish the history and definition of both children's literature and YA literature, followed by addressing the question whether they are to be understood as one or separate genres. I also include some related discussion on middle grade literature and crossover literature.

In the quantitative analysis chapter, I summarise, through data gathered from public library catalogues, bibliographies/literary reviews, and statistics taken from the literature cataloguing site Goodreads, who the intended audience the two novels has generally been understood to be. I discover that the perception of the novels' intended audience is, in spite of the ambiguity of their genre reflected in the results, essentially identical.

In the qualitative analysis chapter, I delve into four themes pertinent to both texts, addressing other instalments of both of the Tiffany Aching novels and the *Bartimaeus* trilogy where deemed necessary for full analysis. I conclude that while the two series explore similar themes and are not decisively of one genre or the other, they lean towards different ends of literature for young people: the Tiffany Aching novels exhibit more features characteristic of children's literature, while the *Bartimaeus* trilogy has more traits typical to YA novels. Combined with the results of the quantitative analysis, I conclude that the driving point behind the classification of the novels is something other than these supposedly characteristic features, as well as that treating children's literature and YA literature as wholly separate genres is counterproductive when dealing with texts that fall somewhere in between them.

Keywords: children's literature, young adult literature, genre, Terry Pratchett, Jonathan Stroud, *Discworld*, *Bartimaeus*

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TIIVISTELMÄ

Emily Dunn: “*We’re All One. And That Includes You Now.*” *The Borderland between Children's Literature and Young Adult Literature in A Hat Full of Sky and Ptolemy’s Gate*

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Käsittelen pro gradu -tutkielmassani lasten- ja nuortenkirjallisuuden välistä rajamaata vertaamalla kahta lapsille ja nuorille kirjoitettua fantasiateosta, Terry Pratchettin *Tähtihattua* ja Jonathan Stroudin *Ptolemaioksen Porttia*. Koska molemmat teokset on luokiteltu sekä lasten- että nuortenkirjallisuudeksi, graduni pyrkii selvittämään minkälaiset tekijät ovat johtaneet tähän kaksoisluokitteluun, miten se eroaa teosten välillä, ja mitkä tekijät ovat vaikuttaneet niiden luokittelun eroavaisuuteen tai samankaltaisuuteen.

Keskityn pääteorialuvussani käsittelemään lasten- ja nuortenkirjallisuuden historiaa ja määritelmiä, minkä jälkeen nostan esiin kysymyksen siitä, että ymmärretäänkö ne yhtenä vai erillisinä genreinä. Lisäksi tarkastelen kahta edellämainittuihin genreihin läheisesti liittyviä termejä, “middle grade literature” ja “crossover literature.”

Käytän seuraavassa luvussa kvantitatiivista analyysiä tehdäkseni yhteenvedon siitä, ketkä on ymmärretty kuuluvaksi näiden teosten kohdeyleisöön. Perustan päätelmäni kirjastojen aineistohauista saatuihin tietoihin, bibliografeihin ja kirjallisuusarvosteluihin, ja Goodreads-sivustolta löytyviin luokittelutietoihin. Saan selville, että yleinen käsitys teosten lajityypistä on hajanaisuudesta huolimatta käytännössä identtinen.

Siirryn tämän jälkeen kvalitatiiviseen analyysiin, jossa tutkin neljää teemakokonaisuutta, jotka ovat tärkeässä osassa molemmissa teoksissa. Käsittelen myös muita Tiffany Särkynen -kirjoja ja *Bartimeus*-trilogian osia silloin, kun niiden sisältö on analyysin kannalta merkityksellistä. Selvitän, että vaikka molemmat sarjat käsittelevät samoja teemoja, niiden sisältö vetää niitä kohti eri genrejä: Tiffany Särkynen -kirjat sisältävät enemmän lastenkirjallisuudelle tyypillisiä ominaisuuksia, kun taas *Bartimeus*-trilogian sisältö on ominaisempaa nuortenkirjallisuudelle. Yhdistäen tämän havainnon kvantitatiivisen analyysin tuloksiin päättelen, että teosten luokitteluun vaikuttava päätekijä on jokin muu kuin nämä niin kutsutut tyypilliset elementit, kuten myös, että lasten- ja nuortenkirjallisuuden kohtelu täysin erillisinä genreinä on haitallista käsiteltäessä teoksia, joiden genre sijoittuu jonnekin niiden välimaastoon.

Avainsanat: lastenkirjallisuus, nuortenkirjallisuus, genre, Terry Pratchett, Jonathan Stroud, *Kiekkomaailma*, *Bartimeus*

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin OriginalityCheck –ohjelmalla.

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1 Introduction

The Mythopoeic Fantasy Award is a literary award granted by the eponymous Mythopoeic Society, an organisation devoted to the study of mythopoeic literature. First founded in 1971, the award was split into adult and children's categories in 1992 and continues to be awarded thusly to this day. In 2005, the children's literature award was given to *A Hat Full of Sky*, a 2004 comic fantasy novel by British author Terry Pratchett. The work is both a part of Pratchett's long-running *Discworld* series and the second novel in the Tiffany Aching sub-series and is, as the list of Pratchett's works included in his books for adults will clearly state, "for young adults." In the following year, the same award was granted not to a single novel, but rather a series: the *Bartimaeus* trilogy, by another British author, Jonathan Stroud, consisting of *The Amulet of Samarkand*, *The Golem's Eye*, and the concluding novel *Ptolemy's Gate*, the last of these first published in 2005.

The Locus Awards were likewise established in 1971, rewarding works of speculative fiction on the basis of votes cast by the readers of *Locus* Magazine. Their Young Adult Book award, first granted in 2003, was in 2005 won by *A Hat Full of Sky*. The 2006 award was *not* awarded to *Ptolemy's Gate*, but a glance at the shortlist for both it and the awards of the preceding years reveals each title in the *Bartimaeus* trilogy hovering not far from the top.

If the above information was relayed to someone with limited interest in literature for young people, they could not be blamed for concluding that *children's literature* and *young adult literature* are synonymous terms. Though partially true depending on one's view on the matter, the meaning of the terms is significantly more complicated than that. To put it rough terms, the use of these two terms is split into two camps, exemplified by the titles of the two awards introduced above. In the first usage, all literature for non-adult audiences is categorised as children's literature, with young adult literature understood as a sub-genre of the field. Hence why the Mythopoeic Fantasy Award has been granted both to young adult fiction and to fiction intended for younger children (such as

the winner of the 2019 award, *Bob* by Wendy Mass and Rebecca Stead.) The alternate view, which appears to be gaining more traction by the day, sees young adult literature as a separate genre altogether, one which stands alongside children's literature and adult literature with its own characteristics and tropes and should not be conflated with either of the other two genres.

The purpose of this thesis is to examine these two viewpoints by comparing two novels for young people: the aforementioned *A Hat Full of Sky* and *Ptolemy's Gate*. Beyond their nation of origin and the obvious temporal proximity of their publication, the two texts share many features in common, including their primary themes. More critically, both texts were first published just as the modern definition and commercial success of YA literature truly began to soar, a phenomenon which coincided with the modern rise of crossover literature. Most importantly of all, they have both been called both children's literature and YA literature in different contexts, with enough division in opinion to render the general perception of their genre ambiguous. Three main questions arise from these facts. How, exactly, have the two novels been categorised? Is there a difference between who is understood to be their intended audience? Do their textual features justify either the similarity or dissimilarity in the labelling of their genre? Answering these points will in turn help us understand how children's literature and YA literature differ from both adult literature and one another, and whether the distinction between the two is enough to justify treating them as unrelated genres.

To begin, I will first use chapter 2 to form a working definition of both children's literature and YA literature, elucidating on their history as I do so. This will be followed by a look into the confusion created by differing uses of the terms and their potential overlap. Finally, I will discuss two further terms relevant to the discussion, beginning with the definition of middle grade literature and concluding with an explanation of the crossover literature phenomenon and its potential applicability to the texts.

Chapter 3 is devoted to establishing how the two novels have been categorised through an analysis of their extratextual classifications through three complementary methods. Firstly, I will examine how the novels have been shelved within the public library systems of three different nations. Secondly, I will analyse bibliographies and literary reviews, paying particular attention to age suggestions given in them. Finally, I will study the labels related to literature to young people attached to the novels by the users of the literature cataloguing website Goodreads. Utilised together, these methods will provide a clear look into how these novels have generally been perceived, and will reveal all important differences in their classification should they exist.

Once this quantitative analysis has firmly established the general outlook on the genre of these works, chapter 4 will be used to delve into qualitative analysis on the novels. For this analysis, I have chosen four themes common to all literature for young people: the *Bildungsroman* mode; children and the Other; utopian and dystopian modes; and finally, death and narrative resolutions. Naturally, all of these themes are of great importance to both novels under scrutiny. Furthermore, the typical utilisation of the last two themes especially varies greatly between children's literature and YA literature, bringing any contrast between the two novels in these areas into sharp relief.

For the sake of clarity, I will continue to refer to children's literature and YA literature collectively as literature for young people. This does not necessarily mean I believe the genres to be separate, but it is rather a device to facilitate discussion of labels that have been treated as both unrelated and synonymous by different writers. For this purpose, I will also clarify the precise meaning of how the terms are used in quotations by different authors where I deem there to be potential for confusion.

Although the main comparison is between *A Hat Full of Sky* and *Ptolemy's Gate*, I cannot discuss them in a void. *A Hat Full of Sky*, though indisputably a part of a series, can be read by itself without significant issues, but *Ptolemy's Gate* is the concluding novel of a trilogy which demands to be read in order for the appropriate context. Thus, I reserve the right to address all novels in both

series whenever I find doing so advantageous to our discussion, and more specifically intend to directly compare events in *A Hat Full of Sky* to those in *The Amulet of Samarkand* when a clear opportunity for direct comparison presents itself.

The border between children's literature and YA literature, as well as the border between literature for young people and adults, is inevitably both subjective and unstable. Nevertheless, I will endeavour to define these genres beyond the mere age of their intended audience (although that remains a pertinent detail in these matters), and thus answer both how they differ from each other, and whether this difference is reflected in the practical categorisation of the novels under study.

2 What Are Children's Literature and YA Literature?

Attempting to represent such an overwhelmingly large body of works as literature for young people as anything resembling a monolith is doomed to failure. Nevertheless, to discuss children's literature and YA literature, whether understood as a singular genre or two separate ones, we must first examine the origins of these literatures and the ways in which they have been understood both in the past and present.

I will begin by presenting an overview on the history of children's literature and various definitions of the genre, followed by an equivalent overview of YA literature. After this, I will address the debate over whether YA literature is a branch of children's literature or its own separate genre. Finally, I will discuss two further terms, *middle grade* and *crossover literature*. The first of these terms is used to define yet another genre of literature for young people, while the latter seeks instead to bridge the gap between child and adult audiences.

2.1 History and Definitions of Children's Literature

To begin defining children's literature we must first temporarily adopt a certain common set of assumptions. Firstly, we must believe that there is an entity known as "the child", which is fundamentally different from the one we know as "the adult." Secondly, we ought to assume that the child has different wants and especially needs from adults and that the literature written for them should be tailored to match. Peter Hunt opens *Understanding Children's Literature* by highlighting this second assumption: "Children's books are different from adults' books: they are written for a different audience, with different skills, different needs, and different ways of reading" (2005, 3). Even if we wish to discard these notions, we must regardless accept that "children's literature" is a phenomenon with a referent in reality, not matter how amorphous or ill-defined that referent is.

Even as David Rudd points out the ideological impossibility of children's literature as a concept, he nevertheless notes that there is "no question of its social and economic reality" (20).

The precise origin point of children's literature is likewise ephemeral and contested, dependent on the criteria one sets as essential to the genre. According to M. O. Grenby, the first children's books have at one point or another been argued to hail from ancient Sumer, the Middle Ages (in the form of abridgements of *The Canterbury Tales* intended for children) or in Puritan texts of the seventeenth century exemplified by James Janeway's *A Token For Children: Being An Exact Account Of The Conversion, Holy And Exemplary Lives, And Joyful Deaths Of Several Young Children* (1672). Regarding the last of these, Grenby notes that the contents of the text are unlike what any reader today would consider children's literature, but that testimonials regardless suggest they were read with great pleasure by their intended audience (6).

In spite of these possibilities, the most commonly cited point of origin for children's literature is the mid-eighteenth century, when cultural attitudes regarding childhood shifted in a manner advantageous to their development. Philippe Ariès stipulates that medieval societies had no concept of educating their children, but that at the dawn of the modern age, "a positive moralization of society was taking place" (412); a reintroduction of previous Hellenistic values resulted in the conception that the child was an incomplete being who "had to be subjected to a special treatment, a sort of quarantine, before he was allowed to join the adults" (412). Thus, a need emerged to educate these half-formed creatures so they could reach full maturation and enter society.

Enter literature written especially with children in mind, which, unlike the instructional books for young people which had been printed since the presses first emerged in Britain in 1476, was concerned with entertainment value along with the didactic. Grenby identifies Thomas Boreman, as well as Mary and Thomas Cooper, whose first children's books were printed in 1730 and 1742 respectively, as among the earliest creators of works we might today recognise as children's literature. However, neither of these endeavours reached the status of John Newbery's *A Little*

Pretty Pocket-Book (1744). Though not the first to publish such material, Grenby notes that Newbery was “the first successfully to commercialise books for children” (4). He accomplished this deed through the publication of what we might today call edutainment products, combining, as per the book’s subtitle, “instruction and amusement.” As defining children’s literature on the basis of its intended primary audience is the single most succinct way to do so, Newbery’s book has consequently been used as a convenient starting point in discussions of children’s literature (Darton 1; Nodelman 250; Hunt 1991, 62)

When analysing this point of origin for the genre, one is hard-pressed to ignore the commercial nature of the venture. Grenby argues that children’s literature can be primarily defined as a product rather than through analysing its characteristics and intended audience (6). Development was rapid in the early decades of this new market: books for children’s became a viable business in their own right, made distinct from books for adults in both appearance and marketing: “With handsome type, attractive illustrations, decorative binding and sometimes even gilt-edged pages, many early children’s books were evidently designed to appeal to children’s wish to possess them” (9). No clear-cut answer exists for the great success of this phenomenon. Grenby suggests some potential factors, including the aforementioned changing position of children in society and growing interest in their development, but also the rise of the middle class and the notion of the role of education in social mobility (7).

From this, we may already deduce one way in which children’s literature is believed to differ from literature to adults: an expectation of utility. As the subtitle of Newbery’s book demonstrates, the assumption for children’s literature has always been that it educates and acculturates its readers in lieu of simply entertaining them. Hunt maintains that this remains a common attitude even in times where reading for pleasure alone has otherwise become an acceptable pastime: “Very often, children’s literature is seen as the last repository of the *dulcis et utile* philosophy: the books may be pleasant, yes, but essentially they have to be *useful*” (2005, 10). This notion of usefulness as a

denominator of the genre shines through likewise in Harvey Darton's definition of children's literature, even as he promotes the entertainment aspect of the texts: in his words, children's books are "printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, not solely to make them good, nor to keep them *profitably* quiet." (1) Even when emphasising the necessity and primacy of *dulcis, utile* lingers on.

Why is it considered so vital for children's literature to have educational value? Due to its supposed great effect. Caroline Webb comments that children's literature has been "both criticised and celebrated for over a century now for its role in shaping children's lives, although the actual effects of this shaping are still little known" (1). As for whether children themselves care about this shaping effect, it is important to keep in mind that children's literature is neither written nor disseminated by its intended primary audience. Not because children do not write — far from it — but rather because written works created by children receive little institutional attention (Rudd 19). The occasional novel written by a child may find publication (such as *La Prophétie des Pierres* (2002) by the then thirteen-year-old Flavia Bujor), but the vast majority of books written for children are produced by and approved of by adults. Perry Nodelman states in regards to both children's literature and YA literature that "the intended audiences of the texts are defined by their presumed inability to produce such books or make such decisions about purchases of books for themselves — an inability accounted for in both cases by their being younger and therefore less experienced or capable than those who do these things for them" (5). Jack Zipes goes as far as to suggest that "children's literature is produced primarily by and *for* adults" (2001, 63, emphasis mine), and that the institutions which exist to distribute and evaluate such literature have little to do with the opinions of those for whom the literature is ostensibly for. This again suggests the great importance placed on the supposed edifying potential of the literature, but tells us more about what adults believe children need than the actual effect of the literature on children.

Although our understanding of childhood has inevitably changed in the wake of further societal and cultural changes, defining children's literature through its intended audience remains a convenient method to do so. Hunt claims that "despite the flux of childhood, the children's book can be defined in terms of the implied reader. It will be clear, from a careful reading, who a book is designed for" (1991, 64). With all of the above in mind, I would define children's literature as literature written by adults for the intended audience of children, with the intention of entertaining said audience while very likely including some kind of an educational component, and which often manifests certain common traits to be analysed in chapter 4.

2.2 History and Definitions of YA Literature

As with children's literature, the historical origin of YA literature depends on one's definition of the genre. Does one require the book to have been written specifically with an adolescent audience in mind, or is it enough to have a youthful protagonist in a novel that appeals to teenagers? If we are able to pick either one of these criteria, we are presented with a canonical answer to the question. With the latter option, we find ourselves in 1951 with J. D. Salinger's *The Catcher in the Rye*, which has been referred to as the forerunner of the genre (Campbell 74). If we instead use the first criterion and demand that the first YA novel must have been written *for* adolescents instead of merely being popular with them, Patty Campbell places us instead in 1967 with S. E. Hinton's *The Outsiders* (67). Interestingly, as Hinton was eighteen at the time of the novel's publication, the latter interpretation would mean that YA literature was in fact created by a member of its intended audience in spite of said audience's ostensible inability to produce its own literature.

Regardless of one's precise choice for a point of origin, YA literature is a phenomenon borne of the societal changes following World War Two. Anne Scott MacLeod points to causes such as a sharp increase in the number of American teenagers, especially working-class teenagers, attending high school, as well as a similar increase in the amount of teenagers who were a part of the

workforce and an exceptionally low average age of marriage (50-51) MacLeod believes that put together, these phenomena led to the birth of a teenage culture distinguishable from both child and adult cultures, one characterised by a disjunction between “an economic freedom at odds with their dependent status” (51), and notes that adolescents thus became another commercial demographic (51). This development was not initially reflected in the literature. MacLeod observes that the postwar children’s novels failed to address these changes or any controversial issues in general, offering especially to their girl readers no viable future identities but those of a wife and a mother. “To form an identity implies making choices -- yet the girls who are the central characters in teen novels have few real choices, fewer prospects, and no real power” (59). Mark West notes the same postwar trend of keeping children’s literature away from addressing challenging issues: “author's from the 1940s or 1950s, for example, knew that if they wanted to write for children they needed to uphold a whole gamut of taboos. They accepted as a given that they could not use swear words, make references to sexuality, or address controversial social problems” (vii-viii).

Enter the sixties and YA novels, which Roberta Trites notes came into being long after a potential need for novels written specifically for teenagers was first recognised: “Literature specifically written for and marketed for adolescents came into its own in America when World War II changed the country’s economy nearly forty years after Hall’s work called attention to adolescence as a psychological phenomenon” (9). Beginning with *The Outsiders*, these novels began to address issues previously taboo in children’s literature, and, Campbell argues, with the publication of Robert Cormier’s *The Chocolate War* in 1974 “confronted the broader human condition beyond the problems of adolescence” (12). Campbell suggests starting from its early days, YA literature split into two main strains, fantasy (or, to allow for a broader scope, speculative fiction), and “the ‘problem novel’” (12), which concentrates on a motley collection of heavy topics from drug abuse to deathly illnesses and suicide. The floodgates had opened: when speaking of the postwar novels MacLeod suggests that “real rebellion was as taboo as sexuality” (59), while both

real rebellion, as depicted and even encouraged in *The Chocolate War* (Trites 38), and sexuality, exemplified by Judy Blume's 1975 novel *Forever*, were now among potential themes.

Unsurprisingly, these strides forward in what literature for young people could discuss were met with backlash. Due to its common forays into weighty subject matters, the debate over "corrupting" material is even more pertinent to YA literature than literature for young people as a whole. Michelle Ann Abate observes that "the American Library Association's list of the top ten most frequently challenged children's books in 2010 was comprised almost exclusively of titles intended for, or commonly read by, young adults" (172). It is of note that the aforementioned *The Chocolate War* and *Forever* reached places three and sixteen, respectively, on ALA's list of the hundred most frequently challenged books of 2000-2009, three decades after their initial publication. Though not necessarily as explicitly didactic, YA literature is still expected to acculturate its intended audience to the society it was written in. While discussing Nancy Lesko's work, Chris Richards claims that viewing adolescence as a transient state one must grow out of means that "'adolescence' becomes the locus of anxieties around both young people and the society as a whole; to progress through and pass beyond 'adolescence' is seen as crucial to the full maturity of individuals and the well-being of 'advanced' societies, such as those of Britain and the United States" (11). and that due to this "young adult is a category unlikely to function independently of the powerfully naturalizing themes of growth, development, and maturation" (11).

From the above, we might well expect the common definition of YA to boil down to "children's literature addressing challenging issues", or to follow Nodelman's assessment that the young adults referred to in the genre's name are "people in the process of changing from children to adults" (58). Certainly, the exact age range of the young adult demographic is somewhat fluid. Campbell comments on that the ages given "can begin as early as ten (but nearly always ends with a hopeful 'and up?)" (69). In her definition of the genre, Rachel Falconer specifies both textual characteristics and an age range: "the central protagonist, who may also be the text's first-person narrator, is

between 11 and 19 years of age, and the text's addressee, or implied reader, is assumed to be of a similar age" (2010, 90). *St. James Guide to Young Adult Writers* defines "young adult" likewise as a person aged between 11 and 19, but goes on to discuss both literature intended for young adults and genre books originally written for adult audiences which are popular with teenagers (xi); by contrast, Campbell dismisses actual readership as unimportant in the definition of the border between YA and adult literature, noting that what teenagers actually read is another question altogether. (73) Finally, Sarah K Herz, summarising points made by Robert C. Small, Jr., identifies several characteristics idiosyncratic to YA literature, most notably that the protagonist is an exceptional teenager who is at the centre of the plot and who has significant agency over how the resolution of the plot unfolds (8-9). She also suggests that YA novels tend to be only about two hundred pages long (9): as both of our novels easily surpass that page count, we can assume that either the average length of the YA novel has risen since 1996, or that the conventions of the fantasy genre both favour longer texts and trump the conventions of YA literature where the length of the novel is concerned.

Based on these viewpoints alone, I would utilise a modified version of Falconer's definition: a YA novel features either a protagonist between the ages of eleven and nineteen, or one who is viewed as being in an equivalent underprivileged position (cf. section 4.2.), and has been written for a primary intended audience around the same age. Although content with this definition, I must acknowledge that even these rather simple criteria are not always present in practice. To use the age of the YA protagonist as an example, Tiffany Aching begins her adventures in *The Wee Free Men* (2003), as a nine-year-old, while at the other end of the range, the protagonist of Philip Pullman's *The Tiger in the Well* (1990) is well into her twenties. Were one to prefer an entirely institutional definition, one might instead refer to YA literature as literature written predominantly by adults primarily intended for young people aged between eleven and nineteen: in effect, children's literature, but specifically for adolescents. As both definitions fit the novels under study more or

less equally well, I do not find the differences between them especially pertinent to our purposes. However, I will use the latter definition to reflect a belief that *The Wee Free Men* is intended for the same audience as the rest of the Tiffany Aching novels.

Beginning around the turn of the millennium, the shape of the archetypal YA novel has changed from either the problem novel or fantasy stories into dystopian fiction. In their introduction to *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*, Balaka Basu, Katherine R. Broad, and Carrie Hintz mention only a single dystopian YA novel from the previous millennium, Lois Lowry's *The Giver* (1993), followed by a veritable explosion of titles following the year 2000. They see the reasons for this sudden change as something meriting further study: "as adult commentators begin to wonder whether YA fiction is 'too dark' for their children to read, these same children are diving deeper into the dystopian well, finding a sense of pleasure in texts that display an increasingly gloomy vision of the world they are to inherit." (2) Elsewhere, Basu discusses findings which suggest that even the *Bildungsroman* (cf. section 4.1), traditionally considered the single defining mode of the YA novel, may have been set aside in favour of something else:

In a recent study, Melanie D. Koss and William H. Teale performed a content analysis of current trends in the YA genre, and discovered that although YA novels have the reputation of being hard and edgy, filled with harsh social issues such as sex, violence, drugs, and the like... the most frequent subjects were not so much the hard and gritty, but rather, again, related to the idea of fitting in... Overall trends in subject matter included a shift away from coming-of-age stories to a focus on books with themes of fitting in, findingoneself, and dealing with major life changes (22).

I will return to a broader discussion of utopian and dystopian children's and YA literature in section 4.3.

2.3 Subset or Separate Genres?

A key issue in discussing children's literature and YA literature, one which has already reared its head in the preceding quotations, is one of taxonomy: namely, are they two separate genres, or is YA merely a subset of children's literature geared towards the older end of its age spectrum?

One reason for this debate is the related confusion over how the intended audience of YA literature should be classified and referred to in the first place. As Richards remarks: "young people are variously positioned as 'adolescent', as 'teen/teenagers,' as 'kids,' as 'youth,' as 'pupils,' 'students,' 'young adults.' Such subject positions are produced in various adult discourses about young people and are integral to the continuing struggle between 'young' and 'old'"(12). If the intended audience of YA literature is perceived simultaneously as both children and adolescents, how could the categorisation of the genre be any less muddled? The division of opinion suggests a change, or at least some tension, regarding how the categories "child" and "adolescent" are constructed in society, both in respect to one another, and in respect to the category of "adult". Certainly, the construction of "child" as a vast category which includes all those who are not "adult" lends itself more "naturally" to the notion of a unified children's literature, something that is disrupted by the concept of a transitory phase between the two.

Traditionally, YA literature has fallen under the children's literature umbrella, both in regards to its publication houses and academic discussion. In the case of the latter, examples from YA literature appear directly next to non-YA literature for young people. When Nodelman seeks to define children's literature in *The Hidden Adult*, he readily compares Virginia Hamilton's *Plain City* (1993), a YA novel, to Ezra Jack Keats' *The Snowy Day* (1962), a picture book. While he notes that *Plain City* has some idiosyncrasies when compared to the other five books in his analysis, he nevertheless concludes that they all belong to the same genre. He draws a sizeable list of features shared by each of the six books (76-81), effectively eliminating any notable differences between children's literature and YA literature. Nevertheless, even when scholars categorise YA literature as

a subset of children's literature, they have a tendency to make a distinction between literature for younger and older children. Hunt notes that narratives for older children feature less closure (1991, 128), while Maria Nikolajeva comments on how novels for older children can feature auxiliary plots to accompany the main plot, something that is considered impossible for younger children to follow (162). Whether "older children" refers to teenagers in one or both of these instances is a question left unanswered, but we can at least surmise that regardless of the supposed universalities within the genre, not all children's literature is written for the same audience.

On the other hand, some critics maintain that YA literature is its own distinct genre, one which should be firmly separated from children's literature. Cindy Lou Daniels argues that the difference between children's literature and YA literature is obvious "in the same way that short fiction is not the same genre as the novel" (78) and laments the fact that so many critics speak of the two genres in the same breath. She exhorts that experts in the field should promote the separation of children's literature and YA literature without implying one is superior to the other as to "acknowledge the differences in the literary craft itself", which she hopes would in turn result in more attention being paid on the works themselves (79). Campbell, in her discussion of middle grade literature (cf. section 2.4.1) warns that even literature written specifically for older children at the verge of becoming teenagers is distinct from YA literature: "middle school fiction is not young adult fiction" (72).

A common argument in favour of this separation has to do with sophistication. The YA novel is, according to these arguments, both longer and more structurally complex than the children's novel, while capable of addressing subject matters inadmissible in children's literature, such as sex and violence. Though we have previously seen that YA novels actually discussing these subjects are likely to be met with censure, it is true that not all themes common to YA literature are as pertinent to children's literature. In *Thematic Guide to Young Adult Literature*, Alice Trupe explores thirty-two themes, some are ubiquitous to all literature for young people ("Parents' Absence, Parents'

Presence", "Old Tales Retold", "Animals and Environment", "School Days"), while others are not typically associated with children's literature ("Abuse, Sexual Violence, and Healing", "Crime, Suicide, and Their Aftermath", "Dating's Challenges", "Pregnancy, Parenthood, Abortion", and "Sexual Identity, Sexual Desire.") Whether this truly makes YA literature separate from children's literature instead of a potentially more mature branch of the latter remains up in the air, but it is in accord with our previous observation of there existing multiple audiences of young people.

Ultimately, I would argue that the specification of YA literature as either children's literature or its own genre is less vital than acknowledging that it is increasingly treated as a distinct entity. Much like Rudd called to attention the social and economic realities of children's literature, the same can now be applied to YA literature: libraries often have separate YA sections, and the abbreviation "YA" is more or less standardised (something that it wasn't yet in 1996, when Herz spoke instead of "YAL" [1]). The more important question than its exact taxonomy is how YA literature is distinguished from other literature for young people.

Even if understood as separate genres, children's literature and YA literature are unusual in comparison to other genres in that their main distinguishing feature is not textual but rather based on the age of their intended reader. A problem arises, then, with texts that inhabit the borderland between the two genres. When one is eleven, which genre are they supposed to read? Are they still to read books only called children's literature, or, at the youngest age generally agreed to be a part of the YA demographic, should they move onto YA literature? Perhaps they should contend themselves with middle grade literature (cf. section 2.4.1)? Of course, in reality our hypothetical eleven-year-old would be perfectly capable of reading all of these genres at once, as well as significant amounts of adult literature, but the point is made: there is considerable uncertainty over where one genre ends and another begins. Were we to decide that YA literature is not children's literature, we would still have to either accept a certain degree of overlap between the genres, or else debate endlessly over whether each book fits best into one genre or another. To instead argue

that YA literature is indeed children's literature theoretically alleviates the difficulty in categorising works that do not fit neatly under either moniker, as it can then be agreed that the works in question are, at the very least, some kind of children's literature. However, in a world where YA literature is in practice separated from other literature for young people, such an argument does little to aid the librarian or reviewer saddled with the task of categorising an ambiguous work.

2.4 Middle Grade and Crossover Literature

In this section, I will address further terminology and phenomena relating to the confusion surrounding children's literature and YA literature. I will begin with middle grade, a more recent term describing a genre meant to bridge the gap between the two genres, following it up with a discussion of the crossover phenomenon, or more specifically the rising trend of literature written for an intended audience of children or teenagers gaining a significant secondary audience in another demographic.

2.4.1 Further Fragmentation: Middle Grade

In 2000, Campbell noted that "between children's fiction and the YA novel we are beginning to see the emergence of a particular kind of book aimed at early adolescents" (67) which features similar but softer content than YA literature and which she dubbed for the purposes of the essay as the "middle school novel" (67). The category which she proceeds to define is what is today referred to as middle grade fiction, which Goodreads categorises as a subset of children's literature and defines on the genre's overview page as "fiction aimed at children aged roughly between the ages of eight and twelve."

An important question is how wide-spread the use of the term has become. Middle grade fiction is discussed in a 2013 episode of the *Writing Excuses* podcast hosted by professional authors. In the website summary of the episode, they note that they "argue a bit about the fuzzy line between

YA and Middle Grade” and that their interviewee, Eric Patten, speaks of “how it differs from writing YA”. At the same time, of the one hundred and forty-one library catalogues I studied for the purposes of this thesis (cf. section 3.2), not one used the category middle grade, overwhelmingly preferring the categories children’s, YA, and adults under various different monikers. Similarly, each of the “popular middle grade books” given on the aforementioned Goodreads page has been predominantly labelled as YA literature (and in some instances, children’s literature) rather than middle grade literature. Of real interest, however, are the new middle grade novels listed on Goodreads. On the seventh of March 2020, the first three listed were *Straight On Till Morning* by Liz Braswell, *Here in the Real World* by Sara Pennypacker, and *The Magnificent Monsters of Cedar Street* by Lauren Oliver. Of these three, only *Straight On Till Morning* is chiefly listed as YA, while the other two did in fact have middle grade as their top genre. (For a more in-depth discussion on how genres are determined on Goodreads, see section 3.4). These findings lead me to conclude that middle grade fiction remains predominantly a term used in the publishing industry, but one that is gaining traction in more general circles.

What I find most interesting about the genre is the “fuzzy line” between middle grade literature and the other genres defined by the age of their intended readers. If popularised, middle grade fiction could serve as a repository for novels that straddle the line between children’s literature and YA literature. On the other hand, I cannot help but wonder if the limited intended audience of the genre (covering, as per the Goodreads definition, only a five-year age span) will not restrict the utility of the label when the boundaries of its more firmly established cousins remain controversial, which in turn leads me to question whether the term truly has a purpose beyond acting as a marketing label. All the same, I find Campbell’s notion of the content found in these novels highly interesting, as she suggests that books written for middle school-aged children strongly resemble books intended for teens. This supports a sliding scale of textual elements within literature for

young people, which in turn suggests that attempts to define rigid genre boundaries are efforts at drawing lines into sand.

2.4.2 Crossing Genre Borders: Crossover Literature

Moving onto a term that is well established, but which due to its nature is unlikely to serve as a widely-used genre title, we will now examine crossover literature. As mentioned up in the introduction to this section, crossover literature means any literature that has been intended primarily for one audience, but which nevertheless finds success with at least one other audience. Traditionally, this has meant classics of adult literature, such as Jonathan Swift's *Gulliver's Travels* (1762) and Alexandre Dumas' *The Three Musketeers* (1844), becoming regarded as suitable reading for children, often in an abridged form.

The modern crossover phenomenon, on the other hand, refers more specifically to literature written for children or young adults which gains wide-spread adult readership. Falconer summarises the uptick in adult readership of children's literature at the turn of the millennium and the resulting worried media coverage and discussion on academic circles displaying anxiety at the supposed juvenilisation of culture the phenomenon heralded (2009, 3-4). She states that "the success of crossover fiction made people acutely aware of the lack of consensus about what constituted appropriate reading for children as opposed to adults" (2009, 4) and thus by extension, aware of a change in how childhood and adulthood are constructed.

Though initially an unforeseen phenomenon, crossover literature has since become a specific marketing tool. Campbell identifies the label as a means of blurring the line between adult and YA literature, used "for a few exceptional books edited on the juvenile side of the house, with the intention of extending their readership beyond the tight limits of the young adult market" (76-77). One famous example of this side of crossover literature and the resulting confusion in a work's marketing is Pullman's *His Dark Materials* -trilogy. Pullman envisioned the trilogy for teenage

audiences, but it was published regardless as children's literature, only to also receive significant adult readership (Squires 139). Falconer notes that much like the *Harry Potter* novels, *His Dark Materials* later received an "adult" re-print, but unlike with *Harry Potter*, these editions never made up a notable amount of the novels' sales. She suggests that adult readers were perhaps more willing to be seen reading the original edition of the novels, child-oriented cover designs and all, as their content "seemed to legitimise cross-reading more convincingly" (2009, 74) than *Harry Potter* did, a view likely aided by *The Amber Spyglass* (2000), the third novel in the trilogy, becoming the first children's novel to win the Whitbread Book of the Year Award.

One explanation for this phenomenon is that all children's literature inevitably includes a reader position for adults. Nodelman finds the children's texts he investigates "ambivalent and double-voiced" (67) and later addresses this ambiguity by noting that "the simplicity of texts of children's literature is only half the truth about them" (206). He maintains that all texts written for younger audiences feature a dual address: the surface child level, and the intrusive non-child level, the "hidden adult" (206), always present due to the reality of the adult writer's understanding of the world. In the light of this belief, he summarises literature of young people by stating that "the unconscious of a text of children's literature is the adult consciousness that makes its childlikeness meaningful and comprehensible, so children's literature can be understood as simple literature that communicates by means of reference to a complex repertoire of unspoken but implied adult knowledge" (206). Of important note is the potential appeal of this secondary reader position. Nodelman suggests that one reason why adult readers may enjoy children's literature is the pleasure of understanding the complexity beyond the simple child-like surface, and that due to the realities of the publishing industry and literary institutions "it seems logical to assume that the texts themselves do imply an adult audience along with the child one." (207) Carrie Hintz and Elaine Ostry concur with the notion of children's literature addressing two audiences at once, referring to the genre's "dual focus" (7). U. C. Knoepfelmacher, while not claiming that an adult perspective is present in all

of children's literature, argues that this dual address, when it appears, may even be to the books' advantage: "our finest children's books are hybrid constructs that combine a child's perspective with the guarded perspective of the former child we call 'adult'" (159).

As for why this phenomenon arose to prominence when it did, some argue in favour of increased sophistication in children's literature — or at least, an increased awareness of its sophistication. Falconer remarks that contemporary children literature has a habit of discussing heavy themes in an accessible manner (2009, 5). Similarly, following her analysis of multiple works, Abate confirms that "many of the most popular fairy tales, adventure novels, detective stories, and young adult texts may commonly be seen as childlike, yet their themes are anything but childish" (224). Nor is this sophistication necessarily reserved to content: an increasing number of children's novels are beginning to resemble modern or even postmodern adult literature. (Nikolajeva 10)

Another possibility beyond changes to the genre has to do with changes in society. Falconer suggests that the ever-rising speed of technological developments has resulted in the blurring of different age groups (2009, 187), with the result that the themes of children's literature have become relevant to a growing number of potential adult readers. As she concludes:

Reading children's fiction can help us to work out new ways of living in the present, when the major transitions of life are no longer as clearly distinguishable as they once were. Cross-reading will not produce a blandly universal literature, which would reduce our differences to a tyranny of sameness; on the contrary, it will heighten our consciousness of inhabiting a manifold time, in which the present is instinct with a sense of past and future (2009, 189).

Rather than a sign of infantilisation, then, cross-reading is a logical response in a world in which the traditional construction of age groups holds less meaning than it once did, and in which literature for young people has the potential to offer great refinement in both theme and form. Falconer offers similar reasons for why YA literature especially garnered a prominent adult audience during the first decade of the 2000s: "because young adult fiction has sought to articulate questions about rapid

transitions, identity crises and epiphanies, it is proving to be a ready medium in which to capture the felt, everyday experience of a world on the cusp of fundamental change” (2010, 89). If the questions of identity all YA literature seeks to answer (cf. section 4.1) remain relevant to readers beyond its intended audience, why wouldn't they continue to read it?

Finally, I should note the relationship between this phenomenon and the novels to be analysed. Falconer refers to the *Bartimaeus* trilogy specifically as crossover literature (2009, 131), while the back of the 2004 Corgi edition of *The Amulet of Samarkand* proclaims that the novel will “enthral readers of all ages.” Meanwhile, Pratchett's works for adults have traditionally drawn a significant adolescent readership, as discussed by Michael Cart in *Cart's Top 200 Adult Books for Young Adults*. He adds that “it should be noted, at least in passing, that Sir Terry also writes for young adults” (68). I find it likely, considering the sub-series' connection to other (adult-oriented) *Discworld* novels, that the Tiffany Aching novels have garnered a notable adult readership.

3 Extratextual Classifications of *A Hat Full of Sky* and *Ptolemy's Gate*

Before engaging in thematic analysis, I will form an overview of the labels that relate to the age of the intended reader that have been attached to the novels under our study. Predominantly, this means observing whether they have been labelled as children's literature or YA literature, with the additional component of more concrete age recommendations given in literary reviews. For the purposes of the latter, I will rely on the definition of YA literature established in section 2.2, according to which the primary audience of the genre is assumed to be between the ages of eleven and nineteen, while acknowledging the overlap in the age ranges of children's literature and YA literature (which, as per the definition of middle grade literature given in section 2.4.1, reaches to at least the age of twelve). Finally, I will note any suggestions of a potential adult audience hinting at either novel's crossover potential.

3.1 Overview of Methodology

The methods I will use to analyse the classification of the novels are threefold. Firstly, I will present data gathered from the online catalogues of public libraries across three nations which shelve their collections based on the age of the intended audience. Thus summarising how they have chosen to categorise the novels. Secondly, I will go through a selection of literary reviews and bibliographies discussing the novels, taking especial notice of the suggested reading ages provided in them. Finally, I will analyse the ways in which the user base of Goodreads has chosen to classify the novels. Combined, these methods will provide a summary of how professional librarians, professional or semi-professional literary reviewers, and the general public have perceived the intended audience of these novels.

Though varied, these methods fail to account for a significant demographic: the child reader. Much like literature for young people itself, the library catalogues and literary reviews are the work

of adults. In addition, one must be at least thirteen years of age to sign up for a Goodreads account, thus allowing only a sub-section of the YA and none of the child demographic to voice their opinions on the novels. As such, the results of this study cannot elaborate on what a significant portion of the potential audience thinks of their classification. Due to this limitation and the thematic elements to be discussed in Chapter 4, my initial hypothesis is that both novels have been perceived predominantly, but not exclusively, as YA literature by the groups included in this study.

3.2 Categorisation in Libraries

To examine how the novels have been classified by librarians, I studied the library catalogues of three different nations: Finland (fifty libraries), The United Kingdom (forty libraries), and the United States (fifty-one libraries). The main criterion for my selection was that each individual library had to carry both novels. Due to this requirement, there are somewhat fewer entries from the United Kingdom than the other two nations: during the collection of the data, I commonly encountered a situation where the two novels were present in the catalogue of the same borough, but shelved in different libraries, thus rendering direct comparison between them a more dubious prospect.

Beyond this initial concern, I had to ensure that the libraries included did not group all literature for young people under a single moniker. For this purpose, I left out all catalogues that used the label "Children and YA" or equivalent, as well as any catalogues which used an ambiguous label I could not reliably assess to refer to one genre or the other (such as "juvenile" where it occurred without a comparable category explicitly labelled as children's literature or YA literature alongside it). However, these matters were rarely an issue: though the names of the categories varied, most every catalogue utilised a tripartition that sufficiently corresponded to children/YA/adult to guarantee their inclusion. When the data I received was unusual enough to make me doubt whether the library shelved any fiction under YA, I would search for Suzanne

Collins' *The Hunger Games* (2008), a novel that is both firmly established as an example of YA literature and ubiquitous in the libraries of all three nations. Each time I resorted to this method, I found *The Hunger Games* classified as YA literature, thus proving that the novels under study could potentially have been categorised as thus, allowing for the inclusion of the data.

For the Finnish data, I used the Finnish translations of the novels (*Tähtihattu*, Karisto Oy, 2004, and *Ptolemaioksen portti*, Tammi, 2007), as those were the most widely circulating editions. For the data from the United Kingdom and the United States, I accepted all English-language editions of the novels with the exception of the large-print edition of *A Hat Full of Sky* (ISIS Large Print Books, 2011). This omission was due to the vast majority of libraries catalogues scrutinised categorising large-print books in a manner that is not directly comparable to the trio of children's literature/YA literature/adult literature.

While studying the Finnish and British catalogues, I would occasionally encounter a situation in which one and the same library held two copies of the same work categorised differently from one another. In these instances, I noted both entries, resulting in a slight disparity of numbers between the libraries and copies of the novels included from the United Kingdom and Finland.

Though already acknowledged in the methodology overview, I will note that I exclusively utilised online catalogues in my research. While it does not affect the findings, I must take into account the possibility that the manner in which the books are actually shelved at the physical locations is not always evident from them. For example, a library may well place children's literature and YA literature in the same physical shelf in spite of the distinction made in the catalogue, a possibility made apparent in one instance of catalogue data: the catalogue of the Wimbledon Library in London provides the shelf mark "11-14" for both novels, but lists *A Hat Full of Sky* as "children's fiction" and *Ptolemy's Gate* as "teen fiction." Another possibility is that categorisation by the age of the intended audience may be superseded by categorisation into other genres, resulting in, for example, fantasy novels for adolescents and adults being held in the same

location. How such placement alters the perception of these novels and their intended audience is a question beyond the scope of this thesis, and one which may merit further investigation.

Presented below is a summary of the data gathered using the above criteria (see Appendix A for the detailed results):

Fig. 1: the distribution of *A Hat Full of Sky* in the catalogues of the examined libraries

	Children	Young Adult	Adult	Total
Finland	12	41	3	56
United Kingdom	8	29	4	41
United States	6	41	4	51
Total	26	111	11	148

Fig. 2: the distribution of *Ptolemy's Gate* in the catalogues of the examined libraries

	Children	Young Adult	Adult	Total
Finland	6	41	5	52
United Kingdom	7	32	2	41
United States	15	35	1	51
Total	28	108	8	144

There are three striking details to these findings. The first, and perhaps the most obvious, is the evenness of the distribution of the two novels between the categories. Not only were they both predominantly classified as YA literature, which was as per hypothesised, but they were both categorised as children's literature in roughly equivalent amounts (17,5% for *A Hat Full of Sky*, 19,5% for *Ptolemy's Gate*). Looking merely at the total numbers, one could easily surmise the two novels are perceived as having been written for the exact same audience.

The second detail is the difference between the results of different nations, particularly Finland and the United States. While the results of the United Kingdom suggest that the two novels are seen as roughly alike in regards to their intended audience, the Finnish catalogues were noticeably more likely to shelve *A Hat Full of Sky* for younger and *Ptolemy's Gate* for older readers, whereas the exact opposite was true for the catalogues from the United States. I have considered some

possibilities for this difference in classification. The first has to do with the other works of the novels' authors. Although Pratchett's first published novel, *The Carpet People* (1971), was written for younger audiences, it was with his novels for adults that he gained wide-spread renown, and they ultimately represent the majority of his oeuvre. *A Hat Full of Sky* and the entirety of the Tiffany Aching sub-series was published during the latter half of his writing career, long after his credentials as a writer for adults were firmly established. Stroud, meanwhile, has written exclusively for younger audiences, making it perhaps easier to keep all of his works in the more juvenile sections. This would not be a concern in Finland: by the time of writing, the *Bartimaeus* trilogy is the only work of Stroud's published in Finnish, thus leaving no precedence to its shelving. The same reasoning does not explain the relative prominence of *A Hat Full of Sky* in the children's section of the Finnish data, however: a significant portion of Pratchett's work for both children and adults has been translated into Finnish, with multiple novels for adults preceding any for young people. The second possibility concerns the physical size of the novels. The Finnish translation of *A Hat Full of Sky*, the shorter of the two texts, is 350 pages long, equivalent and even shorter than some of the English-language editions of the novel. By contrast, the Finnish edition of *Ptolemy's Gate is*, at 630 pages, both a hundred pages longer than the longest English-language edition of the novel and of a length rarely found in children's literature, which may well have resulted in hesitation in categorising it as such. However, neither of these possibilities account for the difference in results between the United Kingdom and the United States.

The third and final detail I wish to discuss is the categorisation of both novels into adult literature in the catalogues of all three nations. As my hypothesis was that the novels would be found exclusively in either children's literature or YA literature, I had not initially accounted for the third possibility and was thus greatly surprised when I found multiple copies of both novels shelved as adult literature. Though statistically minor, (7% for *Hat Full of Sky*, 5,5% for *Ptolemy's Gate*), the fact that these instances exist at all suggests that the divide between adult literature and literature

of young people may have, as Falconer suggested, become less stark, and furthermore that these two novels are almost certainly crossover literature.

3.3 Reviews and Bibliographies

Due to their relative paucity and more qualitative nature in comparison to library catalogue data, my criteria for selecting reviews to examine were less stringent than those I used for the data in section 3.2. In fact, I included every published review of *A Hat Full of Sky* and *Ptolemy's Gate* that were readily accessible to me and named the author of the review. I also chose to include entries from bibliographies that discuss neither of the two novels, but which do include other novels in their respective series. This was done due to the limited number of bibliographies available, working under the assumption that the intended audience for each novel in both series is roughly identical. Nothing about the subsequent results suggested this assumption was incorrect.

A significant portion of the reviews provide concrete recommended reading ages. Most often, they do so either by giving an age range or by providing a range of grades in the school system of the United States. As a point of reference, sixth grade corresponds to ages eleven to twelve: in other words, it matches precisely with the chief point of overlap between children's literature and YA literature as we have defined them. The majority of the reviews do not discuss the intended audience or potential secondary audiences beyond these age recommendations, focusing rather on content and form. Any instances where they do bring attention to such details will be noted.

It should be noted that precise age recommendations, especially where they narrow a text's intended audience down to a very small subgroup of young people, sometimes serve to highlight the arbitrariness of the process. To illustrate this point, one must simply point to Carolyn Phelan's reviews of the *Bartimaeus* sequence found in *Booklist's 1000 Best Young Adult Books since 2000*. Though her recommended ages for the entire four-book sequence fall within the same brackets (grades six to twelve), she recommends the first two books, *The Amulet of Samarkand* and *The*

Golem's Eye, up to grade twelve, but *Ptolemy's Gate* and *The Ring of Solomon* only up to the grade level of nine. One would expect such a drastic change in the age range to merit an explanation, especially considering the possibility, as Peter Darbyshire suggests, that "*Ptolemy's Gate* -- is perhaps the most 'adult' of Stroud's books" (B13). Since none is available, one can then assume that the exact ages given are not all that meaningful, especially in regards to the upper limit of the range. I will, all the same, note them as further data. As Campbell observes, a similar phenomenon of changing demographics can likewise occur on the publishing side of things: "it is not unusual for a book to be labeled YA in hardcover but middle school in paper, or vice versa; for one volume in a sequence to slip down into middle school range or up into YA; or for new editions to change age designation" (69). All this serves to demonstrate the already established overlap between the upper end of children's literature and lower end of YA literature.

I will begin the overview on reviews with the Tiffany Aching novels. In *Reid's Read-alouds: Selections for Children and Teens*, Rob Reid suggests *The Wee Free Men*, the first novel in the series, to readers from grades five to twelve. Linda M. Pavonetti recommends *Wintersmith*, the third instalment, to ages 10 and up. Moving onto reviews exclusively discussing *A Hat Full of Sky*, Sharon Rawlins, writing for the *School Library Journal*, suggests it to readers from grades five to eight, while Janice M. Del Negro in *Bulletin of the Center for Children's Books* gives the bracket from grades six to ten. Don D'Ammassa, writing for *SF, Fantasy & Horror's Monthly Trade Journal*, gives no specific age recommendation, but calls the novel "young adult fantasy" (32) and notes its potential appeal to older audiences by stating that "the latest *Discworld* novel is another one aimed at younger readers, but like the others in that vein, it's funny enough and clever enough that adults won't notice much of a difference" (32). Roger Sutton, writing for *The Horn Book Magazine*, gives the age recommendation "Middle School, High School" (460), while Paula Rohrlick recommends in *Kliatt* the novel equally to junior high school students, senior high school students, and adults. Fred Phillips, writing for *The News-Star*, in lieu of giving an exact age

recommendation comments that “many of the gags are a bit different than Pratchett's usual to make them a little more accessible to younger readers, but there's still plenty for adults to appreciate” (D6). Finally, Patricia Austin’s review of the audiobook version for *The Booklist* suggests the grade range from six to ten.

Moving onto reviews of *Ptolemy's Gate*, Lisa Prolman, writing for the *School Library Journal*, suggests the novel from grades 6 up. Returning to Kliatt, Hugh Flick Jr. recommends the audiobook edition to junior and senior high school students, while Heather Lisowski earlier that same year suggested the print version to senior high school students and adults, noting that the novel “is a must purchase for any collection” (13). Jennifer Hartshorn, writing for the *Library Media Connection*, which at the time the review gave all reviewed books one or several of three possible grade brackets as a recommendation (K-5, 6-8, and 9-12), gave *Ptolemy's Gate* the grades 6-8 one. Martha V. Parravano gives the novel the “Middle School, High School” (195) recommendation in *Horn Book Magazine*. Finally, the aforementioned Peter Darbyshire compares the trilogy favourably to Harry Potter in regards to its crossover appeal and states that “they're tales as suitable for adults as younger readers — in fact, adults may get more out of them than kids”(D13). In regards to bibliographies, Diane Foote gives in *Popular Picks for Young Readers* the prequel novel *The Ring of Solomon*, the age recommendation from ten to thirteen.

Returning finally to the first collection of reviews mentioned in this chapter, *Booklist's 1000 Best Young Adult Books since 2000* has the advantage of including an entry for each novel in the *Bartimaeus* sequence, as well as for the first three Tiffany Aching novels. Sally Estes, who reviews both *The Wee Free Men* and *A Hat Full of Sky*, recommends both to readers from grades six to ten, noting of the former that “both the humor and the danger will appeal to fans of Discworld” (242) at a time when there existed only one previous Discworld novel written for young people. Holly Koelling states in regards to *Wintersmith* that it is for “younger readers” (242) and gives the recommendation from grades seven to ten. As brought up above, Carolyn Phelan reviewed each

entry to the *Bartimaeus* sequence, with varying grade recommendations: *The Amulet of Samarkand* received grades six to twelve, *The Golem's Eye* grades seven to twelve, and *Ptolemy's Gate* and *The Ring of Solomon* both grades six to nine.

From this sample of reviews, we can draw certain conclusions. The most significant is that the age range given in most reviews for all the novels includes the ages eleven and twelve, the uncertain demographic that is at once a part of the child and young adult audience. In fact, with the sole exception of Heather Lisowski's review of *Ptolemy's Gate*, which places the novel firmly in the YA category, no review which provides a reading age recommendation establishes the novel under review as either children's literature or young adult literature, suggesting an awareness of the muddled borderland between the genres. Similarly, more than one review for the primary texts under scrutiny noted their crossover potential, stretching the potential audience past the YA demographic and into adulthood.

As with the results derived from the library catalogues, we see no significant difference in the perception of the intended audience of the two novels in these reviews. Both are recommended for ages for ten up, with a special emphasis on pre-teens and young teens, with the suggestion of potential older readership as well.

3.4 Goodreads Statistics

Goodreads is a literature cataloguing website founded in 2006 and sold to Amazon in 2013 which allows its user base to create virtual catalogues of the books they have read. A part of this cataloguing process involves assigning the books onto different "bookshelves," which essentially serve as both collections and tags. Each user is free to name and create their own shelves, and the site aggregates the most commonly used bookshelf names for any given book under a "genres" label found on the work's overview page. Hence, while the total number of shelves is vast and

contains many esoteric options, the top genres given for each book are generally well-established terms, such as “fantasy”, “non-fiction”, and, unsurprisingly, “children’s” and “young adult.”

To gather relevant data, I took advantage of the “Top Shelves” pages for *A Hat Full of Sky* and *Ptolemy’s Gate*, which list every single shelf (with the exception of the default “read” shelf) ever assigned to the novels in descending order of use. For both novels, I made note of each shelf referring to either children’s literature or YA literature which had been used by at least ten users, then calculated which percentage of the total labelled the novels as YA literature. When encountering shelves with ambiguous names, I categorised them as either children’s or YA literature based on the genre overview page they would redirect to. For example, the category “childhood”, which could have referred to either children’s literature or a thematic component in the text, redirected to the children’s literature page and was thus included in the children’s literature total. Shelf names which referred to both children’s literature and YA literature and redirected to neither were excluded from both counts. The same was done to the highly ambiguous shelf “juvenile”: the overview page implies a connection to YA literature, but the books actually present on the page at the time of writing range from picture books to novels primarily intended for teens. Based on the genre most widely represented in the category, I would label “juvenile” as another name for middle grade literature: nevertheless, to ensure the greatest precision possible, I left the shelf out of both counts.

The data was gathered twenty-sixth of October, 2019. Some minor changes have inevitably occurred in the website data since then, but they are highly unlikely to have altered the results in any meaningful capacity.

As with the previous methods, I must account for a certain degree of arbitrariness in the results. The ways in which lesser-used shelves redirect to genre overview pages are not entirely logical: for instance, “children-young-adult” redirects to YA literature, while “childrens-ya” redirects to

children’s literature. Regardless, there are enough shelves that make a clear distinction between children’s literature and YA literature, including all of the most frequently used ones, for them to be used to draw a conclusion of the perception of the novels’ genres within the user base.

Presented below is a summary of the statistics (see Appendix B for further details):

Fig.3: summary of Goodreads shelving distribution

	Children	YA	Total	% of YA
<i>A Hat Full of Sky</i>	421	1200	1621	74%
<i>Ptolemy’s Gate</i>	432	1535	1967	78%

On the whole, the two novels were shelved in a similar manner. At 684 uses, “young-adult” was the third-biggest shelf for *A Hat Full of Sky* among those who had read the novel, following “fantasy” and “discworld.” With *Ptolemy’s Gate*, “young-adult” was the largest category of all, with 829 uses. While the percentage of instances labelling the novels as children’s literature is slightly higher than the respective percentages in library catalogues, the overall trend is the same: both novels are predominantly classified as YA literature, but with enough instances of being categorised as children’s literature to suggest an overlap between the genres.

The most noticeable way in which the Goodreads results differ from the ones gathered through the other methods have to do with categorising the novels as adult literature. *A Hat Full of Sky* was assigned to the “adult” shelf all of twenty-nine times, whereas the category did not appear at all in regards to *Ptolemy’s Gate* before the cut-off. One potential explanation for this difference is that the “adult” shelf is not used especially often: works that can be labelled thus are often simply shelved as “fiction” or under a different genre label, such as “fantasy.” All the same, this difference suggests that the user base of Goodreads does not see “adult” as a useful label to be attached to these novels.

3.5 Summary of Results

All three methods yielded similar results. The perception of *A Hat Full of Sky* and *Ptolemy's Gate* in regards to their genre appears effectively identical: both are viewed most commonly as young adult literature, but with enough occurrences assigning them into children's literature instead to cast suspicion on the validity of either label in its lonesome. Two of the methods likewise indicated that the novels are crossover literature, meaning they have an audience beyond the intended audience of either of the two genres. As we move onto thematic analysis, we will discover whether the uniformity of results in their extratextual classifications persists in their textual features, but for now, we can declare that the two novels are perceived as having been written for essentially the same intended audience.

In the light of these results and the overlap between the genres they indicate, it is difficult to view children's literature and YA literature as truly separate entities. I would instead argue that the genres exist as a part of a continuum, with the novels under study dwell somewhere within the less clear-cut middle of said continuum. The matter of crossover literature muddles the delineation of genre further: due to the stigma attached to adult readers of children's literature, there exists a possibility that novels are classified into a more "mature" category in hopes of attracting more readers. How such labelling would affect perception and readership is a question for another study, however.

4 Elements of Children's Literature and YA Literature

Children's literature and young adult literature overlap not only in regards to their intended audience, but on the basis of themes and features pertinent to both. However, the utilisation of these themes is far from identical between the two genres. Thus, I have selected four lenses through which to analyse *A Hat Full of Sky* and *Ptolemy's Gate*, all of which are not only highly relevant to both novels, but which are archetypal to children's literature and young adult literature alike. These lenses are, in order, the *Bildungsroman*, one of the most standard forms literature for young people takes; children and the Other, both in terms of young characters interacting with non-human entities and in terms of children themselves being viewed as the Other in comparison to adults; utopias and dystopias, or the depiction of fictional worlds and societies either better or worse than the reader's own; and finally, depictions of death, and, as both novels feature death as a part of their resolution, the narrative shapes and endings in literature for young people. Special attention will be paid to how the typical use of these themes diverges between children's literature and young adult literature, as well as between literature for young people and literature for adults. Therefore, we will be able to observe whether the two novels exhibit traits indicating specific genres in equal degrees, as might be assumed on the basis of our results in chapter 3, or whether they diverge in regards to where their utilisation of these features falls within the continuum of age-based genres.

4.1 Bildungsroman: the Formation and Reformation of Identity

The *Bildungsroman* (lit. education novel) is at its most succinct level a novel about the growth of its protagonist as they (more traditionally he) comes of age. Much like the children's novel, the form traces its origins back to the eighteenth century. Thomas L. Jeffers identifies Goethe's *Wilhelm Meister's Apprenticeship* (1795-1796) as the progenitor of the genre, from which later spawned an Anglo-American tradition distinct from the original German one (35-36). Though initially a form of

adult fiction and still found in adult literature, the *Bildungsroman* is remarkable in that it is typically named as *the* mode of all literature for young people. Nikolajeva addresses how, “according to conventional genre definitions” (ix), all children’s literature could be called such. Basu likewise notes that the *Bildungsroman* is the typical mode of the YA novel, commenting how, regardless of the novels’ other content, “all heroes of young adult fiction— and by extension, their readers— are eventually asked to consider the two great questions of adolescence: ‘Who am I now? And who do I want to be when I grow up?’” (19). These existential questions as a perennial element of YA literature are likewise noted by Kate Harvey, who further observes that the choice that these YA heroes face is between a future chosen for them and one they choose for themselves (141).

As Basu’s aside regarding the readers of YA literature suggests, the pervasiveness of the theme of coming of age in the literature is rooted in the very reason of its existence. One of the most salient features Nodelman discovered in each of the primary texts he analysed was their shared assumption that “children can, indeed must, change and become adults” (31). This assumption matches well with Ariès’ notion of childhood becoming regarded as a phase from which one must grow out of from before being allowed into society. In a related manner, Nodelman identifies what he refers to as the “home/away/home plot” (67) as the primary narrative shape of children’s literature, a shape which has been linked to *Bildungsromane* elsewhere (Trites 10), and which Nikolajeva notes broadly resembles Joseph Campbell’s concept of the monomyth (28).

Though the above demonstrates that *Bildungsromane* as considered a typical mode for children’s literature and YA literature alike, it is especially in adolescence that one is expected to forge what is in these narratives assumed to be their true identity and so take their place in society. Trites believes that YA literature developed specifically from *Bildungsromane* and criticises the overuse of the term in discussions of children’s literature. She draws a distinction between *Bildungsroman* and *Entwicklungsroman* (the development novel, or a novel in which the protagonist grows but does not necessarily come of age), declaring that while nearly all children’s

literature and YA literature is indeed an example of the latter, she will reserve *Bildungsroman* specifically as a term for novels in which the main character comes of age and will instead use *Entwicklungsroman* for novels in which the protagonist develops but does not become an adult (10). As the protagonists of children's literature are typically younger — very commonly eleven or twelve (Nikolajeva 271) — it is more often YA novels that fit into this more strict definition of a *Bildungsroman*.

To utilise Trites' distinction, *A Hat Full of Sky* is an *Entwicklungsroman*, which in turn is a part of a larger story which taken as a whole becomes a *Bildungsroman*. Although written before the completion of the series, Eve Smith's observation regarding how each novel in the series "represents a stage in the construction of [Tiffany's] identity as a person and a witch" (185) remains accurate. In her debut novel, *The Wee Free Men*, the nine-year-old Tiffany lays down the foundation for her future identity by reaffirming her connection to her family, in particular her deceased grandmother, and to her homeland, the Chalk, which she learns her very name refers to. She makes the decision to become a witch in spite of the Chalk's tradition against the trade, a decision she feels all the more secure in upon finding out Granny Aching was a witch in all but name, and meets Granny Weatherwax, the unofficial leader of the witches, who acknowledges her heroic efforts to save her brother from Fairyland, and grants her an illusory witch's hat to symbolise her chosen path. In the third novel, *Wintersmith* (2006), Tiffany is again called to defend her homeland from a supernatural threat: the main developmental step on this particular leg of her journey from childhood to adulthood is her first personal brush with romance. By the fourth novel, *I Shall Wear Midnight* (2010), Tiffany's efforts revolve around entrenching her identity and the place she has carved for herself in her society, and by the fifth, *The Shepherd's Crown* (2015), she has unquestionably come of age as she becomes of the foremost witch of the region.

A Hat Full of Sky proves absolutely essential in this sequence of development. Following the typical home/away/home pattern, the novel begins with the eleven-old Tiffany leaving the Chalk for

the first time to learn witchcraft under the tutelage of Miss Level, a woman with one mind but two bodies. Quickly wearying of the unglamorous drudgery of the day-to-day life of a witch and struggling to make headway with her peers, Tiffany faces both homesickness and the perennial question of a *Bildungsroman*, who she will become. Things quickly come to a head when she finds herself possessed by a hiver, an alien creature which attempts to mimic its hosts without a true understanding of their behaviour, acting based only on their desires before inevitably destroying them and retaining a ghost-like memory of them within itself. After being temporarily rescued, Tiffany has to confront the kinds of choices she would make without a conscience, as well as come to terms with the fact that “the soul and centre” (250) of witchcraft, as Granny Weatherwax puts it, is the very work she found so tedious. Accepting both the hard work ahead of her and responsibility for the hiver’s actions, Tiffany confronts the creature as it attempts to possess her again. She finds a way to successfully deal with it, and ultimately returns home as, in spite of her age, a more or less full-fledged witch.

Due to its narrative shape, I will argue in favour of using a less stringent definition of the term than Trites’ and claim that *A Hat Full of Sky* is in itself a *Bildungsroman*. Though Tiffany’s development continues further, the position she in at the end of the novel remarkably different from the one she is at the beginning of it, but not all that different from the one she finds herself in at end of the series. Charlotte Webb analyses Tiffany’s development as being predominantly about her relationship to the society of the Chalk and its attitude towards witches, summarising that Tiffany “learns to manipulate community expectations in order to gain authority within her society: an authority she can then use to re-work those expectations themselves” (143). However, while her authority grows as the series progresses, she has already firmly established her position in the Chalk’s community by the end of *A Hat Full of Sky*, both due to familiar ties (“No one’s throwing Granny Aching’s grand-daughter in a pond!” [348]), and through her own ability, both in terms of the quality of her farm work and, in spite of persistent prejudices, her witchcraft. (“Hah, and I heard

they had a big sort of trial for witches up in them mountains and our Tiffany showed ‘em what a girl from the Chalk can do. It’s modern times, right? We got a witch now, and she’s better’n anyone else’s!” [348]). Though proven temporary by *Wintersmith*, Tiffany’s return to the Chalk as a wiser, more mature person is nevertheless narratively complete: the novel goes so far as to address the purpose of the home/away/home-pattern: the need to change. “Why do you go away? – So that you can see the place you came from with new eyes and extra colours” (349). While not an adult, Tiffany is nevertheless an independently working member of her society, more akin to the role a person her age, as per Ariès, would occupy in a Medieval society than a reader her age is likely to find themselves in today. Even in the face of sequels, the events of the novel remain a complete journey that, taken by themselves, form a *Bildungsroman*.

Meanwhile, the *Bartimaeus* trilogy eschews the notion of a single protagonist and utilises the somewhat less typical choice in literature for young people to feature multiple young protagonists with their own perspectives and coming-of-age stories (exemplified by YA novels such as Catherine Fisher’s *Incarceron* [2007] and Leigh Bardugo’s *Six of Crows* [2015]). Two of the three protagonists, Kitty Jones and Nathaniel, progress through their teenage years over the course of the trilogy, coming of age during *Ptolemy’s Gate*. As with *A Hat Full of Sky*, the first two novels of the trilogy would by Trites’ classification rather be *Entwicklungsromane*, allowing for certain oddities: much like Tiffany, Nathaniel and Kitty are already working adult jobs from *The Golem’s Eye* onwards. In this instance, I am liable to agree with Trites’ definition of the terms, as the two characters’ maturation from *The Golem’s Eye* to *Ptolemy’s Gate* is, arguably, more considerable than Tiffany’s is from *A Hat Full of Sky* on over the entire rest of the series. However, while I cannot in good conscience argue that *Ptolemy’s Gate* is not a *Bildungsroman*, it is a far less focused on depictions of growth and development of than *A Hat of Full Sky* is.

In their introduction to *Female Rebellion in Young Adult Fiction*, Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz argue that female protagonists of contemporary young adult

literature use their limited agency to rebel, often engendering societal change through their actions. “These young women characters are all seemingly aware of their liminal positions — not only in terms of public and private spheres, but also in terms of their age and gender — and consciously manipulate their liminality in their attempts to lead their lives according to their own desires” (3). Taken from this perspective, Kitty can be seen as a precursor to this brand of heroine, whose journeys also typically take place in the *Bildungsroman* mode. Introduced as a peripheral figure in *The Amulet of Samarkand*, she becomes a protagonist in *The Golem’s Eye*, where she is revealed to belong to the Resistance, a small group of rebels hoping to overthrow the oppressive magocracy ruling Britain. Following the annihilation of the rest of the Resistance during the events of *The Golem’s Eye* and her doubts in regards to the ethicality of the means through which they pursued liberation, Kitty takes advantage of the relative anonymity of her commoner status and utilises multiple identities in her effort to seek an alliance with the likewise oppressed spirits, having come to see the cooperation between them and the common as the only means to a successful revolution.

For all this, Kitty differs from the heroines discussed in *Female Rebellion in Young Adult Fiction* in a very decisive manner: her actions ultimately play no part in the destruction of the regime. Bartimaeus, when she finally manages to contact him, rejects the possibility of a human-spirit alliance outright, leaving her with no actionable plan. The ensuing overthrowing of the government by rebel magicians and the first rebellion’s subsequent decimation by spirits occur without any input from her. This is not to say she has no agency — her decision to follow Bartimaeus to the Other Place is the single most important contribution to humankind’s salvation, and her rallying of the surviving magicians into action grants her the power to affect the interim government that follows — but the initial cataclysm that leads to the possibility of change is something utterly beyond her sphere of influence, something which lends an ambivalence to her power to affect the frameworks through which her society functions. Though she matures during the course of the novels, Kitty’s narrative does not use the home/away/home pattern until late into

Ptolemy's Gate, with her journey to the Other Side, nor is this journey or the wisdom it grants her portrayed as the culmination of her identity: it is telling that in the end, she rejects the offer to join the new parliament, choosing instead to broaden her knowledge in her own terms through travel. Although she has come of age, she is yet to find her place in the changing society, and the question whether she ever will is left open by the end of the novel.

Nathaniel's narrative, meanwhile, is a cautionary tale of what happens when one fails to truly mature in the process of coming of age. In a world with a sharp class divide between commoners and the ruling magicians, Nathaniel begins his tale as a peripheral figure in the society of magicians, as the unwanted apprentice of an unimportant minister. Though many of his actions are motivated by vengeance, his driving ambition throughout the first two novels in the trilogy is to carve and then secure himself a place in the upper echelons of the social order, an order which he believes to be just and natural. When his theft of the Amulet of Samarkand leads his enemy, Simon Lovelace, to kill everyone in Nathaniel's household rather than risk the exposure of his plans, Lovelace mocks Nathaniel's naïvety: "you believed in the notion of the honourable magician, who takes responsibility for his actions. Mere propaganda. – Every magician acts only for himself, seizing each opportunity he can" (*The Amulet of Samarkand*, 316-317). Though loathing Lovelace and successfully revenging himself upon him, Nathaniel nevertheless subconsciously adopts him as a model of a successful magician: by *The Golem's Eye*, not only has he adopted Lovelace's vanity, but his moral have eroded to where he is willing to renege on deals he makes, something he would have been loath to do when younger. In spite of Bartimaeus' disapproval, he continues to strive upwards in his society, to where it subsumes his original identity: by the beginning of *Ptolemy's Gate*, even his own narration no longer refers to him by his true name, but rather his professional name, Mandrake, a name significant in both its meaning and its manner of acquisition. Nathaniel became John Mandrake not because it was a name he wished for himself, but rather as a compromise with his master, making it an identity thrust upon him rather than one he grew into naturally. John is, of

course, one of the most common names in the Anglosphere, while *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend* defines mandrakes as notable for the human-like shape of its root and it is believed to possess various magical powers.

Indeed, much like a mandrake, Nathaniel is by *Ptolemy's Gate* both highly exceptional and more a simulacrum of a man than a real one. Though technically highly successful — he is of the top ministers of the nation in spite of still being in his teens — and possessing exceptional intelligence and skills, he is nevertheless alone and deeply unsatisfied with his lot, even when he fails to acknowledge it to himself. At seventeen, he has superficially an adult with professional abilities to match, but his lack of true maturation is evident in his identity focusing entirely around his work and lingering remnants of his childhood self. Having failed to successfully answer who he is and who he wished to become, it is not surprising that Nathaniel clings onto an eroding belief in the justness of the regime and insists of retaining Bartimaeus at his side to the point of liability, something the djinni himself points out: “I don’t think you actually *want* to break away from your past. That’s why you keep me around, no matter how weak I get. It’s so you can hang onto the Nathaniel you once were, as well as the big, bad John Mandrake you’ve become” (235-236). By failing to assume either identity, he is yet to truly come of age in a meaningful capacity and so has gone astray from the *Bildungsroman* narrative.

As the narrative of *Ptolemy's Gate* progresses, Nathaniel is forced into a choice between his dual identities after a series of unfortunate events shakes him to the core: the near death of Bartimaeus and the scorn he receives from his peers for saving his life are followed by a chance encounter with Ms. Lutyens, his former drawing tutor and one of the vanishingly few people to ever have held affection for Nathaniel. Though Bartimaeus accurately analyses Nathaniel’s character on a regular basis, it is only Ms. Lutyens’ observation on how he is no longer the boy she knew that finally makes him discard all he has worked for over the past several years and choose the identity of Nathaniel, a change reflected in his narration reverting to calling him by his birth name. This

serves essentially as an opportunity for him to attempt to come of age once more. Nathaniel insists to himself later that Mandrake was merely a mask he wore, suggesting he sees his core identity as unaltered since assuming the name. Bartimaeus, on the other hand, considers Nathaniel to be at the inception at a new identity entirely, noting that his “softer emotions were new and hesitant” (470) and that the magician reverts to relying upon his well-established traits when under duress. Regardless of which one of these interpretations one agrees with, Nathaniel’s identity is at a crossroads, indicating his struggle to achieve maturation. While the resolution of the novel, which features his demise, inevitably leaves the question of how he may have proceeded somewhat open, his actions during it suggest the continued rejection of the Mandrake persona and thus a desire to re-attempt the formation of his identity.

Though the Tiffany Aching novels and the *Bartimaeus* trilogy take noticeably different approaches to questions of identity, they both exemplify it partially through the apparel of the characters. As children usually have their clothes chosen for them, thus limiting clothing as a means of characterising child characters (Nikolajeva 274), the fact that the protagonists of both series are given a choice in the matter is more suggestive of YA literature. As a younger sibling in a large farming family, Tiffany has indeed never been able to choose her clothes for herself, and while she likes the colour of the new dress she has received at the beginning of the novel, she notes it was bought large for her to grow into and views its accoutrements with suspicion. Upon meeting her peer group, Tiffany finds her preference to blue and green over the more typically witch-like black, as well as her lack of a visible pointed hat, as targets for distressing condescension. Thus, one of the first things the hiver does as her is stealing money to purchase the most ostentatious and witchy outfit possible. By the end of the novel, she rids herself of the very last of these illicitly gained items, affirming to herself that outward trappings, while still alluring, are not tied to her identity as a witch, and continues to dress herself in her preferred colours while making the titular hat full of sky.

In the *Bartimaeus* trilogy, Kitty's clothes are generally simple and functional, allowing for movement and meant to aid in the maintenance of her low profile. Nathaniel's apparel receives significantly more description. Much like Tiffany, he is initially unable to choose his clothes for himself, but by *The Golem's Eye*, he has developed a highly eye-catching style he personally considers dashing and which, as Bartimaeus scathingly points out, he most likely subconsciously adopted from Simon Lovelace. Come *Ptolemy's Gate*, he abandons his previous flamboyancy in favour of a military style, emphasising how firmly his role serving as the Information Minister during wartime has overtaken what was once his identity.

In summary, *A Hat Full of Sky* exemplifies a coming-of-age narrative typical to literature for young people: Tiffany's growth and development into a powerful and responsible witch is the single most important theme of both the novel and the series as a whole. Therefore, we can very conclusively state that it is a very successful example of the *Bildungsroman* mode. The situation with the *Bartimaeus* trilogy is more complicated: perhaps owing to having more than one teenage protagonist share the stage, the work presents two disparate pictures of adolescent development. Kitty's growth from a courageous girl to an equally courageous, but wiser and more capable young woman, complete with a monomythical venture into the realm of the supernatural, is certainly a *Bildungsroman* narrative. Nathaniel's narrative, with the missteps of his development and the eventual rejection of his supposed adult persona, not only speaks instead of his failure to successfully come of age, but comes to an end during what can be construed as his true coming-of-age moment. While adjacent due to its focus on growth and identity, his tale hardly fits the platonic ideal of the *Bildungsroman* mode.

I would ultimately refer to both novels as a *Bildungsroman*. However, it would be the first descriptor I would use for *A Hat Full of Sky*, whereas I would only apply the moniker to *Ptolemy's Gate* with some qualification. Regardless, we can safely say that Basu's "Who am I now? And who

do I want to be when I grow up?” are questions asked by both narratives, speaking of a focus on the theme of developing identity at the heart of literature for young people.

4.2 Children and the Other

Literature for young people, especially fantasy literature for young people, often features all kinds of non-human entities both great and small. Millicent Lenz remarks on the proliferation of supernatural creatures in the children’s literature and YA literature of the early 2000s and suggests that the phenomenon may be rooted in apocalyptic fears, or else that such creatures can be used as “a way of engaging our deep-seated anxieties” (138), whether to withstand or overcome them.

Trupe introduces “Supernatural and Alien Beings: Confronting the Other” (211) as one of the staple themes of YA literature and states that encountering fictional Others offers the reader the possibility to ponder upon the nature of humanity through contrast with what is non-human (211). Meanwhile, Lynne Vallone addresses the more specific dynamic of supernatural creatures smaller than the child character: “the delightful big child/small adult dynamic explored in many children’s books, for example, not only indulges a powerful and comic fantasy of power inversion, but also guides the child reader towards serious considerations of the position of the Other, whether adult or another child” (187).

Of course, supernatural beings are far from the only non-human entities found in literature for young people. Tess Cosslett sees the ubiquitousness of animal stories in children’s literature partially explained by an effort to evoke sympathy in the reader towards both animals and other beings said animals serve as metaphors for: in her words, “children, women, slaves and servants” (8). The Other is then at once a means through which to re-establish the human/non-human boundary while also blurring it to allow for identification with a subjectivity beyond the reader’s own.

As Cosslett's list of examples shows, children themselves are included in the number of potential Other. Lassén-Seger summarises that the notion of children as the "other" first emerged in the literary theory circles in the 1990s, and comments how "the notion of children's potential 'otherness' in relation to adults is used to emphasise the imbalance of power inherent in a literature that is typically written by adults for children, thereby inadvertently representing the child as 'the other'" (32). It is due to this othering that Lassén-Seger believes children are so often linked with animals and other underprivileged creatures. This notion is well supported by the nature of the typical protagonists in literature for young people. Rudd finds that "children's literature consists of texts that consciously or unconsciously address constructions of the child, or metaphorical equivalents in terms of character or situation" (39) specifically in regards to the underprivileged status of children, and lists examples of metaphorical equivalents: "animals, puppets, undersized or underprivileged grown-ups" (39). Nodelman draws a similar conclusion from the six works included in his analysis: five feature child protagonists, and the final novel, *Dr. Dolittle* (1920), stars a character who, though an adult, rejects adult knowledge in favour of a childlike disposition (32). Based on this, Nodelman includes in his summary of the qualities children's literature that the genre's protagonists are "children or childlike animals or adults" (77).

In the light of these observations, I would argue that one of the key features of both children's literature and YA literature is that the protagonist, or protagonists, are either children or metaphors for children, be they animals, supernatural beings, or adults who are either some manner of "childlike" or deeply underprivileged in a way which renders them "other" to the adult reader. Though literature for young people may feature brief forays into the perspective of "mundane" adults, the focus remains on what is "other" to the creators of the literature. However, it would be an oversimplification to state that these constructions automatically replicate the adult-child power dynamics as they typically exist outside literature. Zoe Jaques declares that "children's fantasy, in all of its genres, modes and, indeed, historical periods, can be deeply complex in negotiating

alternative modes of authority or in destabilizing authority itself. Where else is the *subjectivity* of the cat, stream or robot explored so deeply as in the enthusiastic and enquiring history of narratives for children?" (239), and that this propensity towards anthropomorphism and exploring alternate subjectivities allows the reader to ponder not merely what it is to be a human, but also post-human.

When analysing *A Hat Full of Sky*'s depiction of non-human entities, one must address two unrelated supernatural presences: the Nag Mac Feegle and the hiver. First introduced in *Carpe Jugulum* (1998), the Feegles are a diminutive and war-like race of fairies with simple wants best described by their introduction in *A Hat Full of Sky*: "they love drinking, fighting and stealing, and will in fact steal anything that is not nailed down. If it *is* nailed down, they will steal the nails as well" (9). However, they are also fiercely loyal to their friends, a fact that Tiffany gets to experience first-hand on a daily basis following the events of *The Wee Free Men*. Although the Feegles' obsession with battles and whisky is hardly traditionally "childlike", they possess a single-minded simplicity that renders Tiffany as the mature one by contrast, playing into the comic inversion of power addressed by Vallone: for instance, *A Hat Full of Sky* chronicles the clan leader, Rob Anybody's, first struggling attempts to learn how to read and write, skills Tiffany is already perfectly adept at. The problematic dimension of the Feegles' relative resemblance to adult men is addressed in the novel, as Miss Level protests Rob Anybody's plan to enter Tiffany's mind by exclaiming: "you're fully-grow... well, you're men!" (198), but it is not analysed at any great length: both the fact that the Feegles keep constant vigil over Tiffany whether she wants it or not and that she was technically engaged to Rob Anybody after being temporarily made the clan's kelda in *The Wee Free Men* are acknowledged as being potentially unsettling, but are ultimately portrayed as comical annoyances rather than as something truly disturbing as they would be if the Feegles were more than six inches in height. The Feegle depicted with the most complexity, the new kelda Jeannie, serves as a parallel to Tiffany: young and recently forced to depart from her childhood home for the sake of duty. A considerable number of the events of *A Hat Full of Sky* are depicted

from the perspective of the Feegles: with the exception of the few scenes portrayed from Jeannie's perspective, these scenes depict a very simplistic, single-minded world view which further underscore the relative sophistication allowed to Tiffany.

The hiver is another matter; more specifically, an Other matter. A creature referred to by Smith as "a collection of primal drives" (191) and an "overpowering disembodied id" (191), the hiver is a invisible being with a physical presence that most resembles wind and the reverberation caused by insects. It is said to not actually think, but to merely act upon instinct, which causes it to possess living creatures it considers powerful and then attempt to mimic them by acting upon their unfiltered desires, all the while its possession of its host slowly destroys them. As its hosts die, they leave behind an echo of themselves, which presumably explains the hiver's capacity to speak and its use of the plural "we" to refer to itself. It is immortal and thus cannot be defeated: even the thrashing the Feegles inflict upon it grants Tiffany only a temporary reprieve. What allows Tiffany to ultimately survive her second encounter with this disembodied id is granting it an ego of its own. Her realisation as to why the creature acts as it does proves to be something of a paradox: though mindless, it has a desire of its own —respite from its constant awareness of everything in the universe — that is difficult to explain as being wholly inherited from its previous possesses. Till Tiffany, the hiver has merely sought shelter from this awareness by hiding in other creatures, but it has now developed a wish for a more permanent solution, which it asks Tiffany to provide: "teach us the way to die" (301). Tiffany does so by literally opening a door to the afterlife and guiding the hiver there, but that alone is not enough: one must have a self, an ego, to truly die. Thus, Tiffany aids the hiver to become an "I" instead of a "we" by giving it the name Arthur. By being granted an identity and thus becoming more human and less Other, Arthur is capable of continuing on its journey through the afterlife.

In contrast to *A Hat Full of Sky*, the most remarkable group of supernatural beings in the *Bartimaeus* trilogy, collectively known as spirits, all share a common point of origin. Drawn to

Earth from an alien world fittingly known as the Other Place, the spirits come in all shapes and sizes but are generally categorised into five subgroups based on their relative strength. Their characteristics and nature clearly mark them as Other: they have no physical presence in their natural habitat and are forced to assume one on Earth, commonly shape-shifting through various guises both for utility and to alleviate the pain being on Earth inflicts upon them. They have further abilities beyond human ken, such as the ability to see on seven different planes where the living creatures of Earth can only see to one without external aid (with the exception of cats, who can observe the second plane as well). Furthermore, they are capable of thinking multiple unrelated lines of thought at once, something Bartimaeus' narration reflects via the use of footnotes and which Nathaniel confirms to be beyond humans when he and the djinni share a body and Nathaniel, in his own words, "can't cope" (453) when the footnotes appear. To further highlight their non-human nature, spirits are capable and generally perfectly content to devour humans when given the opportunity.

In spite of these stark differences between humans and spirits, the spirits are typically presented as less unfamiliar than the hiver and more akin to the Nac Mac Feegle. The most important contributing factor to this is Bartimaeus, the third protagonist of the trilogy. Though referring to the difference between his kind and humans at every possible opportunity, his vivid personality with its many human-like characteristics, along with the fact that he narrates a significant chunk of the novels, blurs the line between human and non-human. This blurring is also present in Bartimaeus' complicated relationship with Earth. While he hates being torn from his home and enslaved as much as the next spirit, he nevertheless finds pleasure in his earthly accomplishments and even enjoys warfare, something he notes is a part of Earth's corruption rather than something that was originally a part of him.

During the climax of *Ptolemy's Gate*, the separation between humans and the Other rises to the forefront. A group of spirits, long since fed up with their endless enslavement, successfully trick

important magicians into summoning them within their own bodies, supposedly granting them great power while sheltering the spirits from the corroding effects of Earth. The spirits quickly destroy the magicians' minds and assume their bodies for themselves, intent upon forcing more magicians to summon their kind to ultimately take over Earth. Unlike in the climax of *A Hat Full of Sky*, the fate of humanity comes down to violent resistance, but one that can only be accomplished with cooperation with the Other: after Kitty proves her trust in Bartimaeus by following in the footsteps of Ptolemy, the human most dearest to him, the djinni agrees to help her and Nathaniel fight against his own kind. Human and non-human merge together in relative peace as Nathaniel summons Bartimaeus into his body and the two act in unison to destroy the invading spirits and secure a future to humankind, demonstrating the potential for unity between the two species in the process.

Returning to the notion of children themselves as the Other to an adult perspective, it is notable that both series feature brief forays into the points of view of a "mundane" adult, which in both texts happens to be a protagonist's mentor figure. In *A Hat Full of Sky*, the scenes preceding the death of one half of Miss Level are viewed from her perspective, while the earliest sections of Nathaniel's early life in *The Amulet of Samarkand* are related from the point of view of Mr. Underwood. Though curious, these sections are ultimately brief and more glimpses into the world of adults than a call for the child reader to identify with these characters.

This leaves us with the odd case of Bartimaeus. His chapters, narrated in the first person and explicitly related to an audience following the events of the trilogy, are a stark contrast to Nathaniel and Kitty's not only because of these features, but simply because of who the djinni is. As both a non-human and a slave, he technically fits the mould for a typical protagonist for literature for young people. However, while he possesses some foibles that may be perceived as childlike, his general demeanour is that of a worldly, capable adult. He habitually alludes to his millennia of experience, as well as his "hidden" adult knowledge; with the latter, he explicitly keeps some of his knowledge from the reader, exemplified by his observation of a statue of a Greek god and a dolphin

in *The Amulet of Samarkand*: “They were intertwined. Never mind how”(428). Due to this duality of his character, Bartimaeus serves the double role of both being entertaining and relatable enough for the child reader due to his underprivileged position while also acting as a surrogate for the adult reader, who presumably understands the adult knowledge the djinni conspicuously leaves out of his narration.

Yet in spite of the above and his general casual attitude, Bartimaeus’ status as the Other doesn’t go unexamined. The creation of spirits in the trilogy is directly comparable to the hiver’s humanisation, but where Tiffany’s granting of a name to Arthur can be best described as a gift, the naming of spirits in the *Bartimaeus* trilogy is precisely what allows humans to call them out of their world and enslave them. From the spirits’ perspective, it is an act of violence, and one that is in some sense irreversible: though spirits may return to the Other Place and mingle their essences freely among each other, once called forth they can never entirely shed their identities. During his meeting with Kitty in this realm, even after pointing out that "we're all one. And that includes you now" (409), Bartimaeus casually switches between “I” and “we” and retains his idiosyncratic way of speaking. Even when he is supposedly back in his natural state, some part of him remains an individual.

The main difference between the hiver and the spirits of the *Bartimaeus* trilogy is best illustrated by the hiver's description of its natural state to Tiffany:

Do you know what it feels like to be aware of every star, every blade of grass? Yes. You do. You call it ‘opening your eyes again’. But you do it for a moment. We have done it for eternity. No sleep, no rest, just endless... endless experience, endless awareness. Of everything. *All the time*. How we envy you, *envy you*. Lucky humans, who can close your minds to the endless cold deeps of space! (300)

Contrast the above with Bartimaeus' speech to Kitty in *Ptolemy's Gate*, referring to her efforts to maintain a physical shape in the Other Place:

You're so disturbed by the *connectedness* of things here that you prefer to cling to something as unappetizing as this monstrosity — no offence, I'm sure — rather than float freely with us at will. For us, on Earth, it is the reverse. Suddenly we are cut off from this fluidity, left alone and vulnerable in a world of vicious definition. By changing shape we get a little solace, but it never keeps the pain away for long. No wonder some of us become resentful. (412)

In one narrative, the non-human awareness of the connectedness of everything is at best a curse, one so horrifying that death is preferable to it. In the other, such awareness is given as the natural state of the non-human entities, with the forceful disruption of it which makes the non-human more human presented as the true evil. In essence, one paints the human ability to delineate the universe as a boon, while the other views it as a limitation, with the potentiality of something non-human to rise above it.

Although opposites in this regard, these entities have a particular commonality: their co-existence with humans is at best a struggle. Much as the hiver's unshielded awareness of the universe is a source of agony to it, merely being present on Earth is a source of physical pain to the spirits, slowly but surely eroding their essences. Similarly, possession by the hiver is fatal to all of its hosts, while Kitty's brief excursion to the Other Place is enough to destroy her health, almost certainly permanently so. Though both narratives present the potential for peaceful interaction between human and non-human, it never comes without a sacrifice: the non-human must become more human, and the human risks death.

Just as the human is in mortal peril interacting with the non-human, the non-human's adoption of more human-like characteristics brings with it the shadow of death. The hiver's mortality being tied to its acquisition of a name and a rudimentary identity has already been discussed above. In *Ptolemy's Gate*, the matter is best illustrated by the fate of Faquarl. A long-time associate of Bartimaeus, the two djinn serve as each other's foils, with the only fundamental difference between them being their relationship to humans. In spite of his experience and cynicism, Bartimaeus remains cautiously optimistic and capable of forming deep bonds with individual

humans, whereas Faquarl despises all of humanity and has only grown more and more determined to exact revenge upon it. It is Faquarl who masterminds the invasion of spirits onto Earth, and it is specifically his turn towards human-like vengeance which brings about his downfall, severing his connection to the Other Place, something which Bartimaeus notes during their final confrontation: “‘purpose’ is a *human* concept. – This body of yours isn’t just a disguise, is it? It isn’t just a barrier against pain. It’s what you’re busily becoming” (481). Faquarl concedes that Bartimaeus may have a point — two points, as he finally sees an inkling of potential for more amicable human-spirit interactions — and is promptly killed by Nathaniel, with the heavy implication that he preferred to die over having to face continued existence in the world of humans.

In both narratives, the threat comes from a non-human force and can only be overcome with the aid of other non-humans. However, the depiction of these representatives of the Other vary considerably: the non-humans in *A Hat Full of Sky* are either cheerful small folk who in spite of their uncouthness are perfectly happy to help the protagonist, or an alien being that ultimately wishes to become more human-like, if only to perish. The spirits in the *Bartimaeus* trilogy, meanwhile, are implied to have been perfectly content to mind their own business if not for the corruptive influence of humanity, which along with their great powers at the very least suggests the possibility that humans are not the apotheosis of living creatures. If the hiver is an disembodied id which gains an ego, the Other Place could perhaps be compared to the collective unconscious, a chaotic primordial soup from which pieces are indiscriminately drawn out and given an individual shape. Furthermore, as both narratives feature young protagonists forming a connection with a non-human entity that no adult has been shown capable of, both can be said to play into the notion of children being preternaturally disposed into interacting with the Other due to their own “otherness.”

4.3 Utopia/Dystopia

As two sides of the same coin, utopian and dystopian literature go readily hand in hand. Hintz and Ostry summarise utopia as a detailed description of a non-existent society presented as a significant improvement over the reader's own, and dystopia as a likewise detailed but considerably worse society than the one the reader presently lives in (3). Both modes can be used as a call to action: though utopian literature generally depicts unattainable worlds, an alternative model for the genre presents societies “meant to lead more directly to social improvement” (4), and in general seeks to allow the reader to think critically of their present society and so encourage political engagement with it (7). Dystopian literature, meanwhile, seeks to engender action by making its reader more aware of unequal and exploitative social structures and by creating reasons to think about the value of the individual (8-9). Together, the two modes form, in Zipes’ words, “a great discourse about hope” (2002, xi).

For our purposes, the most relevant aspect of these modes is the difference in their use in children’s literature and YA literature. Hintz and Ostry note that utopias are typical to children’s literature, whereas dystopias abound in YA literature. They find this distinction unsurprising, as they believe dystopian literature mixes well with the *Bildungsroman* mode, and note that “dystopia can act as a powerful metaphor for adolescence” (9). They further note that utopia is the more difficult term of the two to pin down, and that depending on how it's used, nearly all literature for young people can be categorised as utopian (3).

Hintz and Ostry observe a link between utopian children’s literature and Romantic notions of childhood: “utopias for young readers suggest that children can achieve a state of ideality that adults cannot; at times, the impetus for the fictional child to fix society’s problems exerts a powerful pressure on the child itself” (8). Nodelman observes, however, that due to children’s literature’s focus on plot, the texts in the tradition tend to be less utopian than pastoral poems: “if the worlds they describe are in any way idyllic, the idyll tends to be less than idyllic for much of the story”

(222). He suggests that instead of presenting an utopia all the way through, children's literature concludes with reaching it, either through a return to it (typically as a part of the home/away/home narrative discussed in section 4.1), or by its achievement by the end of the narrative in spite of a less than idyllic beginning point (222). Defined as such, a remarkable percentage of children's literature can indeed be classified as utopian (cf. section 4.4.2).

Meanwhile, dystopia is the word of the day in YA literature. Pat Pinsent comments that the world of the dystopian novel is usually a potential and undesirable future, and notes that by the turn of the century, dystopian YA literature not only grew significantly more common, but placed less emphasis the futurity of the worlds being depicted, a trend which she views as resulting from societal changes promoting capitalistic aims over the good of the society and environment (196). However, she further notes that the potential impact of these works is generally diminished due to another typical element of YA dystopian fiction: hopeful endings.

The connection between hope and dystopian YA literature has been well chronicled. Although Campbell observes that "there is no requirement for hope, or even cheerfulness, in the YA novel" (75), the consensus is that the former is indeed a requirement in the dystopian mode for young people: certainly, Alexa Weik von Mossner determines that "scholars and writers tend to agree that in the case of the young adult dystopian text, one cannot in fact do without at least a glimmer of hope" (70). Kay Sambell presents this element of hope, especially where it is improbable, as the main distinguishing feature between dystopian literature for adolescents and for adults. She believes that "the narrative closure of the protagonist's final defeat and failure is absolutely crucial to the admonitory impulse of the classic adult dystopia" (165), which clashes with the "convention of the happy ending" (165) in literature for young people. She further observes that the latter convention tends to win out, and that although these less dismal endings are often criticised as false resolutions to the preceding narrative, they may alternatively be viewed as an invitation to the reader, as per Sambell, to "exercise a degree of choice in the narrative, thus affecting what it will become" (173).

It is of note, however, that at least two of the classic adult dystopian novels Sambell uses as examples of dystopian novels with “unequivocally unhappy endings” (166), George Orwell’s *Nineteen Eighty-Four* (1949) and Aldous Huxley’s *Brave New World* (1932), while certainly featuring endings that merit such a description, have received further extratextual material by their authors to shed some hope to their conclusions. *Nineteen Eighty-Four* includes an appendix, *The Principles of Newspeak*, written in the past tense and thus subtly hinting at the potential collapse of the totalitarian regiment in charge during events of the novel. Similarly, in a foreword present in later editions of *Brave New World*, Huxley states that had he written the novel at a later date, he would have offered the novel’s protagonist a third option, a compromise which would have allowed for at least some modicum of happiness (8). Although these additions do not alter the texts themselves, they, along with the ambiguous endings of later famous adult dystopias such as Margaret Atwood’s *The Handmaid’s Tale* (1985), lead me to suggest that a certain degree of hope, while more endemic to YA dystopian literature, is not as absent from dystopian literature in general as to render it a stark distinguishing feature between adult and YA literature.

There are two further features commonly linked to YA dystopian literature: a preoccupation with romantic subplots and the presentation of young people as the saviours of the world. Basu, Hintz, and Broad consider the possibility that the former is intended as a means to further engage the reader in the world of the novel: “while many dystopian novels contain romance narratives, the connection seems especially pronounced in YA dystopias, which may capitalize on teenagers’ preoccupations with courtship to compel their interest in the dystopian world” (8). The latter point, though unsurprising when considering who the typical protagonists of YA novels are, commonly co-occurs with corrupt adult characters. Emily Lauer points out that this is not only a long-standing trait of dystopian YA literature, but a subversive undercurrent in literature for young people in general: “in more traditional dystopian young adult fiction, there is often the subversive subtext that Alison Lurie treats at length in her essay collection *Don’t Tell the Grown-ups* (1990): things are so

wrong in society that children are better able to set the world right than are adults; or, at least, children and/or teens cannot rely on the adults already in power" (46). The Romantic notions about the exceptionalism and purity of childhood have not entirely abandoned us. They have simply expanded their habitat from Arcadia to gritty cityscapes.

In general, the *Discworld* series opts towards cheerful nihilism and tales of positive progress. Kevin Guilfooy argues that though not strictly utopistic, in his vision of the city of Anhk-Morpork, in which the free market functions with no serious issues that cannot be resolved by the final page of any given novel, "Pratchett writes about the obvious social costs involved in this libertarian vision, but no-one ever seems to be harmed by it too badly" (123). Though poverty is commonplace, most everyone seems to make do and is content with their lot living under the impossibly perfect rulership of the benevolent dictator Lord Vetinari. Guilfooy notes that this untenable situation is what makes Anhk-Morpork a fantasy: "on Discworld the social costs are just not that bad. This could be a fantasy or just wishful thinking; either way it is a flaw in the political and economic vision" (123).

Though hardly hubs of libertarian economy, similar contentment, here combined instead with a lack of change, are equally present in the more rural areas of the Discworld. The people of the tiny kingdom of Lancre, a parody of the North of England and the main setting of most of Pratchett's adult novels starring witches, are repeatedly shown to live in a static society and to care nothing of societal change, to where they hold their progressive-minded king intent on bettering their lives in quiet contempt. The attitude of the locals in regards to their mode of government and lifestyle is well summarised in *Carpe Jugulum*: "the people of Lancre wouldn't dream of living in anything other than a monarchy. They'd done so for thousands of years and knew that it worked." (58). While different in its terrain and its main sources of livelihood, the neighbouring Chalk is a similarly rural and static location. While it cannot be described as an Arcadia due to the residents' preoccupation with hard work — in fact, during the events of *Wintersmith*, Tiffany winds up reading a romance novel set on a sheep farm in, and, unfamiliar with the conventions of such novels,

immediately finds herself questioning the impracticality and the inexplicable indolence of its characters — the people of the Chalk are generally distrustful of new ideas and perfectly content to live their lives just as they are under the nonintrusive autocracy of the local baron. The social divide present in Chalk society is less prominent in *A Hat Full of Sky* due to the relative absence of Roland, the baron's son who is equally Tiffany's friend and temporary love interest, but even when the issue is presented at its starkest in *I Shall Wear Midnight*, it is characterised with ambivalence: the social gap is acknowledged, but even one of the clearest examples of it, Roland's fiancée's mother's superior attitude and nasty treatment of her servants, is presented as being counterbalanced by her taking care of all of her servants to the very ends of their lives. It is an uncomfortable tension that is never resolved in the work itself. Certainly, it is not presented as something that needs to change: Tiffany accepts that she and Roland could never have married due to their respective places in society and devotes herself to her work, finding a more socially acceptable paramour while she is at it.

This is not to say the Chalk society is entirely static, but the societal changes which occur during the course of the novels are minor and concern only the acceptability of openly acknowledged witches on the Chalk. In fact, it is tacitly suggested that the introduction of witches is the most viable course of action towards encouraging further positive change, and that it is enough to set things aright as to achieve a temporary state of utopia at the end of each novel in the series. In *A Hat Full of Sky*, for instance, Miss Level's failed attempts to make a local family dig a new well further from their outhouse by appealing to science is followed by Granny Weatherwax's untrue, but effective method of blaming the diseases on goblins that are attracted to the smell. Why improve the society otherwise when the application of proper witchcraft solves all immediate problems? The ambiguity of this potential utopia is at its most blatant in chapter 2 of *I Shall Wear Midnight*, easily one of the darkest sections in the entirety of *Discworld*. Tiffany takes on the responsibility of saving Mr. Petty, a drunken man who has just beaten his daughter so badly she lost

her unborn child, from being lynched, coming face to face with what hides behind the placid veneer of her rural society. After the deed is done, Tiffany speaks with her father and explains that she has chosen such a challenging profession in spite of her age because of the necessity of it, and concludes her speech by stating that “sometimes you get a good day – and, just for a moment, you hear the world turning” (34-35). The subplot regarding Mr. Petty and his daughter peters out somewhat abruptly, but with a suggestion of hope: Mr. Petty shows repentance for his actions and is henceforth watched more closely by the villagers, while Amber recovers from her ordeal and is shown to possess unusual magical powers.

The Chalk is presented as neither perfect nor even ideal in many regards, but the fact that Tiffany does not seek to change the social order beyond how she had already changed it by establishing herself and continuing to work as the local witch implies either a complacency or resignation with how the society functions. Coupled with the fact that the narratives in the series each follow the home/away/home narrative pattern and conclude with the world as a more idyllic place than it was at the beginning of tale, I would argue that the novels present a kind of limited utopia in line with Guilfooy’s observations regarding Anhk-Morpork: there is a social cost, but it is ultimately not that steep, and things have a tendency to turn out for the better in the end.

The setting of the *Bartimaeus* trilogy is much easier to categorise: it is a dystopia. Though taking place in an alternate universe with a point of divergence set before known history, the world of the trilogy is more readily comparable to the Britain of the early twenty-first century than the more fantastical Discworld. The setting lacks the futurity traditionally associated with the dystopian mode — the technology present is at best on par with our world’s at the time of the trilogy’s publication and often lag behind instead — and thus falls in line with the trends of more contemporary YA dystopian literature as outlined by Pinsent.

In a time period left somewhat ambiguous but implied to be not far from the year 2000, Britain remains an empire, ruling significant portions of Europe and maintaining a colonial presence in

North America. The society is sharply bifurcated into a small, magic-using elite, and the common populace with next to no political power and limited opportunities in life. The ruling class maintains its grip through authoritarian means — citizens are forced to follow a curfew and are under constant surveillance from Vigilance Spheres (which in spite of their name are in fact minor spirits) — and by monopolising knowledge: education is limited, with the study of reading and writing chiefly encouraged as skills for clerical work, and access to information, especially as it pertain to magic, is restricted. It is telling that when forced on the run in the *Amulet of Samarkand*, Nathaniel and Bartimaeus find shelter in a long since abandoned library. If the human subjects are under oppression, the same applies to spirits a hundredfold: summoned from their own world into one where existing causes them pain and bound to fulfil any task ordered of them, it is no exaggeration to state that the empire is built on the back of slaves. Nor is it the first one: Bartimaeus tells Kitty that Britain is only the most recent in a line of magician-ruled regimes tracing back to ancient history, and while it will inevitably fall one day, another one will just as inevitably rise in its wake. While he does elect to help the other protagonists in the end, it is left doubtful how much of his hope that things might one day truly change between humans and spirits Bartimaeus has regained: his actions appear to be at least equally dictated by personal affection, somewhat dampening their hopefulness.

Nor is it surprising that both humans and spirits eventually rebel against the regime. By *Ptolemy's Gate*, the American colonies are at open war against the empire, with unrest and rebellion across Europe and Britain likewise. It is not for nothing Kitty seeks to unite humans and spirits in a quest to overthrow the government — one that never comes to fruition, as the spirits begin a far more momentous attack of their own. *Ptolemy's Gate* seems almost to be bucking the trend of later YA dystopias: the old corrupt social order is overthrown, but as collateral damage from an attack that leads to an even greater conflict. Nathaniel and Kitty can both be said to assume the mantle of the “teenage 'Chosen One'” (Harvey 139) archetypal to the YA dystopian narrative, as

they are both shown to be exceptional individuals who play pivotal roles in saving humanity, but neither assumes a vital role in the rebellion itself and thus both fail to quite match the archetype — although, it must be said, this is not due to a lack of effort on Kitty’s part. They do, however, overcome their struggles against adult characters rather than with them: when not pitted against one another, their chief opponents are without exception far older than themselves, and with the exception of Bartimaeus, whose contributions prove absolutely essential, any aid they receive from “adult” characters tends towards the incidental and is dwarfed by the sheer amount of opposition instead. In other words, teenagers still save the world even if they do not do so by overthrowing the corrupt regime. As for the remaining peculiarity of dystopian YA literature discussed for, romance is not a notable feature in the trilogy. There is, without a doubt, some budding affection between Nathaniel and Kitty, but calling the development of their relationship even a subplot would be generous due to the limited focus placed upon it. If anything, the subtle manner in which their tentative feelings is addressed seems more indicative of a children’s novel than a YA one.

In short, *A Hat Full of Sky* tends towards the utopian where *Ptolemy’s Gate* is dystopian and shows some signs of being a YA dystopia in particular, but the details once again render the distinction somewhat muddled. It is safe to say, however, that in the discourse of hope is firmly on the optimistic side in *A Hat Full of Sky*, presenting a world where small acts can build a better future and where threats to the status quo are sorted out before the final page, speaking thus of a link to utopian children’s literature. *Ptolemy’s Gate* is not without hope, either, but the cynicism present in the depiction of the cyclical rise and fall of empires is never debunked in the narrative, leaving the hope presented in it more ambiguous than the more clear-cut belief in tomorrow in the Tiffany Aching novels. Viewed through this lens, I would argue *A Hat Full of Sky* falls more in line with children’s literature, and *Ptolemy’s Gate* with YA literature.

4.4 Death and Resolutions

Although they have already undergone some scrutiny due to the interconnected nature of all the themes discussed in this chapter, I will conclude the analysis by a closer look at two further features, which coincidentally happen to be entangled in both *A Hat Full of Sky* and *Ptolemy's Gate*: death and narrative resolutions. Ubiquitous to all literature, these two topics are of considerable interest due to a perceived difference in their uses in children's literature and YA literature, which will in turn make it easier to determine whether the utilisation of these aspects in the two novels places them more clearly in one genre or the other.

4.4.1 Death

Due to its absolute universality, it is not that surprising that such a weighty topic as death is one of the central themes of literature for young people. Nikolajeva identifies death as one of genre's most common motifs, especially in the form of the death of an older relative or another loved one (166). Death also appears in violent forms: Abate observes that cultural obsession with murder extends to children's literature (6), and while she speaks of North American culture, the fact that the very first work she mentions following this proclamation is the British fairy tale *Jack and the Beanstalk* indicates that this obsession is not limited to one side of the Atlantic. She goes on to mention that "murder is especially endemic to the comparatively new genre of young adult (YA) fiction" (9) and that murder is a central feature in some of the foremost YA novels of the time (9).

Peculiar to children's literature are texts specifically written for the purpose of helping children internalise the concept of death. Devereaux Poling and Julie Hupp note that "children develop a multifaceted concept of death over the course of early and middle childhood" (165) — in other words, during pre-adolescence. This concept consists of a belief in the universality and finality of death, as well as an understanding of its biological aspects, such as its potential causes and the cessation of vital functions following it (165). It may take a child years to form a full understanding

of death, a slow process that can be, somewhat paradoxically, further delayed by a close-hand experience with death (166). We have already witnessed in section 2.1 a strong belief in literature's power to influence children, so the birth of texts focusing on aiding in the understanding of death was all but inevitable. Poling and Hupp state that such texts were not common before the 1970s, then flourished in the 1980s and 1990s, and are now both easy to find and often at the receiving end of acclaim (166). They conclude by suggesting that the subgenre "may provide useful guidance regarding the loss of a loved one and may also facilitate a deeper understanding of a broad range of death-related topics" (172).

Trites identifies the portrayal of mortality and death as a key defining factor in which YA literature differs from both children's literature and adult literature. She deems the use of death in adult literature too multifaceted to discuss within the scope of her work, and sees death in children's literature presented as a part of an ongoing cycle, concluding that "learning about death seems to be a stage in the child's process of separating from the parent more than anything else" (118). She argues that the use of death in YA literature goes further, defined by the protagonist coming to understand the mortality of themselves and their loved ones as a part of their coming-of-age: "acceptance of losing others and awareness of mortality shape much of the discourse surrounding death in YA novels" (119). Presumably, death presents more of a threat to an adolescent audience, who have already internalised the finality of death, but who may not have fully acknowledged that it applies to themselves as well.

Trites observes a further difference between depictions of death in children's literature and YA literature: the former more typically features the death of older people, while the latter is more likely to feature abrupt, violent demise. (120). Falconer agrees that the omnipresence of death as a theme in YA literature is to be expected in cultures where awareness of death is seen as a distinguishing factor between children and adults, but that this fact alone does not explain the proliferation of YA novels depicting "violent, gruesome, horrifying deaths" (2009, 113) from around

the turn of the millennium. Taking her cues from Kristeva, she finds an explanation in the catharsis of abjection which arises from the simultaneous recognition and rejection of the violence being depicted, and ties the surge in the depictions of brutality specifically to 9/11, which she notes was “an abject experience not only for New Yorkers, but for all developed nations” (2009, 116).

Whether this particular event played any part in the creation of the novels we are currently discussing is immaterial, but they were most certainly published when this particular trend was well under way.

The depiction of death in the Tiffany Aching novels is multifaceted, with significant differences between the two deaths that occur during the course of *A Hat Full of Sky*. Arthur’s death, as has already been discussed, was not only what he wished for, but also a quiet affair: once he and Tiffany say their goodbyes, he simply recedes peacefully into the desert that is the afterlife. The more violent demise, the obliteration of Miss Level’s second body by the hiver, is more of a pseudo-death. Although Tiffany feels guilt for the part she played in the deed and Miss Level is naturally inconvenienced by the loss of half of her limbs, not only does she live, but she ultimately regains the ability to act as though she had two bodies regardless. Granny Weatherwax goes so far as to note this may be to Miss Level’s advantage, as seeing her perform what looks like serious magic is likely to win her more respect among the locals. In fact, nothing Tiffany does while possessed has lasting negative consequences: her other major misdeed, the theft of Mr Weavall’s funerary savings, is resolved by the Feegles.

Speaking of the Feegles, it is through them that the series portrays the cyclical view on death Trites considers idiosyncratic to children’s literature. In *The Wee Free Men*, as Tiffany is horrified to see that some of the fairies have perished in battle, the Feegles explain that their kind believe themselves to already have died. They consider their current existence to take place in a kind of Valhalla where death means only a temporary return to the more dull real world. While this explains their casual attitude towards their fallen comrades and death in general, it is not only non-

humans characters who consider death not a threat, but a simple eventuality all must face. The end of Granny Weatherwax's life at the beginning of *The Shepherd's Crown* is a calm, natural affair, and while it is followed by several characters grieving her loss and violent deaths in the ensuing struggle between humans and elves, Granny Weatherwax herself quite literally greets Death as an old friend.

Tiffany herself meets Death in *A Hat Full of Sky*. Death has been a character in the *Discworld* series since its first novel, *The Colour of Magic* (1983). Initially a minor antagonist, he became a major character in the fourth novel, *Mort* (1987), which, for the lack of a better word, humanised him in no small part through his interest in humanity. While his encounter with Tiffany is brief to the point of cameo, it provides him with an opportunity to attempt humour (“I WAS NOT EXPECTING A NAC MAC FEEGLE TODAY, said Death. OTHERWISE I WOULD HAVE WORN PROTECTIVE CLOTHING, HA HA” [309]) and Tiffany with an opportunity to correct his vocabulary (as Death participates in a running gag of confusing “egress” for a word for a female eagle). Although Death always remains Other throughout the series, in this particular context he provides a surprisingly approachable face to the concept of death, which, coupled with an ambiguous but clearly existing afterlife, provides a hopeful point of view on death.

By contrast, there is not a single natural death amongst the many violent demises portrayed in the *Bartimaeus* trilogy. Although sometimes played for a gag, as Bartimaeus does not consider the notion of spirits consuming annoying or cruel humans anything but just deserts, the plot-relevant deaths are both played entirely seriously and a constant presence throughout the trilogy, striking both teenagers and adults, spirits and humans alike: of the twenty-four *dramatis personae* listed at the beginning of *Ptolemy's Gate*, only six are conclusively alive by the end of the novel. Though not out of place in a YA novel — for example, the *Hunger Games* trilogy ends in a similar decimation of its named cast — such a large body count combined with the utilisation of death as a threat is at the very least unconventional for children's literature.

Both series feature a scene in which the protagonist inadvertently causes the death of a mentor figure, but unlike Tiffany's mishap with Miss Level, which had limited consequences at best, Nathaniel has no reprieve: Mr and Mrs Underwood are decisively and permanently dead. While Nathaniel held no loyalty towards the former, his guilt over the latter motivates the majority of his actions for the remainder of *The Amulet of Samarkand*. Although she avenges her, he never comes fully to terms with her death, choosing instead to bury his emotions underneath his ambition. If acceptance of the mortality of oneself and one's loved ones is, as per Trites, what separates adults from children, Nathaniel's failure to process Mrs Underwood's death is the lynchpin of his stunted development. Contrast this with Tiffany, who does come to accept the deaths of Granny Aching and Granny Weatherwax and her part in partially killing Miss Level, and who consequently succeeds at maturation at each of these junctions.

Nathaniel's struggles with accepting death are likely exacerbated by what Bartimaeus calls his "first direct kill" (*The Amulet of Samarkand*, 437) .soon after the death of the Underwoods, which brings us to how the deaths are depicted in the novels' narration. Neither series aims particularly for goriness: the descriptions are usually brief and sparing in detail. Arthur's quiet passing on in *A Hat Full of Sky* has already been remarked upon, while Miss Level's half-death occurs off-screen: the most the reader hears of it beyond the fact itself is the post hoc description of it being "not messy, really" (206) and resulting in "just this, like, big purple cloud o', like, dust" (206). The corpses of dead Feegles receive some mention in *The Wee Free Men*, but the narration does not linger on the details. The *Bartimaeus* trilogy usually follows in suit: the death of the Underwoods, for instance, is never shown. However, some demises in the series stand apart from this general brevity and lack of description and more approach the kind of horror addressed by Falconer, with all that it implies. The death of the mercenary Verroq in *Ptolemy's Gate* is certainly gruesome, describing a vicious spell eating through his skin and flesh till all that remains are "bones in black clothes" (405). The same applies to the aftermath of the death of Lovelace's old master, Schyler, whom Nathaniel slays in

self-defence during the *Amulet of Samarkand*. His corpse is described in detail, as is Nathaniel's horror before he hastily represses it. He refers to the deed only once afterwards in an effort to throw Lovelace off balance, feeling "a savage satisfaction" (469) as he does so. He then never acknowledges it again, resulting in yet more unaddressed trauma.

In summary, the theme of death is approached in several ways in the Tiffany Aching novels, including those which are archetypal to children's literature. The *Bartimaeus* trilogy, featuring not a single death to natural causes and thus presenting death uniformly as a threat, falls more in line with typical YA usage of the theme.

4.4.2 Resolutions

As one will have already gleaned from section 4.3, happy endings are considered one of the key features of children's literature (Nikolajeva 168; Nodelman 216). Nodelman goes so far as to suggest that happy endings are the chief contribution of the genre, and that, due to requirements to achieve such endings, "children's literature is characteristically hopeful and optimistic in tone" (216).

Hunt sees the shape of the novel, best exemplified by its conclusion, as a means of distinguishing between children's literature, YA literature, and adult literature. Children's literature, he argues, favours a strong sense of closure: a return to normalcy and safety, with a sense of resolution (1991, 127); in other words, narratives which fit Nodelman's home/away/home pattern. The shape of the narrative suitable for "older children" (1991, 128), is, unsurprisingly, the *Bildungsroman*, in which closure, even if the characters return home, is incomplete and ambivalent (1991, 128). Finally, the adult or mature narrative shape features open and ambiguous endings. Hunt adds that a single novel may contain two or even all three of these narrative shapes at once, resulting in an ambivalent text: he uses as his example J.R.R. Tolkien's *The Lord of the Rings*

(1954-1955), in which he argues Sam's narrative arc fits into the children's mode, Frodo's into the *Bildungsroman* mode, and that of the elves and men into the mature mode (1991, 130).

While such a tripartition does not always survive practical application — where would R.L. Stine's *Goosebumps* series (1992-1997), which is most certainly intended for children, be without its open and often cruel twist endings? — the notion that happy endings are integral to children's literature and that limited closure is instead indicative of YA literature is a firmly ingrained one. *St. James Guide to Young Adult Writers* mentions in its discussion of Diana Wynne Jones' *Eight Days of Luke* (1975) that the novel's "incomplete happy ending" (430) would be more at home in YA novel than a children's one, with no other textual features of the novel brought up to bolster this suggestion. This lends credence to the idea that children's literature is expected to feature a complete resolution, or at least something as close to one as possible, while YA novels are likelier to conclude with some openness and ambivalence.

Viewed from the perspective of resolution, the ending of *A Hat Full of Sky* is distinctly happier than the bittersweet, ambivalent conclusion of *Ptolemy's Gate*. Not only is the main conflict with Arthur resolved, but other, smaller plot threads likewise receive satisfying endings: Tiffany's friend Petulia displays new self-confidence; the authority of the previously tyrannical leader of their peer group is deflated, leading to more egalitarian friendships; the misdeeds the hiver performed as Tiffany are all sorted out, and, in Mr Weavall's case, result in more happiness than would otherwise have been possible: instead of a funeral, he has a wedding. Tiffany herself earns the respect of Granny Weatherwax and reaffirms her security in her own identity; finally, she does in fact temporarily return to the safety and normalcy of her home. While Tiffany's adolescence leaves the door open for a continuation, thus ending in what Nikolajeva terms "aperture" (170), the novel offers a sense of closure expected of children's literature.

A relevant question when *A Hat Full of Sky*, the second novel in a series, is being compared to a concluding one, is how the final Tiffany Aching novel ends. The comparison is made somewhat

difficult by circumstances beyond the text: *The Shepherd's Crown* was published posthumously and was by all accounts not as complete as Pratchett would have desired before he died. Nevertheless, it features its share of closure: Tiffany successfully assumes her place as the unofficial leader of the witches, the threat presented by the elves is once again thwarted, and many past characters are shown to continue on with their happy lives. The issue with Geoffrey, a young man who wishes to become a witch and fails, is somewhat thornier; however, he does move to Granny Weatherwax's old home and begins working as what Tiffany dubs a "calm-weaver." Overall, even this final ending provides resolution above all.

As already stated, the ending of *Ptolemy's Gate* offers significantly less closure. Although the magician's rule has been broken and an interim government is formed to create a new, hopefully improved state, nothing is preventing humanity from continuing its exploitation of the Other Place. In fact, with the spirits' rebellion crushed, it is likely they will not be able mount further resistance for millennia to come, leaving all hope of more egalitarian human-spirit relationships on the shoulders of individuals willing to follow the protagonists' lead to bridge the gap between the two worlds.

The shape of Kitty's narrative most resembles what Hunt deems the YA shape, and in fact bears a distinct resemblance to his example in Frodo: both characters play an integral part in saving their respective worlds, sacrificing their health in the process, and ultimately either leave or intend to leave their place of origin. Kitty's future is left ambiguous but hopeful, tinged with melancholy from a broken promise.

That promise was that both Nathaniel and Bartimaeus would return to her. During the final conflict against the invading spirits, Nathaniel is fatally wounded. In spite of Bartimaeus' best attempts to keep the knowledge from him, he resigns himself to his fate and hatches a plan to defeat the leader of the spirits, sacrificing himself in the process. As he was once with Ptolemy, Bartimaeus is willing to die alongside Nathaniel, but history repeats itself: Nathaniel dismisses him

at the last moment, freeing him to return to the Other Place while his human companion perishes. In other words, Nathaniel's tale is brought to an abrupt unresolved close with his demise. While his death can arguably be considered his redemption, it brings an decisive end to his hope for the future, including his relationship with Kitty, leaving the question of what he might have become permanently unresolved. Similarly, Bartimaeus' continued existence after ensuring the continued enslavement of himself and his kind with little more to show for it than renewed faith in some members of the human race is an open ending at best. Of Hunt's narrative shapes, the closest match to these characters' narratives is the third, mature one: while certainly possible in a YA novel, the ambivalence of the resolution is at the very least atypical to literature for young people.

4.5 Summary of Thematic Analysis

Following our analysis, we can conclusively state that both novels, and indeed both series, display several hallmarks of literature for young people. Even when they differ in their approaches, both narratives are concerned with questions of identity and coming of age, make statements on humanity through comparison to non-humans, and raise questions about an individual's ability to influence the society they live in. However, we find in the setting of the novels and the shape of their narratives a clear distinction that could not have been predicted on the basis of the results of our extratextual analysis: the more utopian world of the Tiffany Aching novels and the matching happy resolution lean the series more towards children's literature, whereas the dystopian setting and bittersweet conclusion of *Ptolemy's Gate* are generally more at home in a YA novel.

Considering the weight placed on these features in the scholarship studying literature for young people, it is surprising that the two works have regardless been categorised in effectively the same manner as belonging somewhere between the genres, heavily suggesting that something other than these thematic concerns has a powerful influence on their classification.

5 Conclusion

Our analysis shows that while *A Hat Full of Sky* and *Ptolemy's Gate* — and, on a broader scope, their respective series — are perceived as having been intended for the exact same audience of young people, there remains some ambivalence over just what age that audience is. Furthermore, the thematic features under consideration indicate not only that the content of the novels does not fall fully in line with the literature of either age group, but that the novels themselves resemble each other far less in the manifestation of these themes than the extratextual analysis might lead one to assume. *A Hat Full of Sky*, although a compelling example of a *Bildungsroman* more emblematic of YA literature, offers an optimistic and hopeful world view, which, combined with the novel's approach to depicting death in a cyclical manner and its closed, complete resolution, more closely follows the conventions of children's literature. *Ptolemy's Gate*, while focusing less on the *Bildungsroman* narrative and not matching the full stereotype of contemporary dystopian YA literature, has in its portrayal of death and more open resolution attributes more characteristic of literature for adolescents than children. Still, even when the two novels approach the themes differently, they both utilise elements highly typical of literature for young people: both feature young (as well as non-human) protagonists facing questions of identity, mortality, and humanity.

From this, we can conclude two things. Firstly, a strict classification of novels into either children's literature and YA literature is, at least in the case of novels that show elements of both, a futile endeavour, which in turn suggests that separating the literatures will create a border even more artificial than the one between literature for young people and adult literature — for, as our discussion of crossover literature shows, many of the central themes of these novels are also pertinent to contemporary adult audiences. Secondly, as one would expect the intended audiences of *A Hat Full of Sky* and *Ptolemy's Gate* to be somewhat different on the basis of their thematic features, whatever drives the classification of these novels must be a factor beyond them. Whether it

is a matter of the age of the protagonist superseding other textual elements (allowing, of course, for the fact that the novel is classified as literature for young people in the first place), the influence of another element outside the scope of our study, a marketing issue, or a combination of more than one of these factors, the uniformity of the perception of the intended audience of the novels speaks of them belonging in, one way or another, the same genre. This too, when we take into account the uncertainty over whether that audience is children or adolescents (and whether it includes adults or not) tells us that the border between age-based genres is fuzzy indeed.

In short, while there are characteristics that speak more of one genre than the other, it is imprudent to treat children's literature and YA literature as entirely separate entities. The connectedness of the genres is made clear by the manner in which both *A Hat Full of Sky* and *Ptolemy's Gate* refuse to fit into the mould of either genre in their own separate ways. While individual entities can certainly be summoned forth from the world of literature for young people and classified as one thing or another, it does little to alter the ultimately interconnected nature of the literature. As such, when encountering novels which defy firm categorisation, we may have to "open our eyes again" and watch the borders between genres melt away.

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Appendix A: The Distribution of *A Hat Full of Sky* and *Ptolemy's Gate* in Library Catalogues

<i>Library</i>	<i>Nation</i>	<i>Shelving(s) of A Hat Full of Sky</i>	<i>Shelving(s) of Ptolemy's Gate</i>
Vantaa Mobile Library	Finland	Children	Children
Oulunkylä Library	Finland	Children	YA
Turku Library	Finland	Children + YA	YA
Kaarina Library	Finland	YA	YA
Salo Library	Finland	Children + YA	YA + Adult
Rusko Library	Finland	YA	YA
Paimio Library	Finland	YA	YA
Masku Library	Finland	YA	YA
Mynämäki Library	Finland	YA	Adult
Riihimäki Library	Finland	YA	YA
Hausjärvi Library	Finland	Children	Children
Hyvinkää Library	Finland	Children	YA
Nurmijärvi Library	Finland	YA	YA
Enontekiö Library	Finland	YA	YA
Inari Library	Finland	YA + Adult	YA
Kemijärvi Library	Finland	YA	YA
Kittilä Library	Finland	YA	YA
Savukoski Library	Finland	Children	Children
Sodankylä Library	Finland	YA	YA
Rovaniemi Library	Finland	YA	YA
Varkaus Library	Finland	YA + Adult	Adult
Punkaharju Library	Finland	YA	YA
Pieksämäki Library	Finland	YA + Adult	YA + Adult
Savonlinna Library	Finland	YA	YA
Siuntio Library	Finland	Children	Children
Sipoo Library	Finland	YA	YA
Lahti Library	Finland	Children	Children
Asikkala Library	Finland	YA	YA
Heinola Library	Finland	YA	YA
Eura Library	Finland	YA	YA
Eurajoki Library	Finland	YA	YA

Harjavalta Library	Finland	YA	YA
Rauma Library	Finland	YA	YA
Ulvila Library	Finland	YA	YA
Äänekoski Library	Finland	YA	YA
Jyväskylä Library	Finland	Children + YA	YA
Ähtäri Library	Finland	YA	YA
Seinäjäki Library	Finland	YA	YA
Hämeenkyrö Library	Finland	Children	Adult
Lempäälä Library	Finland	YA	YA
Parkano Library	Finland	YA	YA
Urjala Library	Finland	YA	YA
Virrat Library	Finland	YA	YA
Pirkkala Library	Finland	YA	YA
Vesilahti Library	Finland	YA	YA
Orivesi Library	Finland	YA	YA
Akaa Library	Finland	YA	YA
Ruovesi Library	Finland	YA	YA
Ikaalinen Library	Finland	YA	YA
Tampere Library	Finland	Children	Children
Hull Central Library	UK	Children	Adult
Barnsley Library	UK	YA	YA
Jubilee Library	UK	YA	YA
Newbury Library	UK	YA	YA
Hereford Library	UK	YA	YA
Kington Library	UK	YA	YA
Church Street Library	UK	YA	Children
Waterbeach Library	UK	YA	YA + Adult
Harcourt Hill Library	UK	Children	Children
Coventry Central Library	UK	Children	YA
Worcestershire/The Hive	UK	YA	YA
Leigh Library	UK	YA	YA
Rochdale Central Library	UK	Children	YA
Macclesfield Library	UK	Children + YA	YA
Crewe Library	UK	YA	YA

Paul Smith Library	UK	YA	Children
Norfolk Millennium Library	UK	YA	YA
West Bridgford Library	UK	YA	YA
Hucknall Library	UK	YA	YA
Guiseley Library	UK	Children	YA
Fletcher Memorial Library	UK	YA	YA
Waterbury Public Library	UK	Children	Children
Rutland Free Library	UK	YA	Children
Peterborough Public Library	UK	Adult	Children
Brandhall Library	UK	Adult	YA
Northampton Forbes Library	UK	YA	YA
Wimbledon Library (Merton)	UK	Children	YA
Lewisham Library	UK	YA	Children
Uxbridge Library	UK	Adult	YA
Haywards Heath Library	UK	Adult	YA
Horsham Library	UK	YA	YA
Balsall Heath Library	UK	YA	YA
Hall Green Library	UK	YA	YA
Kings Heath Library	UK	YA	YA
Birmingham Childrens Library	UK	YA	YA
Small Heath Library	UK	YA	YA
Sparkhill Library	UK	YA	YA
Perry Common Library	UK	YA	YA
Ashton Library (Tameside)	UK	YA	YA
Haverfordwest Library	UK	YA	YA
Messenger Public Library of North Aurora	US	YA	YA
Portland Public Library	US	YA	YA
Cameron Village Regional Library	US	YA	YA
Eva H. Perry Regional Library	US	YA	YA
Essex Library	US	YA	Children
Mabel C Fry Public Library	US	YA	YA

Wichita Falls Public Library	US	YA	YA
Stillwater Public Library	US	Adult	YA
Patrick Lynch Public Library	US	YA	YA
Bartlesville Public Library	US	YA	YA
North Richland Hills Library	US	Adult	YA
Davis Library	US	YA	YA
Farmers Branch Manske Library	US	YA	YA
Rockwall Country Library	US	YA	YA
Fort Smith Public Library	US	YA	YA
Van Zandt County Library	US	YA	YA
Springdale Public Library	US	YA	Children
Rogers Public Library	US	Children	YA
Waco-McLennan Country Central Library	US	YA	YA
Howard County Library	US	YA	YA
Bullard Community Library	US	YA	YA
Casey Memorial Library	US	YA	YA
Longview Public Library	US	YA	YA
Garland County Library	US	YA	YA
Polk County Library	US	YA	Children
Leander Public Library	US	YA	YA
Round Rock Public Library	US	YA	Children
Bob Herzfeld Memorial Library	US	YA	Children
Austin Public Library	US	YA	YA
Redwood Falls Public Library	US	Children	YA
Nobles County Library Worthington	US	YA	YA
Keene Memorial Library	US	YA	YA
Bennett Martin Public Library	US	YA	Children
Ames Public Library	US	YA	YA
Urbandale Public Library	US	Children	YA
Des Moines Central Library	US	Children	YA

Rochester Public Library	US	YA	Children
Columbia Heights Public Library	US	YA	Children
R.H. Stafford Library (Woodbury)	US	Children	Children
Shoreview Library	US	YA	Children
Hiawatha Public Library	US	YA	YA
Lawrence Public Library	US	YA	Children
Cass County Library- Harrisonville	US	YA	Children
Cass County Library-Northern Resource Center	US	YA	YA
Bettendorf Public Library	US	YA	YA
Grand Forks Public Library	US	Adult	Children
Hutchinson Public Library	US	Children	Children
Cloquet Public Library	US	YA	Children
Parlin-Ingersoll Public Library	US	Adult	Adult
Weston Co. Library	US	YA	YA
El Paso Public Library	US	YA	YA

**Appendix B: Goodreads Shelvings of *A Hat Full of Sky* and *Ptolemy's Gate*,
October 26, 2019**

<i>Shelf Name</i>	<i>A Hat Full of Sky</i>	<i>Ptolemy's Gate</i>
Young Adult Shelves:		
young-adult	684	829
ya	346	358
teen	52	53
ya-fantasy	38	90
young-adult-fiction	19	38
ya-fiction	16	44
young-adult-fantasy	13	25
youth	11	25
children-young-adult	11	N/A
ya-lit	10	13
ya-books	N/A	22
young-adults	N/A	14
youngadult	N/A	14
young-adult-lit	N/A	10
<i>Total of YA Shelvings</i>	1200	1535
Children's Shelves:		
childrens	127	89
children	74	61
children-s	69	45
middle-grade	46	75
kids	38	27
children-s-books	22	28
childhood	19	47
kids-books	15	N/A
childrens-lit	11	N/A
childhood-books	N/A	15
middle-school	N/A	14
childhood-favorites	N/A	11
childrens-books	N/A	10
childrens-ya	N/A	10

<i>Total of Children's Shelvings</i>	421	432
Final Total	1621	1967