This book is the result of understanding literature as a central part of children’s education. Fiction and non-fiction literary works constitute a source to open young minds and to help them understand how and why people—themselves included—live as they do, or to question through critical lenses whether they could live otherwise. By integrating philosophical, cultural, and pedagogical inquiries, Thinking through Children’s Literature in the Classroom approaches the use of literature as a crucial factor to motivate students not only to improve their literacy skills, but also to develop their literacy competence, one that prepares them to produce independent and sensible interpretations of the world. Of course, the endeavor of forming young readers and fostering their ability to think begins primarily by having well-read teachers who are enthusiastic about teaching and, secondly, by having students who are willing to learn. To encourage and sustain them through the critical turn of their own thinking processes, educators must surely display a sound pedagogic knowledge apart from deep literary expertise.

“The present volume addresses a range of issues, both theoretical and practical, around children’s reading and education. From wider theoretical questions exploring the boundaries of teaching, education and children’s literature, it moves to interdisciplinary approaches, addressing imaginative writing as the perfect resource for students to gain literacy competence and develop their cognitive ability to think critically. The contributions then take us into the classroom in practical hands-on ways, bringing reading and foreign language teaching together, and finally spread out to a wider social and cultural context, linking children’s literature and other spheres of culture.”

—Professor John McRae

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Thinking through Children’s Literature in the Classroom

Edited by

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and Betlem Soler-Pardo
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Chapter Ten

The Worlds of Fiction

Of Alice’s Adventures in Wonderland, George’s Marvellous Medicine, Harry Potter, and The Hunger Games in Catalan

Gemma Lluch

Introduction

The question I aim to study is what happens when relevant books for children and young adults in English reach the literary trail in Catalan? How are these books adapted? What do they represent? What changes do they create in the target culture? As we will see, I have selected four key stories that, in different ways, are already part of the history of children’s literature and when they come into contact with the Catalan literary trail, they represent very different communication models. The literary works selected are Alice’s Adventures in Wonderland, George’s Marvellous Medicine, Harry Potter and The Hunger Games, and although there are many reasons to support these choices, the most relevant here are that these four works have gone beyond the limits of one language and one culture, and secondly, they are models of four key moments in literature for children and young readers. In this line of thought, the questions to which I would like to respond are the following: What happens to these books when they are taken from one culture and put into another? How does the target culture receive them? Where is their place and in which trail do they work?

Previously published analyses (Lluch 2003, 2005, 2009 and 2010) and the book La lectura per a infants i joves en català. Història, investigació i polítiques (2012) (Literature for children and young adults. History, research and policies) have both shed light on this topic and have gone in
depth in trying to answer the previously stated questions. This research is based on studies of childhood by J. Gelis (1985) and on readings by Roger Chartier (1993, 2000); on work regarding the sociology of literature by Robert Escarpit (1968, 1971); the history of books by Hipólito Escolar (1988), Joan Fuster (1992) or Cendán Pazos (1986); historical analyses by Rovira (1976, 1988) and Valriu (1994); the analysis of stories by Couégnas (1992), Boyer (1992), Nash (1990), Vogler (2002), Rudd (2000), Zipes (2001), Stephens (1992) and Bobes (1992), and studies of translation by Sellent (1998), Toutain (1997) and González Davies (2002), among others, in order to obtain and interpret information about the works and contexts of literature, writing and translation and whether the translation affects the literary content.

A brief look at history

In the 19th century, classics, such as Alice (1865) by Lewis Carroll, were written along with a long list of books devised and edited specifically for the enjoyment of children. These books were commonly found throughout a large part of Europe for many years. For example, in the few Valencian schools that were running at the beginning of the 20th century, Josep Lluís Bausset (Vallés, 2000) remembers, “the first book I ever read, whilst I was at school, was Heart by Edmondo de Amicis” (p. 26). Children’s Literature in Catalan came later. The Ley de Instrucción Pública (Public Instruction Act) promoted by Claudio Moyana established compulsory education in 1857 for children between the ages of 6 and 10, and determined the materials to be studied: principles of religion and morals, reading, writing, arithmetic and Spanish grammar (the only one that could be studied in schools). Furthermore, “as of this date news articles abound referring to the coercion exercised by schools against Catalan, not only in its spoken and written use but even in spontaneous oral use within and outside school. The state not only circulated legal and functional texts in the field of education but also imposed school material in an attempt to completely ‘Spanishise’ schools” (Ferrando & Nicolàs, 2005, p. 324).

It wasn’t until the beginning of the 20th century that stories of interest began to be published in Spain, which was during a time when for the rest of Europe this had long been a reality. It was during this fruitful period of the 20th century that the translation of Alice reached us by the hand of the best poet and intellectual. This is no strange fact: we must remember that during this period.
In the literary world, translation acquired an essential role very early on as a way of meeting the objectives that the work had established. The desire to move closer to universal culture through translations was already a reality for previous generations, but in the case of the members of Noucentisme it not only became more prominent but it added, and possibly with more protagonism, a new and clearly defined strategy: that of contributing, with the Catalan versions of universal texts, to the establishment of a modern literary language model based on the grammar coding of Pompeu Fabra. (Sellent, 1998, p. 24)

The significant production during the 20th century ended with Franco’s dictatorship and the long parenthesis of prohibitions and silences did not come to a close until 1962. This was the year that the first edition of the children’s magazine Cavall Fort was published, and a year later the production by the editorial company, La Galera, began.

The 60s saw the introduction of two new phenomena. The first, publication of the first best-seller for young people, Mecanoscrit del segon origin by Manuel de Pedrolo, edited in 1974 by Edicions 62. And the second, the recommendation of the same book in schools, which created a unique literary trail that was different from that of adults. In the 60s, Catalan was introduced in education and the recommendation of books was established for all levels of education. As stated by Castellet: “The recommendation to schools is decisive and above all as of 1981 the sale of books increased. [...] This was conclusive for authors like Calders, Pedrolo, Mercè Rodoreda and boosted sales for Salvador Espriu” (as cited in Vila-Sanjuan, 2003, p. 258). In this trail we will analyse George’s Marvellous Medicine.

At the end of the 20th century and the start of the 21st a different map was drawn in literature for children as a result of the success of sales of the saga featuring Harry Potter. The books featuring this character inaugurated the phenomenon of mass book sales through impulse buying. Because of this, literature is removed from schools, is brought to the market and is free of the tutelage by teachers, only when coming under that of marketing. The Hunger Games consolidates this trail.

In this map we analyse the translations of the selected works: where Alice can be found in a literary trail where the selection criteria is ideological, George… can be found in that of captive selection through the recommendation of books in schools. Harry Potter introduces, in the target culture, the freedom of the reader which is consolidated and expanded by The Hunger Games. Therefore, we are able to draw the path of selection of the work from adult to reader.
Alice's Adventures in Wonderland: Literature and construction of a nation

It is likely that the most cited English book for children is Alice’s Adventures in Wonderland, written in 1865 by Lewis Carroll, pseudonym of Charles Dodgson (1832-1898). The text requires an encyclopaedic competence restricted to a child educated in the Victorian system of the 19th century. We refer to the knowledge of texts used in schools, of moralist literature most consumed by children of that period and, at the same time, a series of rules in education, conduct and good habits that were essential for a child to form part of the British bourgeoisie of the 19th century. This framework works as a hypotext that maintains a relationship of burlesque transvestism with a clear intention of thematic transformation and above all, of ideological transvaluation. Only with this ability is the reader able to enjoy the continuous transgressions in the rules of the characters that intervene.

It is precisely in this transgression that we find one of the keys to interpreting the humour. This is why Alice represented one of the first best-sellers of children’s literature in Britain, and has become a literary classic. However, it was a disaster with regard to the translations done and distributed in cultures such as ours. Because of this, it is more famous among students studying translation at university. Moreover, in 1927 it was translated into Catalan by Josep Carner (1884-1970), and illustrated by Lola Anglada (1893-1984), with the title Alícia en terra de meravelles. Carner’s translation adapted the plays on language and the literary parodies suggested in the original. He used texts by Mossèn Cinto Verdaguer, Guimerà and Maragall as hypotexts to create the literary parodies in an attempt to move the original text closer to Catalan readers. This was also the approach adopted by Lola Anglada who transformed the kitchen of the Duchess with tomatoes, aubergine and a traditional earthenware jug; the pack of cards into a Spanish deck, and the house where the adventures occurred into a traditional Catalan masia. However, despite the skilful translation, Alícia didn’t become popular among Catalan children until the Walt Disney version debuted. This is because the reader of the text required a cultural encyclopaedia that Catalan’s simply did not have at the time. The film version, however, anaesthetises the parts of the text that restrict the reader and elaborates the rest.

Why was Alice translated and why by Josep Carner?

It is important to situate translation in the literary context of the time because according to González Davies (2002):
translation came under the category of creation and favoured the discovery of the other, as well as cultural inclusion of the first order carried out by established authors of the era who were fully aware of their task, and who explained their objectives in the introductions and prefaces of their translations. (p. 185)

Maragall himself, translator of Goethe, Novalis, Nietzsche and Wagner, in the article “Traducciones”, speaks of the role of translation in a language such as Catalan which, since the 15th century, had “no literary culture and was therefore abandoned to vulgar use” (as cited in Male, 2007, p. 80). The same author required action on two fronts: “to purge itself of the misery that had arisen from its imprisonment so as to return it to its previous purity; and to identify with other languages that civilisation had worked on, to alternate with them in the expression that modern spirit requires” (as cited in Male, 2007, p. 80). For precisely this “strategic” approach, Josep Carner combined translation with creation as a poet and author of prose, just as Manent and Riba did. For Fuster (1971) this is a common occurrence throughout editorial production as a direct consequence of the policy favoured by Noucentisme: “Noucentisme, classicising, suggests searching for solutions in the ancient classics, in the classics in general” (p. 3009). And Riba suggested replacing the defect with a massive dose of “humanities”: not simply with Greek and Latin humanities, but also with the most recent humanities that embraced the inescapable acquisitions of the period between the 1400s and the 1900s.

Among the classics an important place was occupied by literature for children and young adults, precisely because they represented the future and new generations had to be educated with the best literature in the world in their own language. González Davies (2002) states that translation takes on a significant importance and must be understood from two parameters:

- The translator is very visible because he or she is an established author who adapts the original text according to his or her political or ideological objective. In fact, Alice by Carroll becomes Alícia by Carner and at times, by Carner and Anglada.

- Translation is understood as the building of bridges between Catalan culture and the translated text. (p. 185).

For example, in previous years, work by Perrault was translated and more recent, works by Grimm and La Fontaine have also been translated. Furthermore, 19th century novels published in the United Kingdom and France have also been translated such as Ivanhoe by Sir Walter Scott, Around the world in 80 days or The mysterious island by Jules Verne, The adventures of Tom Sawyer by Mark Twain, Robinson Crusoe by Defoe,
The jungle book by Kipling, Oliver Twist by Dickens or Treasure Island by Stevenson. This selection is not insignificant, nor is it random. The translations published maintain a relationship of linguistic transposition from the original language into Catalan without any kind of transformation to adapt it to children. This was stated on the cover, such as in the translation of the work by Sir Walter Scott, The Talisman, which says: “Direct translation from the original by Carles Capdevila”.

Translation is just another activity programmed by the institutional movement to give vitality to children’s books. Rovira (1976) and Valriu (1994) point out that during the first few years of the century, the work of schools was fundamental in three areas: creation, circulation and consumption. These actions are the consequence of the idea of the “ideal Catalonia” and at the same time an aid in helping prepare the future. The benefits are notable and as described by Rovira (1976), books obtained a quality that had never before been achieved with regard to both their content and their presentation. Authors wrote, adapted and translated books for children.

What is Alicia by Carner and Anglada like?

Ferran Toutain (1997), when referring to translation and stylistic models, analyses how the versions by translators who followed a noucentisme model, such as the case of Carner, are better explained by the idea of integration in a target language system than by the relationship with the original text. It is according to this paradigm that we must interpret the translation of Alice.

**George’s marvellous medicine:**

**Literature and the school trail**

The case of George’s marvellous medicine is different. It is worth remembering that as a result of Franco’s dictatorship, literature in Spain, in particular literature in the Basque, Galician and Catalan languages, appeared almost exclusively within schools. It created a different literary trail that Lluch represented in 2003 when discussing George’s marvellous medicine. This work was translated in 1986 by Albert Folch i Folch and reached an already consolidated literary trail: a strong editorial sector that published books from around the world for children and young adults, schools that were prepared and teachers who were leaders and who were well-informed of the best literary options for their students. However, this was a trail where literature did not address the reader directly, but the mediator, the person who chose and who decided the selection criteria. We
will not expand on this issue here, as it has already been addressed in previous publications.

What is the work by Dahl like? And that by Blake?

Dahl is one of the few authors who drifts away from the politically correct, which is a feature of literature of all time. His works represent individuals who behave differently from socially established norms: they are different to those literary works that tradition has labelled as behaviours suitable to be included in products aimed at children. Although the author was considered subversive and, to begin with, was condemned by some mediators, he became one of the most successful authors of the 20th century. The way the characters are handled, the condemning of poorly raised children, the redemption of evil characters, the representation of a world where loneliness and pain are present but are handled with humour and sarcasm, are all proof that good stories can be written for children. Additionally, Lluch (2003) analyses in depth this work, which focuses on Dahl’s characteristic traits of creation briefly described below:

The illustrations are, as always, by Quentin Blake (1932) who adds a touch of humour, even of the macabre and has different purposes:

- Reinforce the description: such as the transformation of the grandmother.
- Reproduce a narrative sequence that corresponds to the final transformation of the grandmother, or which show the transformation of Mrs. Twit.
- Replace the text when the illustrations appear after suspension points, as in the case of the pig which rather than describing it, the text says: “In the end, it looked like this…”

This is a perfect conjunction between the written and illustrated text.

Dahl’s narrative construction follows the usual model: events are organised in five narrative sequences and follow a linear timeline. However the difference lies in the final sequence. In fact, one of the most notable characteristics of Roald Dahl is the end he chooses for the story, far removed from traditional models. For example:

- **Matilda** (1988): the main character decides not to return to her biological parents and stays with her teacher.
- **The Witches** (1983): the main character who has been turned into a mouse decides not to look for a way to turn back into a child and stays as a mouse in order to die when the grandmother does.
- **George’s marvellous medicine** (1981): the grandmother disappears and the mother says: “Ah well, I suppose it’s all for the best, really. She was a bit of a nuisance around the house, wasn’t she?”
The typical characters found in children’s literature appear in his work but with very different roles. Here we refer to the adults who play the part of antagonists, above all those who have power over children such as parents, teachers and grandparents. Dahl destroys the more classic and traditional presentation: the family which normally represents a positive role, supporting the young central character and with whom warm relations are established, offering guidelines for behaviour and for ideological construction. In Dahl’s work, however, we find teachers such as Mrs. Trunchbull, parents like Matilda’s, and characters like George’s grandmother. They are static and flat characters who, even so, manage to surprise. (pp. 148-151).

However, the surprise does not lie in the personal evolution of the character as a result of the events that unravel, but in their attitude, which appears to be far removed from the normal, politically correct ideology that is so common in children’s literature. This is another one of the constants in Dahl’s work: in Matilda the parents uphold unhealthy eating and TV addiction, George’s father speaks ill of the grandmother and disrespects her, the mother ignores her and the grandmother is nothing like the sweet grannies found in children’s literature.

The story arrived fifteen years after the beginning of the school literary trail in Catalan. One example of the arrival to the trail in Catalan of the work by Roald Dahl is the story of Lola Casas (2009) which could represent that of other teachers when they discovered Dahl’s work.

La meravellosa medicina d’En Jordi causes a considerable stomach ache! I like it, it’s great fun… But, I have to admit that it unsettled me. The story is tremendous! The grandmother is a monster! George, the main character… is also a bit of a monster! And the reaction of the father, of the family in general, who couldn’t have cared less when the evil grandmother disappeared (at her own fault)... Isn’t there a total lack of ethics? I decided to set aside my preconceptions and give the book to the children without saying a word, neither good nor bad, letting them be the judges. And they gave me their verdict; the majority loved it, and showed no signs of bad conscience due to the behaviour of the characters. Little by little Dahl’s books entered the schoolroom. (p. 1).

The books were studied in class and Lola decided to send the children’s work to Dahl and there came about a story of admiration between the author and a small school:

Dear Lola and admirable children in your class, I have to say that I have received incredible drawings and books from children around the world, but none are as wonderful as yours…
A while after, Lola decided to visit Dahl, accompanied by two other teachers:

You’re really coming to London just to see me? Let’s meet then, on 19 May.

They arrived by train at Great Missenden, the village where Dahl lived:

We walked into the waiting room… Looking around us… And there you were, just in the doorway that led out of the other side of the waiting room. […] Your blue, blue eyes… a slightly teasing and worn out smile. White hair […].

“My friend -I thought-, you can say what you like, you can say it’s not true: but YOU are the Big Friendly Giant!” You, the Big Giant, greeted us and led us to your car where Chopper, a very friendly terrier, jumped around all over us without a care. (p. 1)

Of course, Lola Casas is no normal teacher, but she is one with good practices who when introducing literature to the class, transforms the reading activity into a life experience not only for the children, but for everyone involved—even for the author, in this case, Roald Dahl. This is the ideal model of literature in the school trail, which we would present as a model of good practices.

**Harry Potter: Reading and the market**

It is unlikely that the *Harry Potter* saga will become part of the children’s literary canon, but it will have its own chapter in studies on the sociology of literature. The set of books by Rowling managed to make the qualitative jump that reading for children and young people had begun years before, passing from schools (or libraries) to the market.

As of Potter, authors and editorial began to directly communicate with readers, who, as previously mentioned, are to an extent freed from the tutelage of the mediator. The literature trail of Harry Potter shares school hours. The success of the saga led to young people directly buying the books in English (it was the first time they were available in general bookshops and were placed with the “new arrivals”), illegally downloading them from the Internet, and promoting them via their mobiles and on reader forums. Above all, reading outside of school increased as the saga intrigued children and young adults and made them want to read.
Lluch (2010) analyses how this saga has changed the way of editing, writing and distributing books to readers. The following is a brief summary of the characteristics of this story in seven publications.

1. The fictional universe begins with the birth of a boy who must carry out a prophecy and it ends once this has been carried out. However, to follow this long path the past must be explained in order to know what to do in the future: the narrative solution is two-fold. The characters tell of past events (narrative of words) and travel into the past and observe what happens (narrative of events). In addition, flashbacks are always associated with the knowledge of evil. For example, the character of Voldemort creates an imbalance in the fictional universe of the saga by bringing out the worst in some of the characters: racism, hate, vengeance, fear of others, lack of freedom, torture or death.

2. The first book established the model. In the same way as the audiovisual series, the first book in the saga creates the structural model that is maintained throughout the subsequent books by introducing new characters and plots, and becoming more complex. The most identifiable marks are the first chapter when Harry is waiting for school to start, and the titles always include the name of the main character and the object sought after in each book.

3. Characters work in different areas. The characters are divided into different areas that interact throughout the story: children and adults, good and bad, the three friends and the families, school and society, muggles and magicians. From the start, Harry is introduced as a hero of biblical characteristics: “He will be famous, a legend…” says Professor McGonagall to Professor Dumbledore when they leave Harry as a baby on his uncle and aunt’s doorstep. In addition, he has a mark that identifies him as a hero. Furthermore, the youngest characters grow as the pages are turned in the books. In contrast, the adults maintain more constant characteristics in their place in the story. Even so, the reader still receives information about their past, their childhood, the changes, weaknesses, and strengths in the form of flashbacks that tell of Dumbledore, Snape, Potter’s parents, his aunt, and Voldemort.

There are however, other parts that lead to certain developments such as a shared leading role. Similar to the most current series, sharing the lead role increases as the saga progresses until the last book, when Harry Potter, his three friends and the members of Dumbledore’s army, or the Order of the Fenix, all play a leading role. The best example is how, at the end, Voldemort is finished by them all through the destruction of the different Horcruxes: the diary, destroyed by Harry; Marvolo’s ring by Dumbledore; Slytherin’s locket by Ron; the Hufflepuff cup by Hermione;
Ravenclaw’s diadem by Crabbe; Nagini the snake by Neville; and the last one, Harry. This way, the main character of Harry is slightly diluted to benefit the other characters.

Ambivalence is always followed by depth of the characters. Even though the characters appear to be flat and stereotypical, or focus on either good or evil, as the story unfolds they become more complex. They make mistakes, they deal with negative feelings such as anger or the desire for power, they grow and have their doubts, they gain experience and with it, mistakes and successes. Dumbledore, Snape and Harry himself are good examples of this ambivalence, as are the end of Snape or the Malfoy’s saved by the love of family and friends.

4. The saga itself has a “traditional” structure. The story unfolds during the school year and, as is normal, is constructed around a main plot (the search for the object in the title) and other secondary plots that occur throughout each different book or continue to the end. However, each plot creates new enigmas of differing importance, but with the same objective: to create what Balló (2005) called “nostalgia for the future”, a yearning for the new book we want to read as soon as possible.

5. The administration of information is a basic point in the success of the saga. The fact that Harry Potter is unaware of how the world of magic works means that, through the dialogue, he must continually receive information that helps him recognise the events, enigmas, behaviours, or memories of the past. To help create suspense the character is placed in the same point of ignorance as the reader; everything occurs in a world alien to Harry and his ignorance is perfect because it enables the metalinguistic use of dialogue in order to explain (to Harry, but above all, to the reader) how the possible world of the saga works.

6. The hybridisation of genres is pertinent to the development of the saga. From the start, the intertextual relationships that the story establishes with genres, authors and specific books have been highlighted. As the series progresses the intertextual relationships with the audiovisual genres increase. However, these are present in a large majority of stories that comprise children’s imagery:

- Stories of boarding school (Malory Towers and others): school life, living with teachers, relationships between students, etc.
- Novels about gangs (Famous Five, Secret Seven…): clever children with complex enigmas, confrontation between children and adults, type of each child in the gang, etc.
- Epic fantasy stories (works by Tolkien, Chronicles of Narnia…): fantasy characters, magic elements, objectives and tasks, rules of social relations, etc.
• Novels about adventures, enigmas and heroes.
• Revival of classic characters from novels of fantasy and mythology and their characteristics: giants, dragons, unicorns, etc.
• Current classics: Roald Dahl.
• Films for children: terror, gore, etc.

7. The use of a visual narrative and reading time are useful to the reader to a point where the narrative style creates the sensation of seeing, which has been consolidated by The Hunger Games. Similar to other recently successful stories, the dialogue creates:

a rapid internal pace that provokes more reader interest by making the action progress in ‘real time’ because it explains events through turns of phrase told in the first person, in the present tense and from where the events unfold, which confers the story with a characteristic speed appreciated by readers who are accustomed to the narrative pace of audiovisual stories. (Lluch, 2005, p.154)

When the saga reached the Catalan literary trail, many readers didn’t wait for the translation. Instead, readers immediately bought the book in English because of the previously mentioned “nostalgia for the future”. However, something else also happened: the young readers created a shared website and between them began to translate the work in order to provide it for free to other readers as quickly as possible. This activity didn’t last for long because the editorial closed the website down. Here, a new type of reader was born, one who, in the joint publication in 2010, was baptised as a new reader for a new century.

The Hunger Games: Reading and the reader

For the last 15 years, a series of books have been available, thought up and designed to indulge young readers who have grown up with the audiovisual stories of computer games and series originally created for television. These books are written by authors who are promoted as if they were pop singers or actors. They are launched to the accompaniment of cries of happiness and admiration from fans-readers, occupying pages in the press unmarked by Christmas festivities or school holidays.

The young adult book market is becoming increasingly similar to that of adults and the ways of advertising the books are similar to those used for best-sellers. As stated by Gómez-Escalonilla (2007) in her study of book policies; “there is a market that favours the success of more commercial productions, supporting them not only with an efficient distribution but also with particularly aggressive promotion and
advertising campaigns, excluding specialised or minority cultures” (p. 167). A consequence of this relatively new form of understanding literature is summarised in the valuation that the author makes of adult literature and which we believe to be applicable to young adults. Gómez-Escalonilla (2007) believes that:

the problem is not only that few people read, but that very little is read by those few people, and this small amount isn’t exactly the best. The dynamic of best-seller is leading to a change in the motivations for reading because, if traditionally the objective of reading was instruction and knowledge, in addition to actual enjoyment, now escapist literature is more highly valued; literature that will fill in spare time. (p. 173)

*The Hunger Games* is a good example of this new literature. This is the so-called “impulse literature” that does not follow the previous system because it is not created for the school trail, rather for the market, and is placed next to similar books aimed at an unmarked audience including cultural and entertainment products that are also aimed at the same consumer profile: young people. As a result of the delocalisation of books in schools, the previous literature communication system restructures the competence of the previous actors.

According to Costa (2008), the term blockbuster was first coined during WWII:

during WWII to identify bombs used by the British RAF that could demolish a whole block of buildings. Theatre used the term to refer to successful staging capable of emptying surrounding theatres. By the 70s the word had filtered into the film industry. Today, the term no longer refers to a film with success, but any type of production designed to achieve it¹. (p.11)

It is no surprise that blockbusters are created mainly for young audiences and that the “fathers of the subject”, to quote Costa, were Spielberg and Lucas with *Star Wars* (Lluch 2003, chap. 12). Currently, this phenomenon can be easily transferred to the world of children’s books when we talk of the design of narratives or fictional universes thought up or promoted to become true sales hits in different narrative formats. Moreover, the characteristics of these stories rapidly change, but there are some constants, such as the way of writing and above all, the pace: The narrator explains events almost in real time in the same way as the series 24.

¹ My translation.
Jiménez (2008) states, “the fact that the narrated time and the time when it is narrated are completely interchangeable is experienced as a set of contingent moments dominated by the uncertainty caused by the strict causality of events” (p. 26). This narrative pace, in books such as The Hunger Games, leads to the use of the present tense to narrate, creating an even larger sensation of simultaneousness between the time of the narrated events and that of reading.

However, when it reaches the Catalan or Spanish market, we no longer find a characteristic trail, one which receives the work and makes it its own. Similar to cartoons, which are offered in any language in the world or any culture, these stories are quickly translated to be read quickly, in order to benefit from the moment of sale and be quickly devoured. They no longer belong to any culture, nor do they stem from tradition. In fact, if they are written in English it is simply a question of costs: the same product reaches more buyers.

Conclusion

To conclude, I would like to refer briefly to the research that is currently in progress. It discusses a clear consequence of placing literature on the internet. Nowadays, editorial companies and authors no longer address the mediator, and instead they talk directly to the readers. To do so, editorial companies first have to find them. Where are they? They are on the Internet, mainly 2.0.

Experiences such as Club Penguin or spaces created by The Guardian Books boast enviable children’s literature sections where book news becomes news on literature and about the reader, which turns an online newspaper into a place that favours the participation of young readers. In addition, the forum Què llegeixes? (What are you reading?) gives readers the opportunity to become critics and recommend books. Similarly, the Group SM focuses on sales campaigns that promote reading. All of these experiences and activities are good examples of how readers become creators, prescribers or scouts, trendsetters, and bloggers.

These initiatives, however, are found mainly outside the school trail, although there are some, such as the shared reading by Antoni de la Torre, the Helios School reading club or the Gavina school where Maite Monar is analysing her doctoral thesis. Ultimately, there is no doubt though that a considerable amount of work is necessary so that these initiatives become real actions that establish a connection with a country’s tradition and past.
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