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Virginie Douglas

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Abstract:

This paper focuses on novels addressed to that category of older teenagers called "young adults", a particularly successful category that is traditionally regarded as a subpart of children's literature and yet terminologically insists on overriding the adult/child divide by blurring the frontier between adulthood and childhood and focusing on the transition from one state to the other.

In Britain, YA fiction has developed extensively in the last four decades and I wish to concentrate on what this literary emergence and evolution has entailed since the beginning of the 21st century, especially from the point of view of genre and narrative mode.

I will examine the cases of recognized—although sometimes controversial—authors, arguing that although British YA fiction is deeply indebted to and anchored in the pioneering American tradition, which proclaimed the end of the Romantic child as well as that of the compulsory happy ending of the children's book, there seems to be a recent trend which consists in alleviating the roughness, the straightforwardness of realism thanks to elements or touches of fantasy.

We will explore the way the two narrative modes of realism and fantasy often merge in British YA fiction, coming close to what could sometimes be called "magic realism" or mingling subgenres to produce experiments in form that suggest the particular state of young adulthood. By creating textual hybridity, these generically ambiguous novels mirror the in-betweenness of their intended audience.

Biography:

Virginie Douglas is a Senior Lecturer in the Department of English Studies at the University of Rouen, France. She is Secretary of the Institut International Charles Perrault and specializes in British children's literature and the questions of theory, narration and translation related to children's books. She is the editor of *Perspectives contemporaines du roman pour la jeunesse* (L'Harmattan, 2001), *Littérature de jeunesse et diversité culturelle* (L'Harmattan, 2013), *La Retraduction en littérature de jeunesse/Retranslating Children's Literature* (with Florence Cabaret; Peter Lang, 2014) and *État des lieux de la traduction pour la jeunesse* (Presses universitaires de Rouen et du Havre, 2015).

Virginie Douglas,
Université de Rouen, Département d'études anglophones, ERIAC
Institut International Charles Perrault

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Young adults, an ambivalent age group

In this paper I would like to focus on what is commonly called young adult (YA) literature, i.e. the category targeting adolescents, especially older adolescents. As the blurring of generic frontiers seems closely linked with that of different age groups, let us first dwell on this notion of age as related to literature for young readers. Publishers tend to use the label "YA novel" for any teen novel, whatever the exact reading age. However we could argue that young adults are not exactly the same as teenagers: the latter word etymologically indicates the 13-19 age group only when YA literature rather points to readers seen as more mature – roughly older than 14 and up to about 20 or more. As Michael Cart already remarked in a 2001 article, "[s]ince the mid-90s, the upper parameter of 'young adult' has been pushed beyond the traditional cutoff age of 18 and now includes readers as old as 25."[1] And the phrase "YA literature" has been the preferred phrase, for over a quarter of a century now, to describe books aimed at readers that one is reluctant to call "adolescents", as in English the term is often deemed slightly specialized or technical. Paradoxically, in children's literature studies, YA literature is considered a part of children's literature; but its label refers to the very category that the phrase "children's literature" seems to exclude/antagonize—adults—as if terminologically insisting on overriding the adult/child divide. This points to a significant shift of perspective in the way Western society considers childhood: adolescents are now approached from the angle of their arrival point—adulthood—as in an attempt to pull children out of their minority status. This is all the more striking as it seems that those children's books which are most talked about today

[1] Cart, "From Insider to Outsider", 95.

are paradoxically those whose label "YA" points to the fact that the readers are almost done with childhood.

My argument is that the growing ambiguity characterizing this age group has entailed the shift of "YA literature—the genre formerly known as 'realistic fiction for teens' "[2]—towards a much more ambivalent, less straightforward category, both in terms of age and genre boundaries. Questioning this literature within the wider scope of children's literature studies is an especially topical subject. Since the turn of the 21st century and even the last decade of the 20th century, the kind of children's literature that has attracted most critical attention is that of YA fiction. This does not imply that younger children or teenagers do not read any longer, or that books aimed at them are not successful. But it turns out that YA novels are probably the main focus of media attention. In contrast, the literary criticism specifically devoted to this "upper end" of the spectrum of children's books has not expanded so much since Caroline Hunt pointed out twenty years ago, in an article entitled "Young Adult Literature Evades the Theorists", that criticism was still blatantly scarce about a literature considered to have reached maturity.[3]

A New Legitimacy

The reason for the attractiveness of YA books may be that they make up the main part of the great publishing phenomena of the turn of the century, from fantasy to bit lit or dystopian cycles and their addictive seriality. But this popularity may also be connected with the fact that YA literature tackles themes or uses narrative modes or points of view which lean towards controversy. Indeed, underlying these books is a challenge to the traditional vision of childhood through the questioning of the usual assumptions about what a child can "withstand" or not, or, in other terms, what is suitable for him/her.[4] Such success certainly calls for analysis. Admittedly, being much talked about is not necessarily a token of outstanding literary quality, as American fairy-tale historian and children's literature critic Jack Zipes underlined in his 2001 essay "The Phenomenon of Harry Potter, or Why All the Talk?", claiming that the worth of the series was all the more difficult to assess as

[2] Cart, *ibid.*, 96.
[3] C. Hunt, "Young Adult Literature Evades the Theorists", 4-11.
[4] A debate already broached by Nicholas Tucker (ed.) in *Suitable for Children?*, 1976.

"[Rowling's] books are driven by commodity consumption that at the same time sets the parameters of reading and aesthetic taste."[5]

Yet among the mass production of YA works endeavouring to achieve economic success by reproducing the *topoi* and codes of popular subgenres, there is no denying that there are books of high literary merit to be found. And the latter are the ones that have garnered most of the literary prizes in the field of children's literature in recent years, which can be confirmed by a mere look at the list of the recipients of Britain's three most prestigious children's literature awards (see Table 1): the Carnegie Medal[6], the Guardian Children's Fiction Award[7] and the Whitbread (now Costa) Children's Book Award[8]. This list, with the grey sections showing the works belonging—in my view—to YA fiction, gives an idea of the significant proportion of these books among the winners, even if such a classification is obviously subjective and if individual children do not all have the same degree of maturity at the same biological age.[9] Recognition is especially important for a long-underrated literature such as children's literature and these awards have confirmed the talent of authors like Philip Pullman, David Almond, Jamila Gavin, Geraldine McCaughrean, Patrick Ness, Kevin Brooks or, most recently, Frances Hardinge… It almost seems that you have to be a YA author nowadays to be able to win one of those coveted children's literature prizes. Although there are prizes devoted to picture books in particular, insofar as children's novels are concerned, the focus of attention has definitely moved to children on the brink of adulthood or having just reached it. This has actually caused controversy with authors being occasionally accused of reaping awards traditionally devoted to children's books when their novels are considered by some **not** to be actually addressed to children at all. This was the case of two authors in the last two years for novels whose content was deemed unsuitable for children, the difficulty obviously lying in what one actually means by *child*. Kevin Brooks's Carnegie Medal for *The Bunker Diary* (2013) was much challenged for the extremely bleak outcome of the first-person narrative it tells, an outcome which radically illustrates the obsolescence of the compulsory happy ending in

[5] Zipes, "The Phenomenon of Harry Potter, or Why All the Talk?", 172.
[6] The Carnegie Medal has been awarded by CILIP (the Chartered Institute of Library and Information Professionals) since 1936.
[7] The Guardian Children's Fiction Award has been awarded since 1967 by a jury of authors and the children's book editor of *The Guardian*, Julia Eccleshare).
[8] The Whitbread (now Costa) Children's Book Award has been awarded since 1971 by the multinational Whitbread and since 2006 by its subsidiary Costa.
[9] C.S. Lewis famously stressed the ambiguity of one's "reading age" when remarking: "Those of us who are blamed when old for reading childish books were blamed when children for reading books too old for us. No reader worth his salt trots along in obedience to a time-table. "On Three Ways of Writing for Children", 56-70.

children's books. As for David Almond's *A Song for Ella Grey* (2014), it was awarded the Guardian Children's Fiction Award much to the discontent of Lynne Reid Banks (author of popular *The Indian in the Cupboard*, published in 1980), who said Almond's novel was "not a book for children" and that "publishing is not a children's world anymore."[10]

An essentially realist literature?

This situation, which draws our attention to the fact that childhood is a highly constructed notion, both calls for a redefinition of childhood and of children's literature. But this is probably too ambitious a scope for this paper; what I would like to examine more particularly here, in order to engage with the notion of *childness* as – in Peter Hollindale's words – "the distinguishing property of a text in children's literature, setting it apart from other literature as a genre, and […] also the property that the child brings to the reading of a text"[11], is the parallel that can be established between the evasiveness of age groups triggered by the blurring of old certainties (and especially of the frontier between adulthood and childhood) and the recent generic hybridity that has characterized YA literature. In Britain, YA fiction has developed extensively in the last four decades and it has become obvious that an evolution has occurred since the beginning of the 21st century, especially from the point of view of genre and narrative mode.

Indeed, as pointed out by Michael Cart, the mode which is most commonly related to YA fiction readers is realism. It is, as Alison Waller states, "the most recognizable form of young adult fiction"[12]. There is a historical reason for this: the need, in the aftermath of World War 2, to fill a gap in children's literature for the long-neglected age group of teenagers—especially older teenagers. This was paralleled by the need to attend to the demand for reflection and commentary about some of the blatant social problems adolescents could be confronted with. Significantly, there was already an attempt to accommodate the specificity and needs of an age group by adjusting not only the themes but also the type of narration addressed to the young adult. Farah Mendelsohn and Michael Levy suggest a connection between narrative mode and the readers' age range when they remark that "the demand for social realism" in the late 1980s and the early 1990s "was one

[10] Quoted in Torday, "A Song for Ella Grey is a children's book – and a great one", accessed October 31, 2016, https://www.theguardian.com/books/2015/dec/01/a-song-for-ella-grey-david-almond-lynne-reid-banks-young-adult-children-fiction.
[11] Hollindale, *Signs of Childness in Children's Literature*, 47.
[12] Waller, *Constructing Adolescence*, 18.

of the contributing factors in the growing division between children's and teen or Young Adult fiction."[13] In that respect, British YA fiction is deeply indebted to and anchored in the pioneering American tradition of YA novels: these early landmarks, which started becoming a constituted category in the United States in the two or three decades following World War 2, from Sue Hinton's *The Outsiders* (1967) to Robert Cormier's *The Chocolate War* (1974) or Judy Blume's *Forever* (1975), proclaimed the end of the Romantic child as well as that of the unavoidable happy ending of the children's book.

In Britain, where children's literature first emerged as a literature in its own right in the mid-18th century before spreading to the rest of the Western world, the prevalent literary mode in fiction had always been fantasy, although realism had existed from the very beginning (for instance with the adventure story or the school story). The greatest classics of British children's literature definitely come from the world of fantasy, from *Alice in Wonderland* to *The Big Friendly Giant*, not forgetting *The Jungle Book*, *Peter Rabbit*, *Peter Pan*, *The Wind in the Willows*, *Winnie-the-Pooh*, *The Hobbit* or *Tom's Midnight Garden* among many others. The return of a realist production worthy of the name in Britain in the 1970s and 1980s was brought about through the influence of the United States. The purpose of straightforward realism was then to avoid escapism and engage with the issues young people were likely to be faced with in the real world. Peter Hollindale thus describes YA realism as "taboo-breaking realism in the depiction of teenage social experience and conflict […] which purports to offer teenage readers a mirror image of their lives".[14] American YA literature paved the way for such subgenres as the "problem novel" and its (sometimes harshly) realistic stance, which fostered a myriad novels tackling subjects that had previously been carefully overlooked: family problems, difference, racism, bullying, sex, unwanted pregnancies, alcohol or drug addiction… Some authors have specialized in such socially realistic topics in Britain, most notably Berlie Doherty (*Dear Nobody*, 1991), Jacqueline Wilson (*The Illustrated Mum*, 1999), or Anne Fine (*Madame Doubtfire*, 1987)…

A New Hybridity

My argument is that since the years prior to the turn of the 21st century, the success of YA realism inherited from the American post-war tradition has been challenged by a double phenomenon: first, the renewed interest in full-fledged fantasy (in such works as J.K.

[13] Mendelsohn and Levy, *Children's Fantasy Literature*, 161.
[14] Hollindale, "The Adolescent Novel of Ideas", 84.

Rowling's *Harry Potter* series or Philip Pullman's *Dark Materials* trilogy); and second, the hybridization of the formerly conflicting categories of fantasy and realism. The latter process is particularly significant. Perhaps because children's literature is a highly codified literature, the two modes of fantasy and realism had rarely met in the British tradition: they remained well-defined, watertight categories until the last quarter of the century. For example, some subject matters were typically dealt with by fantasy novels (like the motif of the quest or of the Chosen One), while others seemed to be the exclusive province of realist novels (racism, bullying…). This situation began changing in the last decades of the 20th century, with fantasy intruding on the traditionally realistic school story, with the young witches and wizards of Jill Murphy (*The Worst Witch* series, 1974-2013), Diana Wynne Jones (several books in the Chrestomanci series, 1977-2006) and J.K. Rowling (Harry Potter novels, 1997-2007). Indeed an important aspect had to be taken into account: at the end of the 20th century, children's literature reached both economic and literary maturity as Maria Nikolajeva's 1996 *Children's Literature Comes of Age* pointed out. The fact that it has now become globalized and increasingly linked with seriality and multimodality also implies that if it must survive, it has to renew itself both by drawing on fleeting cultural trends and by mingling successful elements into the creation of new, hybrid subgenres to ensure the regeneration of a highly successful literature.

This is why we now witness the combination of elements previously thought to be incompatible. In recent British YA fiction the two narrative modes of realism and fantasy often merge. The purpose is also both to alleviate the bleak outlook of harsh realism, and to ensure a certain creativity and literariness. In an essay about problem novels, Nina Bawden, a famous author of realist children's novels, complained about the heavy didacticism and political-correctness of many a problem novel, with "fashionable social problems […] dragged in to satisfy some educational or social theory"[15], and called for what she terms "emotional realism" and a return to the originality of writing. This can only be achieved by breaking the codes or by introducing a certain degree of ambiguity to some extent, which has become more and more recurrent in recent YA novels. Maria Nikolajeva shows that the recurrent use of "defamiliarization", the process through which the author, thanks to point

[15] Bawden, "Emotional Realism in Books for Young People", quoted in Grenby, *Children's Literature,* 61.

of view and narrative devices, plays on the reader's expectations in YA novels, is a means to bring about surprise and novelty in the reading experience.[16]

But to my mind, the main reason for this choice to make realism and fantasy (or the supernatural) meet is that YA authors find this hybridity to be the form best suited to what they want to focus on—i.e. the young protagonists' coming of age—, stressing the fact that this process of transition from childhood to adulthood is to be seen neither in terms of a sudden, radical transformation nor in terms of a linear or straightforward change. This in-between state of young adults is often regarded as a somewhat erratic process or as an oscillation, even as a tearing apart between the two states. In 2015 Carnegie-winning novel, *The Lie Tree*, Frances Hardinge writes of fourteen-year-old Faith:

> For the last year she had felt like a seesaw, clumsily rocking between childhood and adulthood". It was always clearest at mealtimes. Sometimes she would find that she had grown into an adult overnight with magical beanstalk speed and was allowed the honour of eating with her parents in the dining room. And then, without warning, she would find herself back in the nursery with Howard, eating porridge while an undersized chair creaked beneath her weight.[17]

Significantly, the term "see-saw" is also used in Kevin Brooks's novel *Candy* (2006) to describe adolescence through Joe and Candy's relationship and the way they both behave like children and adults in turn: "As we sat there looking at each other, […] I felt the seesaw moving again. Candy started moving down, taking the yokel with her, and as they went down, the balance shifted and up came Joe the Man again."[18] Reading a YA novel should be as unsettling, confusing an experience as undergoing the transition from childhood to adulthood.

Recycling Magic Realism in YA Fiction

To try and get closer to the indeterminacy of young adulthood, some children's authors have experimented with a hybrid form previously largely unknown to children's fiction—that of magic realism. The few authors who have tried out this vein for young adults resort to a realism that has no cause to be jealous of traditional YA fiction's realism, but manage to have supernatural or uncanny gusts unexpectedly disrupt the otherwise down-to-earth account. Unlike fantasy, in which the meeting with magic occurs in a natural way, magic

[16] Nikolajeva, "Voicing Identity", 254.
[17] Hardinge, *The Lie Tree*, 31-32.
[18] Brooks, *Candy*, 217.

realism brings about a slightly puzzled reaction in the reader, which perfectly conveys the disturbed, troubled state of young adulthood. The best representative of this recent trend in YA fiction is David Almond, who is often described as "the Gabriel Garcia Marquez of children's literature". Almond's novels are typically realistic, with his favourite settings industrial towns of Northern England, but they are recurrently sprinkled with very small touches of fantasy bringing poetry to the dreary background of the former mining areas and countering the harshness and violence of realism by very lightly suggesting magic. In the case of *Skellig* (1998), the reader is never completely sure whether the eponymous old tramp living in the garage at the back of the hero's garden is actually growing an angel's wings on his back. Like *Skellig*, *Kit's Wilderness* (1999) places magic where we least expect to find it. There is something supernatural about the pits and tunnels of the old mine, with the young narrator and some of his friends seeing the ghosts of former miners in the wilderness, this in-between space between the town and the country that the YA characters have made their own. *A Song for Ella Grey*, which won Almond the Guardian award, is a YA romance in which the characters rework the legend of Orpheus and Eurydice against the modern backdrop of the mining landscape of Tyneside, complete with Geordie accent and Northern dialect. The song of the title (sung by young Orpheus to his beloved Ella to the sound of his lyre), which echoes the rhythm and music of Almond's poetic style, is understood and shared only by the young adult protagonists and their peers, who revealingly appropriate a space apart from both adults and children, on Bamburgh beach. The setting and geography are clearly recognisable and yet permeated with magic. It is characteristic of magic realism to find the supernatural in the most unassuming, ordinary of places, such as the former mining tunnels of Newcastle, which act as the underworld that Orpheus enters to try and retrieve his young wife. In this novel, the rewriting of the myth of Orpheus and Eurydice, with its transgressive passage from one world to another, is particularly relevant so as to explore the young adult's tearing apart between two incompatible states.

In Kevin Brooks's fiction, the use of magic realism comes about through characterisation mainly. His novels have caused debate insofar as their hyperrealism sometimes seems to exclude them from children's sphere, with the recurrence of violence, especially physical violence, including rape, taboo topics like alcohol or drug-addiction and a fair amount of unhappy or not-so-happy endings. And yet, in many cases, in his children's novels much more than in his adult detective fiction, there are some magic, supernatural,

highly lyrical moments of epiphany, especially thanks to the fascinating, almost mystical youths that mesmerize the first-person teen narrators in *Lucas* (2003) or *Black Rabbit Summer* (2008). Such experiences come to enlighten an otherwise very bleak outlook on life. More and more British authors relate to magic realism, which tends to prove that it has indeed become a trend in YA fiction and is not the exclusive idiosyncratic narrative mode of David Almond or Kevin Brooks. For instance, in *The White Darkness* (2005), an account of a Polar expedition with a reference to the historical character of an Arctic explorer, Titus Oates, Geraldine McCaughrean introduces fantasy in the realistic account, scattering red herrings that the reader is supposed to spot in order to find his/her bearings in-between the plot and the narrator's own interpretation of the story. The more desperate the situation grows, the more the fantasy world young Symone has created for herself encroaches upon reality and the more real the fantasy character she has imagined finally becomes, challenging the reader's perception of what actually happens.

Challenging Expectations by Mingling Subgenres

Terry Pratchett, the highly popular author of The Discworld fantasy series, once said in an interview that magic realism, which is a label sometimes used to describe his work, "is like a polite way of saying you write fantasy and is more acceptable to certain people."[19] This is definitely an allusion to the fact that fantasy, because it is deemed a childish genre, has a long tradition of being underrated whereas magic realism, as a genre connected with some prestigious South American authors, may sound more worthy of attention. "Fantasy" is actually a better word than "magic realism" to define Pratchett's work, even though he often resorts to fantasy with a distance, in a parodic, self-derisive way, as in the Discworld series. But it must be acknowledged that even fantasy today tends to crossbreed its own strongly-defined codes and conventions with a realistic stance, which has recently produced some extraordinary universes.

Nation (2008), one of the few Pratchett novels set outside the Discworld series, can be described as a crossover novel insofar as, unlike the Discworld novels, which are either written for adults or (in a few cases) for children, it addresses an undetermined reader: it could be an adult novel, but at the same time, the central theme of the coming-of-age of the two young protagonists draws it towards young adults. This indeterminacy of the age

[19] "Terry Pratchett by Linda Richards", *January Magazine* 2002, last accessed September 31, 2016, http://januarymagazine.com/profiles/tpratchett2002.html.

frontiers in the readership is paralleled by the blurring of generic frontiers. In spite of its rather obvious reference to the *robinsonade* pointing out the basically fictitious nature of the account, the narrative sounds realistic, accurate, almost documentary in describing the ancestral traditions of the primitive society of Mau, the young male protagonist. But the reader soon becomes aware that under its semblance of realism the story unravels in a fictitious society, which itself is set in the fictitious "Great Pelagic Ocean". The book also sounds like a historical novel as Daphne, the young female protagonist, seems to have travelled from an alternative version of Victorian England. *Nation* therefore has elements of uchronia—or alternate history—in it, since the world in the book is clearly akin to our own but the course of events seems to have deviated at a point and triggered an alternative development of history. *The Lie Tree* by Frances Hardinge also combines a YA – therefore "in-between" – readership and generic hybridity. Like *Nation*, it is set in an alternate Victorian period, but in a fictitious Channel island instead of a fictitious Pacific Ocean. Like *Nation*, it sets great store by science and scientific accuracy, drawing on the atmosphere of Darwinian England and the study of fossils and plants. But within this very realistic setting, an element straight out of fantasy stumbles into the narrative: the eponymous Lie Tree (or Mendacity Tree), which turns out to be a tree that is damaged by light and feeds on lies. The plot is built around the opposition between truth and lies, which in itself prompts a reflection on the nature of reality as opposed to fiction and, as far as narrative modes are concerned, on realism as opposed to fantasy (or other non-mimetic modes). The novel subtly succeeds in describing both the in-between state of the young adult protagonist, Faith, who achieves emancipation and empowerment as she gradually gets to the bottom of the mystery she is faced with, and the unsettling backdrop of an England torn between Darwinism and religion, thanks to the intricately mixed generic codes of the historical novel, detective fiction (the murder mystery to be solved) and fantasy.

These alternate universes deeply anchored in realism are numerous in today's YA fiction. In Malorie Blackman's prize-winning dystopian *Noughts and Crosses* series (2001-2008), Pangaea (i.e. the original only continent on earth) is intact and humanity has evolved slightly differently from us, with political and social domination belonging to Black people, while Whites are oppressed. Whether they are about terrorism or organised crime, these novels sound very realistic; yet some details occasionally remind the reader that the premises on which the existence of this fictitious world is based are unrealistic. Patrick

Ness's *Chaos Walking* trilogy (2008-2010) is another dystopia, which is more clearly related to science-fiction since the story takes place in the future on the planet New World colonized by men. Although they undoubtedly belong to the non-mimetic mode, Ness's three highly-acclaimed novels turn out to be war novels, a category which used to be realistic most of the time. Throughout the different stages of the plot, all the various aspects of war are tackled in a way that is recurrently reminiscent of actual historical events of World War 2 in particular (especially in the treatment of the Spackle, the extra-terrestrial creatures that the human settlers treat as beasts). War is also the backdrop of *How I Live Now* (2004) by Meg Rosoff, which seems to offer a very down-to-earth description of family relationships, romance and coming of age until the reader realises that the conflict described is actually World War 3, which gives the narrative a surprising and original dimension. Crossing the subgenres of former realism with the subcategories of fantasy has become a frequent strategy in recent YA fiction to maintain the reader's attention by creating surprise or puzzlement while exploring the ambiguities and double-sidedness of young adulthood.

Beyond Boundaries

In *Language and Ideology in Children's Fiction*, John Stephens argues that "one of the most curious sides to the criticism of children's literature is the urge to polarize fantasy and realism into rival genres, and to assert that children prefer one or the other, or 'progress' from fantasy to realism or vice-versa)."[20] This is probably an over-rational reaction to the difficulty to circumscribe such evasive notions as "the child", "the adult" or "the young adult" and therefore all the products made for them, including books. It may also be one of the weaknesses of literary analysis, which often seeks to distribute different types of text into clear-cut categories, as well as. This polarisation may have been relevant at the point when YA literature was just emerging, putting forward its realistic stance as a way to assert itself by reacting to and competing against the canonicity of children's fantasy. However, the recent evolution of YA fiction proves that there is no such rivalry any longer. On the contrary, YA authors play on this so-called antagonism, creating highly original universes and coming as close as possible to conveying the double-sidedness, the in-betweenness of young adults. In doing so, they reveal a more thoughtful representation of young readers,

[20] Stephens, *Language and Ideology*, 241.

based not on the opposition or separation of children and adults, but on transition, transformation and metamorphosis as essential, defining characteristics.

Table 1: British Children's Literature Awards

	Carnegie Medal	Guardian Children's Fiction Award	Whitbread/Costa Children's Book Award
2000	Beverly Naidoo, *The Other Side of Truth*	Jacqueline Wilson, *The Illustrated Mum*	Jamila Gavin, *Coram Boy*
2001	Terry Pratchett, *The Amazing Maurice and his Educated Rodents*	Kevin Crossley-Holland, *The Seeing Stone*	Philip Pullman, *The Amber Spyglass* (+ Whitbread Book of the Year)
2002	Sharon Creech, *Ruby Holler*	Sonya Hartnett (Australia), *Thursday's Child*	Hilary McKay, *Saffy's Angel*
2003	Jennifer Donnelly (US), *A Gathering Light*	Mark Haddon, *The Curious Incident of the Dog in the Night-Time*	David Almond, *The Fire-Eaters* (Novel Award + Whitbread Book of the Year: Mark Haddon, *The Curious Incident of the Dog in the Night-Time*)
2004	Frank Cottrell Boyce, *Millions*	Meg Rosoff, *How I Live Now*	Geraldine McCaughrean, *Not the End of the World*
2005	Mal Peet, *Tamar*	Kate Thompson, *The New Policeman*	Kate Thompson, *The New Policeman*
2006	/	Philip Reeve, *A Darkling Plain*	Linda Newbery, *Set in Stone*
2007	Meg Rosoff, *Just in Case*	Jenny Valentine, *Finding Violet Park*	Ann Kelley, *The Bower Bird*
2008	Philip Reeve, *Here Lies Arthur*	Patrick Ness, *The Knife of Never Letting Go*	Michelle Magorian, *Just Henry*
2009	Siobhan Dowd, *Bog Child*	Mal Peet, *Exposure*	Patrick Ness, *The Ask and the Answer*
2010	Neil Gaiman, *The Graveyard Book*	Michelle Paver, *Ghost Hunter*	Jason Wallace, *Out of Shadows*
2011	Patrick Ness, *Monsters of Men*	Andy Mulligan, *Return To Ribblestrop*	Moira Young, *Blood Red Road*
2012	Patrick Ness (Ill. Jim Kay), *A Monster Calls*	Frank Cottrell Boyce, *The Unforgotten Coat*	Sally Gardner, *Maggot Moon*
2013	Sally Gardner, *Maggot Moon*	Rebecca Stead, *Liar & Spy*	Chris Riddell, *Goth Girl and the Ghost of a Mouse*
2014	Kevin Brooks, *The Bunker Diary*	Piers Torday, *The Dark Wild*	Kate Saunders, *Five Children on the Western Front*
2015	Tanya Landman, *Buffalo Soldier*	David Almond, *A Song for Ella Grey*	Frances Hardinge, *The Lie Tree* (+ Whitbread Book of the Year)
2016	Sarah Crossan, *One*	Alex Wheatle, *Crongton Knights*	Brian Conaghan, *The Bombs That Brought Us Together*

Books which can be considered to belong to the Young Adult category

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