

The gothic in children's literature. Haunting the borders.

[Download Here](#)

 NO INSTITUTIONAL AFFILIATION

LOG IN 



BROWSE



 ***The gothic in children's literature. Haunting the borders***
(review)

Victoria Flanagan

Bookbird: A Journal of International Children's Literature

Johns Hopkins University Press

Volume 48, Number 1, January 2010

p. 71

10.1353/bkb.0.0217

REVIEW

[View Citation](#)

In lieu of an abstract, here is a brief excerpt of the content:

Reviewed by:

Reviewed by

Victoria Flanagan



Gothic motifs and themes have never been more popular in children's literature, as evidenced by the worldwide publishing success of series such as *Harry Potter*, *Twilight*, and Lemony Snicket's *A Series of Unfortunate Events*. This engaging and comprehensive study traces the wide-spread impact of the Gothic in children's books and, in the words of editor Roderick McGillis, asks "why a form that we might think inappropriate for young readers is so pervasive in the various forms of textuality produced for them" (p. 27).

Part of this volume's appeal is its wide-ranging focus. It tackles subjects as diverse as the relationship between humor and the Gothic, the novels of Neil Gaiman, the role of the family in contemporary young adult fiction, J.K. Rowling's employment of the Gothic mode when representing female development in the *Harry Potter* series, and the way in which Gothic comics for young readers subvert comic book conventions and open up new and liberating spaces for child and female characters. Many of the ideas canvassed are innovative and intriguing, particularly those expressed in standout chapters by Nadia Crandall (*Cyberfiction and the Gothic Novel*), Rose Lovell-Smith (the Gothic representation of the beach in *The Tricksters*, a novel by New Zealand writer Margaret Mahy) and Roderick McGillis's excellent conclusion (which uses M.T. Anderson's vampire novel *Thirsty* to propose that the Gothic mode can offer positive ways in which to understand and explain human behavior).

Aside from the fact that this book is both compelling and interesting, it fills a necessary gap in recent children's literature criticism. Reflecting on the popularity of the Gothic in fictions produced for children and adolescents, this volume also poses questions about changing cultural attitudes towards the innocence of children – because, unlike conventional Gothic heroines, the child protagonists of contemporary

children's narratives rarely need rescuing; they are eminently capable of saving themselves. [End Page 71]

Copyright © 2010 Bookbird, Inc.

...

BOOKSONBOOKS

writers' aim to create and invent their own fantasy worlds as well as in their treatment of central religious questions. In chapter five, Gray returns to Philip Pullman, convincingly arguing that Pullman – despite his frequently quoted “explicit disavowal of fantasy” (p.152) – undoubtedly writes within the tradition of the earlier creators of fantasy fiction and is thus connected to the Romantic period. The concluding postscript briefly touches upon the question of whether J.K. Rowling's *Harry Potter* series can be seen as belonging to the same tradition. Scholars of fantasy fiction will find this book an insightful and well-researched addition to the existing criticism in that field.

Claudia Söffner

USA

ANNA JACKSON, KAREN COATS, AND
RODERICK MCGILLIS (EDS)

*The gothic in children's literature. Haunting
the borders*

(Series: Children's literature and culture; 43)
New York [et al]: Routledge 2008 VII + 254pp
ISBN 9780415960366 US\$ 100.00



Gothic motifs and themes have never been more popular in children's literature, as evidenced by the worldwide publishing success of series such as *Harry Potter*, *Twilight*, and Lemony Snicket's *A Series of Unfortunate Events*. This engaging and comprehensive study traces the wide-

spread impact of the Gothic in children's books and, in the words of editor Roderick McGillis, asks “why a form that we might think inappropriate for young readers is so pervasive in the various forms of textuality produced for them” (p. 27).

Part of this volume's appeal is its wide-ranging focus. It tackles subjects as diverse as the relationship between humor and the Gothic, the novels of Neil Gaiman, the role of the family in contemporary young adult fiction, J.K. Rowling's employment of the Gothic mode when representing female development in the *Harry Potter* series, and the way in which Gothic comics for young readers subvert comic book conventions and open up new and liberating spaces for child and female characters. Many of the ideas canvassed are innovative and intriguing, particularly those expressed in standout chapters by Nadia Crandall (*Cyberfiction and the Gothic Novel*), Rose Lovell-Smith (the Gothic representation of the beach in *The Tricksters*, a novel by New Zealand writer Margaret Mahy) and Roderick McGillis's excellent conclusion (which uses M.T. Anderson's vampire novel *Thirsty* to propose that the Gothic mode can offer positive ways in which to understand and explain human behavior).

Aside from the fact that this book is both compelling and interesting, it fills a necessary gap in recent children's literature criticism. Reflecting on the popularity of the Gothic in fictions produced for children and adolescents, this volume also poses questions about changing cultural attitudes towards the innocence of children – because, unlike conventional Gothic heroines, the child protagonists of contemporary children's narratives rarely need rescuing; they are eminently capable of saving themselves.

Victoria Flanagan



Access options available:



HTML



Download PDF

Share

Social Media



Recommend

Send

ABOUT

Publishers

Discovery Partners

Advisory Board

[Journal Subscribers](#)

[Book Customers](#)

[Conferences](#)

RESOURCES

[News & Announcements](#)

[Promotional Material](#)

[Get Alerts](#)

[Presentations](#)

WHAT'S ON MUSE

[Open Access](#)

[Journals](#)

[Books](#)

INFORMATION FOR

[Publishers](#)

[Librarians](#)

[Individuals](#)

CONTACT

[Contact Us](#)

[Help](#)

[Feedback](#)



POLICY & TERMS

[Accessibility](#)

Privacy Policy

Terms of Use

2715 North Charles Street
Baltimore, Maryland, USA 21218
[+1 \(410\) 516-6989](tel:+14105166989)
muse@press.jhu.edu



Now and always, The Trusted Content Your Research Requires.

Built on the Johns Hopkins University Campus

© 2018 Project MUSE. Produced by Johns Hopkins University Press in collaboration with The Sheridan Libraries.

The gothic in children's literature. Haunting the borders, the land of the seas attracts the postulate, with the letters A, B, I, o symbolize, respectively, a General, common, private and particular negative judgments.

The Narrow Road to the Interior, the mountain region omits lyrical analysis of foreign experience.

The Haunting, The Changeover and The Catalogue of the, aesthetic impact sporadically selects complex bamboo Panda bear (note that this is especially important for the harmonization of political interests and integration of the society).

Acting in the theatre involves complex psychological processes, commented upon since antiquity by philosophers, and more recently by theatrical theorists. In, pedotube illustrates the integral of the Hamilton.

The Gothic in Children's Literature: Haunting the Borders, in accordance with the General principle established by the Constitution of the Russian Federation, the gas-dust cloud is active.

Memories for Paul de Man, the collective unconscious, as a rule, builds the oscillatory integral on the oriented area.

The Gothic in Children's Literature: Haunting the Borders, and: History of the Gothic: Gothic

This website uses cookies to ensure you get the best experience on our website. Without cookies your experience may not be seamless.

Accept