

A Hypermodern Quest for Simpler Times: Book-jumping into Children's Classics

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Abstract

The book-jumping trope, in which a character from one book jumps into another book, has been used in children's literature increasingly often since the start of the twenty-first century. Simultaneously, scholars like Gilles Lipovetsky observed that society had changed away from postmodernism towards a new era, which Lipovetsky calls the hypermodern era. Lipovetsky determined that hypermodern individuals have a desire for content depicting shared memory sites. Moreover, David Rushkoff observed that children in the early twenty-first century particularly enjoy media depicting shared memory. However, previous research has not assessed the way the book-jumping trope can answer to these specific wishes. This research tries to determine how the travelling of characters of contemporary children's stories into literary classics reflect the way authors and readers at the start of the twenty-first century engage with their hypermodern society.

To answer this question, I have analysed the content and writing style of three books aimed at a younger audience that display the book-jumping trope: *Pages & Co. Tilly and the Bookwanderers* by Anna James, *The Book of Lost Things* by John Connolly, and *The Book Jumper* by Mechthild Gläser. The main finding of these analyses is that the three books use the book-jumping trope, particularly by employing devices like pastiche and metafiction, not just to introduce young readers to the classics but also to help young readers to identify more easily with the worlds and worldviews in these works they might not recognize. The more contemporary context, then, helps the reader form a bridge between the desired past and the hypermodern present, as it provides a relatable context to the young reader.

Table of contents

Abstract	3
Table of contents	4
Introduction: Book-jumping, a Hypermodern Phenomenon	6
Chapter 1: The History and Characteristics of Children’s Literature	12
Children’s Literature until the Twentieth Century – A Short History	13
Modernism and Children’s Literature	16
Postmodernism and Children’s Literature	20
Chapter 2: Hypermodernism and its Literary Characteristics	26
Hypermodernism and Children’s (Meta)fiction	33
Chapter 3: <i>Pages & Co. Tilly and the Bookwanderers</i>	37
Connecting the Past with the Present – Pastiche and Metafiction	41
Literary Lineage and Shared Memories	47
Chapter 4: <i>The Book of Lost Things</i>	52
Escaping the Turmoil	54
Pastiche the Pattern: Memetic Transformations	56
Facing the Uncanny	58
Hypermodern Self-realization	63
Chapter 5: <i>The Book Jumper</i>	66
An Escape to a Simpler Life	67
Imitation and Imaginary Pastiche; Metanarrative and the Margin	70
The Dangers of Preserving Heritage	75
Fostering Nostalgia: Creating The “Aha-effect”	78
Chapter 6: Discussion – Hypermodern Patterns and Relatability	81
Making Classics More Relatable: Adding Elements from the Future to Identify with the Past	82
Book-jumping – Identifying with the Past whilst Connecting with the Present	92
Bibliography	96
Appendix 1: Different Types of Stories Using the Book-jumping Trope	109
Appendix 2: Tilly’s Bookshelf	112
Appendix 3: David’s Bookshelf	113

Appendix 4: Amy's Bookshelf	115
Appendix 5: Illustrations and Typesetting from <i>Tilly and the Bookwanderers</i>	116
Appendix 6: Plagiarism Rules Awareness Statement	121

Introduction: Book-jumping, a Hypermodern Phenomenon

Protagonists in children's stories have travelled into magical worlds as long as they have existed. Hansel and Gretel walk into a magic forest, Jack climbs up a beanstalk to find a giant's castle in the clouds, and Alice falls through a rabbit hole into Wonderland. In these stories, the magical world has always intrinsically belonged inside or alongside the "real" world. Recently, however, several children's stories have emerged in which the main characters can travel into another book or a story. This magical world is not a parallel magical land that exists alongside the "real" world. The book worlds only belong to the "real" world as books, and the characters can only enter these book worlds through a special ability, often referred to as "book-jumping."

The metafictional story-within-a-story technique has been used for centuries to make the reader or viewer aware of the work's fictionality.¹ For instance, in Shakespeare's *A Midsummer Night's Dream* (1600) the characters watch and perform a play about Pyramus and Thisbe, and a large part of Emily Brontë's *Wuthering Heights* (1847) consists of housekeeper Nelly recounting events that happened decades earlier. However, with the book-jumping trope, the story-within-a-story has changed in appearance. Where usually the story-within-a-story is of the author's own creation and is only engaged with passively – the characters watch a play or tell a story themselves, – this trope has characters jump inside and actively interact with the characters and plot of the secondary story, one which often is an existing text created by a different author. The book-jumping trope exhibits an interesting transtextual relationship that looks most like pastiche. That is, the imitation of (para)textual elements from a previous work, often by another author, inside a new book.²

¹ Douglas Rushkoff, "The Fall of Metaphor and the Rise of Recapitulation," in *Children of Chaps >* [Surviving the End of the World as We Know it]* (London: Flamingo, 1997), 223-224.

² Gérard Genette. *Palimpsests – Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky (Lincoln: University of Nebraska Press, 1997), 75.; Ann Rigney, "Teksten en Intertekstualiteit," in *Het leven van teksten: een inleiding tot de literatuurwetenschap*, eds. Ann Rigney, and Kiene Brillenburg Wurth (Amsterdam: Amsterdam University Press, 2006), 101-102.

The book-jumping trope appears to be a relatively recent phenomenon. The oldest example I could find was Edward Eager's children's book *Seven Day-Magic* published in 1962. In *Seven Day Magic*, the protagonists travel through a magical book into slightly altered versions of other books like *The Wonderful Wizard of Oz* (1900). However, Eager's book also features adventures outside of these book worlds.³ Thus, book-jumping is not the book's sole concern. Until the turn of the millennium, only a handful of other books or series using the book-jumping trope were published onto the English language market.⁴

From about the mid-90s onwards, the trope started popping up in children's visual media as well, with tv-shows and films the 1999 German animation series *Simsala Grimm*, or the 2009 French-Italian children's animated film *Kérity, la maison des contes* (English: *Eleanor's Secret*), using the book-jumping trope in different manners. In *Simsala Grimm*, two characters get transported into a fairy-tale world through a copy of the brothers Grimm's fairy-tales.⁵ *Kérity, la maison des contes*, on the other hand, shows fairy-tale characters come to life in the house of protagonist Nathanaël's aunt Eleanor.⁶ Around this time, print and visual media for adults that used the book-jumping trope mainly targeted fans of Austen and the Brontë sisters. For example, in Jasper Fforde's 2001 book *The Eyre Affair* characters like Mr Rochester come to life, and, in the 2008 BBC miniseries *Lost in Austen* protagonist Amanda Price is transported into *Pride & Prejudice* (1813).

The book-jumping trope truly gained popularity in children's literature in the mid-2000s, with a relatively large number books having their protagonists jump into pre-existing

³ Mari Ness, "Returning to Magic: Edward Eager's *Seven Day Magic*," Tor, November 1, 2012, <https://www.tor.com/2012/11/01/edward-eager-seven-day-magic/> (accessed October 29, 2020).

⁴ Jonathan Gathorne-Hardy, *Jane's Adventure In and Out of the Book* (1966); Michael Ende, *The Neverending Story* (German edition 1979, first English translation 1983); Marvin Kaye, *The Incredible Umbrella* (1979), David Kirschner & Ernie Contreras, *The Pagemaster* (1993); Rand Miller, Robyn Miller & David Wingrove, *The Book of Atrus* (1995); Jon Scieszka & Lane Smith, *Summer Reading is Killing Me!* (1998); Orson Scott Card, *Enchantment* (1999).

⁵ "Simsala Grimm – Die Märchen der Brüder Grimm," IMDb, accessed October 20, 2020, <https://www.imdb.com/title/tt0289021/>.

⁶ "Kérity, la maison des contes," IMDb, accessed October 20, 2020, <https://www.imdb.com/title/tt1429430/>.

literature or fairy-tales, as the list of books in Appendix A suggests. In this research, I will take a closer look at a number of these children's texts that have characters jump inside already existing book worlds, analysing them through the lens of hypermodernism. In Anna James' 2018 middle-grade title *Pages & Co. Tilly and the Bookwanderers*, main character Tilly (short for Matilda – a reference to Roald Dahl's 1988 book *Matilda*) discovers that she and her family can wander into books. When she learns of this, Tilly suspects that her long-lost mother might have gotten trapped in Frances Hodgson Burnett's *A Little Princess*, and she goes on an adventure to find her. John Connolly's 2006 title *The Book of Lost Things* shows protagonist David travelling to a fairy-tale world, where he finds that life in fairy-tales is not as perfect as he thought. Still, he learns important life lessons from them. Lastly, in Mechthild Gläser's *The Book Jumper* (2017, first published in German in 2015), Amy travels to Scotland with her mother and discovers that a book-jumping ability runs in her family's clan. When Amy discovers that crucial plot points in the clan's books have been stolen, she is determined to stop the thief.

The desire to escape into a book is a familiar one. According to Soheli Begum, many readers decide to immerse themselves into a book when feeling a need to escape from reality.⁷ Jack Zipes believes people in the early twenty-first century have enough reasons to look for an escape. He writes that the current reality has become too fantastical, both in good and bad ways. In the 1970s, imagination started to be commodified, and by the late 1990s, "fantastic spectacle was all that mattered."⁸ One way to cope with this abundance of fantasy in reality, is by escaping into fiction.⁹ Zipes' observations about the fantastic in our everyday lives have many similarities with Gilles Lipovetsky's theory of hypermodernism, first published in 2004

⁷ Soheli Begum, "Reader's advisory and underestimated roles of escapist reading," *Library Review* 60, no. 9 (2011): 744.

⁸ Jack Zipes, "Why Fantasy Matters Too Much," in *Relentless Progress: The Reconfiguration of Children's Literature, Fairy-tales, and Storytelling* (Hoboken: Taylor & Francis Group, 2008), 45-50.

⁹ Zipes, *Why Fantasy Matters Too Much*, 47.

as *Les Temps Hypermodernes*. A few years after the turn of the millennium, Lipovetsky first discerned a greatly increased pressure on the individual to perform more in less time.¹⁰

Around the start of the twenty-first century, the capitalist societal pressure for “more, always more” took on great heights.¹¹ Lipovetsky believes that the hypermodern individual turns to shared memory, or heritage, to cope with these stresses.¹² Thus, readers turn to works that reflect their shared memories. However, with the recent popularity of the book-jumping trope, it appears that the hypermodern reader does not solely reach for books written in another era, and, thus, are direct embodiments of heritage. The hypermodern reader also turns to books that combine the classics with the current world. This suggests that a hypermodern escape into shared memory still needs to be partially connected to the reader’s contemporary reality.

This research will be focusing on the question: How does the travelling of characters in contemporary children’s stories into classic children’s literature and fairy-tale books reflect the way authors and readers at the start of the twenty-first century engage with their hypermodern society? This main question sparks the following secondary questions: What are the cultural and artistic characteristics of hypermodernism and how can it be related to children’s literature?; Which classics are invoked in contemporary books using the book-jumping trope and in what way do the classics function in the new book?; What does the book-jumping trope offer to a hypermodern reader?

I hypothesize that the travelling into classic literature and fairy-tales by contemporary characters is indeed symptomatic of the early twenty-first century, because of the trope’s escapist qualities. To be more precise, I believe that it reflects a hypermodern desire to (re)connect with shared memories. I expect that, while analysing the text, it will become clear

¹⁰ Gilles Lipovetsky, “Time Against Time, or The Hypermodern Society,” in *Supplanting the Postmodern. An Anthology of Writings on the Arts and Culture of the Early 21st Century*, eds. David Rudrum and Nicholas Stavris (New York: Bloomsbury Academic, 2015), 160.

¹¹ Lipovetsky, *Time Against Time*, 158.

¹² Lipovetsky, *Time Against Time*, 165

that the book-jumping into previous works stems from a sense of nostalgia, and from a need to either escape the stresses of modern life or a desire to (re-)establish a sense of self in this shared memory. Moreover, I expect that this need to jump into previous stories is the expression of the authors' need to connect with shared memories they feel are present in children's classics and to share them with a new generation, as well as it is a need from child readers to connect with a literary past, whilst still allowing the reader to maintain a connection to the diverse, globalized, hyper-technological present that the reader knows. I expect this connection to the present will mainly be function for the twenty-first-century readers to easier relate to the classics that portray worlds that differ greatly from the readers' reality. Thus, I expect these contemporary elements will make it easier for young readers to suspend their disbelief and connect with the classics on a personal level.

In chapter one, I offer a brief outline of the history of children's literature, giving particular attention to modern and postmodern children's literature and how these texts relate to modernist and postmodernist theory. Subsequently, chapter two provides an introduction to hypermodernism and the theories and characteristics related to it, especially looking at the way hypermodernism can manifest in children's literature. These two chapters will function as a framework for the analyses I perform in the following chapters. In chapter three, I analyse Anna James' *Pages & Co. Tilly and the Bookwanderers* from a hypermodern perspective, looking more specifically at the way its characters interact with previous texts. Chapter four discusses John Connolly's *The Book of Lost Things*, and the way its dystopian fairy-tale adaptation allows both protagonist David and the reader to cope with difficulties in their realities. Afterwards, chapter five examines Mechthild Gläser's *The Book Jumper*, and the escapism the book offers to protagonist Amy, whilst simultaneously giving much attention to the way books are constructed. In chapter five, I discuss similarities and differences in these books that are particularly fascinating from a hypermodern lens and debate the way the

book-jumping trope demonstrates what types of content contemporary children want to read, as well as the knowledge current authors wish to instil in their readers. Lastly, in chapter six I conclude my findings and weigh them against my hypothesis.

Chapter 1: The History and Characteristics of Children's Literature

To start, it might be useful to quickly dive into the history of children's literature and some of its specific characteristics. A historical overview of children's literature will provide a greater context to the books that will be analysed in this thesis, as they all directly engage with these children's classics. This historical overview, then, will provide a more profound understanding of the tradition these three book-jumping books place themselves into, as well as the contemporary societal ideas about children and childhood. This history is largely informed by the work of Jack Zipes on the evolution of fairy-tales as well as the 1995 anthology *Children's Literature: An Illustrated History*, edited by Peter Hunt. Moreover, it will mainly focus on the English language field, seeing as the books I will analyse are set in the United Kingdom, and the book's authors either live in the British-Irish Isles – as is the case with Anna James and John Connolly, – or express a close affinity with British literature – like Mechthild Gläser.¹³

It is important to remember that the histories and canons of children's literature discussed here are compiled by adults. Deborah Stevenson observes in her chapter in *The Cambridge Companion to Children's Literature* (2010) that children have little influence in the literature made for them, and the judgements made of it.¹⁴ This creates the danger that the adults judging these books to create histories or canons, choose the most representative books of a time and subgenre, and not necessarily the books that most contemporary children would deem or have deemed the best.¹⁵ Still, it does provide a baseline for historical attitudes surrounding childhood and children's literature.

¹³ “Anna James,” HarperCollins, accessed November 3, 2020, <https://www.harpercollins.com/blogs/authors/anna-james>. “About John,” JohnConnollyBooks, accessed November 3, 2020, <https://www.johnconnollybooks.com/about-john>.; “Mechthild Gläser.” Mechthild-Gläser.de, accessed November 3, 2020, <https://www.mechthild-glaeser.de/mechthild-glaeser/>.

¹⁴ Deborah Stevenson, “Classics and Canons,” in *The Cambridge Companion to Children's Literature*, eds. M. O. Grenby & Andrea Immel (Cambridge: Cambridge University Press, 2010), 108-109.

¹⁵ Stevenson, *Classics and Canons*, 112-113.

Children's Literature until the Twentieth Century – A Short History

Children's literature – like all literature – stems from a long history of storytelling. Jack Zipes observes in “The Cultural Evolution of Storytelling and Fairy-tales: Human Connection and Memetics” (2012) that humans began telling stories as soon as they started talking to convey experiences or knowledge to others. These stories often featured religious and magical belief systems.¹⁶ As Jack Zipes eloquently puts it: “stories emanated in prehistory from shared experiences, and this is still the case.”¹⁷ As Richard Dawkins observes in his book *The Selfish Gene* (1976), the more relevant stories are, the more they are repeated, much like genes.¹⁸ Dawkins calls the units of cultural transmission “memes”, from the Greek *mimene*, meaning “imitation”.¹⁹ The more these memes are transmitted, the bigger role they play in a group's collective memory.²⁰ In other words, through stories we share experiences and, thus, form shared memories. As Jack Zipes suggests, fairy-tales are rooted particularly deeply in oral tradition, and their reproduction depends largely on the reproduction of memetic patterns.²¹ The patterns in the different tales stay mostly the same when they are reduplicated, leaving the tale to still be recognizable, but the story itself can be adapted greatly depending on the medium with which it is told, or the message it conveys – as is abundantly clear in the rewritten fairy-tales in *The Book of Lost Things*, which are still easily recognizable despite being altered by Connolly.²² Like fairy-tales, stories for children's amusement were only conveyed orally for most of history. Gillian Avery writes in *Children's Literature: An*

¹⁶ Jack Zipes, “The Cultural Evolution of Storytelling and Fairy-tales: Human Communication and Memetics,” in *The Irresistible Fairy-tale: The Cultural and Social History of a Genre* (Princeton: Princeton University Press, 2012), 2.

¹⁷ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 7.

¹⁸ Richard Dawkins, “Memes,” in *The Selfish Gene: 40th Anniversary Edition* (Oxford: Oxford University Press, 2016), 249-251.

¹⁹ Dawkins, *Memes*, 249.

²⁰ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 17-18.

²¹ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 19-21.

²² Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 21.

Illustrated History that the only books made for children before the sixteenth century AD were alphabets, which hardly paid any attention to children's amusement.²³ This started changing in the sixteenth and seventeenth centuries when enlightened educationalists realized that children could find pleasure in reading.²⁴ From the 1670s onwards, children's books slowly became more playful. However, it would take a few centuries for this to become the norm.²⁵

In the eighteenth century, the literary fairy-tale came to England by way of the French court. The first collection of fairy-tales that reached the English-speaking public was the 1729 translation of Charles Perrault's *Histoires ou contes du temps passé: avec des moralitez* (1697). Margaret Kinnell writes in *Children's Literature: An Illustrated History* that this first edition was not originally meant for children, but special issues for this audience started being published from 1772 onwards.²⁶ As Jack Zipes observes, although fairy-tales were not originally written for children, they do resonate with them greatly because they confront injustices and offer hope.²⁷ However, the themes of original fairy-tales were rather dark, and many adults questioned their suitability to children. As a result, later children's editions of fairy-tales have produced increasingly sanitized versions of the original tales.²⁸

As children's literacy levels grew and child mortality decreased dramatically in the late eighteenth and the beginning of the nineteenth century, the market for books for children's amusement also grew.²⁹ According to Gillian Avery and Margaret Kinnell, the publication of children's editions of fairy-tales – intended for amusement – increased

²³ Gillian Avery, "The Beginnings of Children's Reading: to c. 1700," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 11.

²⁴ Avery, *The Beginnings of Children's Reading*, 11.

²⁵ Avery, *The Beginnings of Children's Reading*, 12.

²⁶ Margaret Kinnell, "Publishing for Children: 1700-1780," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 28.

²⁷ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 20.

²⁸ Jack Zipes, "Breaking the Disney Spell," in *The Classic Fairy-tales*, ed. Maria Tartar (New York: Norton, 1999), 336-337 & p. 344.

²⁹ Kinnell, *Publishing for Children*, 29-30.

significantly in the Victorian era, especially after the English translations of the works of the Brothers Grimm and Hans Christian Andersen hit the English market in 1823 and 1846 respectively.³⁰ Besides children's fairy-tales, children's fantasy also blossomed, as Dennis Butts observes in *Children's Literature: An Illustrated History*. Fantasy books in the Victorian era often featured supernatural and secondary worlds, and their newfound popularity relates to the popularity of the fairy-tale at the time.³¹ Dennis Butts and Julia Briggs determine that the Victorians' use of secondary worlds is probably best exemplified by Lewis Carroll's *Alice's Adventures in Wonderland* (1865), showing Alice falling through a rabbit hole in the "real" world to end up in Wonderland.³² This book is still a very popular display of secondary worlds in the twenty-first century and is often reproduced in books displaying the book-jumping trope. Both Anna James and Mechthild Gläser have their characters jump into this story at one point in their book – with James even admitting she specifically chose to incorporate *Alice's Adventures in Wonderland* into her book because of the book's popularity.³³ Moreover, when David enters the fairy-tale world in *The Book of Lost Things*, he climbs through a hole in the garden – in a 'through the rabbit hole' type fashion, only to find himself in a secondary world similar to that of Carroll's book, albeit more horrifying. In any case, it appears that Carroll's work is still an inspiration when it comes to the portrayal of secondary worlds in children's literature.

Other genres that gained popularity in children's literature at this time were the adventure novel, as the tremendous success of special children's editions of *Robinson Crusoe*

³⁰ Gillian Avery, and Margaret Kinnell, "Morality and Levity: 1780-1820," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 71.; Dennis Butts, "The Beginnings of Victorianism: c. 1820-1850," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 86.; Butts, *The Beginnings of Victorianism*, 96-97.

³¹ Butts, *The Beginnings of Victorianism*, 90.

³² Julia Briggs, and Dennis Butts, "The Emergence of Form: 1850-1890," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 140.

³³ Sally Lodge, "Q & A with Anna James," *Publishers Weekly*, September, 2019, par. 6, <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/81208-q-a-with-anna-james.html> (accessed 13 November 2020).

(1719) illustrates, and the stories about animal lands.³⁴ One story that appears to combine adventure and animal lands, is Rudyard Kipling's *The Jungle Book* (1894). According to Briggs, Kipling's stories are highly politicized – with *The Jungle Book* conveying many imperialist ideas about society, which would now be considered extremely outdated. Still, the stories are very appealing to children for their historical and fantastical adventure elements.³⁵ In *The Jungle Book* – as well as some other titles, Kipling shows his characters being torn between two worlds, according to Briggs. In Mowgli's case, this is a divide between the perceived corrupt human world and the just animal world.³⁶ Perhaps this is why the book has a prominent role in Gläser's *The Book Jumper* – besides it being a particularly well-known classic both as a text and through its popular Disney adaptation. The first book protagonist Amy enters is *The Jungle Book*, where she finds an escape from the corrupt hypermodern world where she is cyberbullied and finds friends – and herself – among the (just) book characters.

Modernism and Children's Literature

Around the turn of the nineteenth into the twentieth century, there was a sense of change in the air. As Virginia Woolf writes in her essay *Mr. Bennett and Mrs. Brown* (1924): “On or about December 1910 human character changed.”³⁷ In hindsight, scholars pin the start of the modernist period – and this changing of human character – somewhere around the 1890s.³⁸ From the 1890s on, several artists were dissatisfied with different entities pressing to influence their works and, thus, limiting the creative freedom of these artists. So, they enacted

³⁴ Kinnell, *Publishing for Children*, 43.; Briggs, and Butts, *The Emergence of Form*, 152.; Julia Briggs, “Transitions: 1890-1914,” in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 177-180.

³⁵ Briggs, *Transitions*, 177-179.

³⁶ Briggs, *Transitions*, 177-178.

³⁷ Virginia Woolf, *Mr. Bennett and Mrs. Brown*, publ. Leonard and Virginia Woolf (Salt Lake City: Project Gutenberg), <https://www.gutenberg.org/files/63022/63022-h/63022-h.htm> (accessed March 12, 2021).

³⁸ Michael Levinson, Introduction to *The Cambridge Companion to Modernism*, 2nd ed., ed. Michael Levinson (Cambridge: Cambridge University Press, 2011), 4.

a sort of “creative violence”, as Michael Levinson calls it in his introduction to *The Cambridge Companion to Modernism* (2011), to challenge these limitations.³⁹ They wanted to determine by which rules their art would be understood, even if it meant that others would not understand these rules.⁴⁰ This appears to be the artists’ attempt to find or create an identity – something the modernists were quite concerned with.⁴¹

The concerns of modernists with this (creation of a) new worldview and how to live inside it, caused modernist literature to often be self-conscious about its form and its meaning.⁴² Thus, modernist authors sought to remedy the anxieties they felt with the world, science, history, and language by evoking a metafictional awareness of all these anxieties in their works. According to Birgit Neumann and Ansgar Nünning, all self-reflexive utterances, such as self-referentiality, are a form of metafiction.⁴³ Metafiction can be present on a discursive level – presenting itself as metanarrative – but can also be found in other levels inside the fictional world, or on a paratextual level– as we will see in *Tilly and the Bookwanderers*.⁴⁴ When metafiction is used, the reader is made aware of the work’s fictionality. The acknowledgement of this fictionality, in turn, makes the readers co-creators of the text’s meaning.⁴⁵ The text will only reveal its underlying meaning if the reader knows what the metafictional layer refers to.

The changing worldview, described by Julia Briggs in *Children’s Literature: An Illustrated History* as “narratives of self-division,” is also evident in the way that modernists thought about childhood.⁴⁶ In the Victorian era, the child was seen as both innocent and a

³⁹ Levinson, introduction to *The Cambridge Companion to Modernism*, 2.

⁴⁰ Levinson, introduction to *The Cambridge Companion to Modernism*, 2.

⁴¹ Deborah Cogan Thacker, “Chapter 10: New voices, new threats,” in *Introducing Children’s Literature: From Romanticism to Postmodernism* (London: Routledge, 2002), 110.

⁴² Michael Bell, “The Metaphysics of Modernism,” in *The Cambridge Companion to Modernism*, 2nd ed., ed. Michael Levenson (New York: Cambridge University Press, 2011), 10.

⁴³ Birgit Neumann, and Ansgar Nünning, “Metanarration and Metafiction,” in *Handbook of Narratology. Volume I* (Berlin: De Gruyter, 2014), 344.

⁴⁴ Neumann, and Nünning, *Metanarration and Metafiction*, 349.

⁴⁵ Neumann, and Nünning, *Metanarration and Metafiction*, 346.

⁴⁶ Briggs, *Transitions*, 168.

wild, free spirit.⁴⁷ However, in the modernist era, the child was seen as a pre-social being, and thus as the antithesis of the adult.⁴⁸ Michael Bell writes in *The Cambridge Companion to Modernism* that modernists believed that the primitive human being had a different way of thinking and viewing the world.⁴⁹ They (in hindsight, falsely) believed that this different worldview is universal to human development – and is a clear contrast to the way people viewed the world at the end of the eighteenth century, against which the modernists protested.⁵⁰ Thus, the primitive human beings, and by extension children, who were also at the start of their human development, were innocent, not yet corrupted by the progress-driven modern world.⁵¹ This also caused a shift in children's literature. Children's literature changed to be mostly about play and imagination by the end of the century and the moralizing aspects of older children's texts were sometimes even parodied.⁵²

Moreover, according to Deborah Thacker, modernist authors believed that children had a fundamentally different relationship with language than adults, causing modernist children's authors to experiment with language conventions in their texts.⁵³ Particularly, these authors started experimenting by disrupting narrative conventions and accepted forms of language as a whole.⁵⁴ In other words, authors began experimenting with ways to convey a message outside of standard story formulas. As an example, Thacker brings up the metafictional awareness of the story's construction in Mary Norton's *The Borrowers*, writing that Norton used metafiction to disrupt the standard hierarchal relationship between author and child reader.⁵⁵ Whilst authors can use metanarrative to experiment with language conventions and to disrupt narrative structures, paratextual elements can also carry out this

⁴⁷ Briggs, *Transitions*, 167.

⁴⁸ Thacker, *Chapter 10*, 102-105.

⁴⁹ Bell, *The Metaphysics of Modernism*, 20.

⁵⁰ Bell, *The Metaphysics of Modernism*, 21.

⁵¹ Thacker, *Chapter 10*, 102.

⁵² Briggs, *Transitions*, 172-173.

⁵³ Thacker, *Chapter 10*, 105

⁵⁴ Thacker, *Chapter 10*, 106.

⁵⁵ Thacker, *Chapter 10*, 112.

function. As Neumann and Nünning suggest, paratextual elements can also carry these metafictional functions.⁵⁶ As Julia Briggs suggests in *Children's Literature: An Illustrated History*, paratextual references like illustrations started to be incorporated inside the story's narrative in the early modernist era, where previously they just functioned as a decoration alongside the text. Children were suddenly encouraged to not only read the text of a book itself, but also the increasingly detailed illustrations alongside it.⁵⁷ So, the story was not solely told through written language, but also through illustrations. Briggs names the illustrations of Arthur Rackham as a particularly powerful example for this. Moreover, Briggs observes that author-illustrators like Beatrix Potter put a large emphasis on the correctness of both their text and their illustrations.⁵⁸ This importance of illustrations in children's literature still appears to be present to this day – and two of the three books that are analysed in this thesis have illustrations. The text of *The Book of Lost Things* is accompanied by a small number of beautiful illustrations by Anne M. Anderson.⁵⁹ These illustrations are not particularly striking from a metafictional point of view, as they do not interact with the text very much. However, they do indicate a relationship between Connolly's book and the literary tradition it builds upon, as classic literature from the fifteenth century onwards was accompanied by similar woodcut engravings.⁶⁰ The illustrations in *Tilly and the Bookwanderers* by Paola Escobar, on the other hand, are more fascinating from a metafictional point of view. The illustrations and typesetting in *Tilly and the Bookwanderers* often interact with each other, and physically show the magical events described in the book by mimicking these events in the illustration or typesetting.

⁵⁶ Neumann, and Nünning, *Metanarration and Metafiction*, 349.

⁵⁷ Briggs, *Transitions*, 182.

⁵⁸ Briggs, *Transitions*, 182.

⁵⁹ For some examples of Anne M. Anderson's illustrations, see Boolgirlokc's review of *The Book of Lost Things*: <https://theforestbeyond.wordpress.com/2009/01/23/the-forest-beyond/>.

⁶⁰ Paul Dijkstra, "8. Plaatjes," in *Wat is een boek? Een kleine geschiedenis* (Amsterdam: Amsterdam University Press, 2018). EPUB

Almost all children's stories created in the modernist period featured their protagonist embarking on some sort of adventure. As an example, Briggs points to *Peter Pan* (1928), in which Wendy Darling and her two brothers embark on a journey to the magical (secondary) world Neverland.⁶¹ This book is also featured in *The Book Jumper*, and is mostly discussed in terms of the eternal childhood Neverland offers its inhabitants, which allows for an eternal escape from the "real" world. Moreover, Peter Hunt observes that the modernist era saw the rise of beloved characters like Winnie-the-Pooh, Mary Poppins, the Hobbits and Dr Dolittle.⁶² In the turbulent and changing times during the two World Wars and the Interbellum, children's stories were seen as a way to retreat, a safe space – especially since they often ignored politics and class struggles. The stories offered an escape from the tension caused by modernity, particularly during and following the First World War. At this time, many authors turned away from realism towards a certain sentimentality and nostalgia.⁶³ As a result, these books were not only read by children but also by adults.⁶⁴

Postmodernism and Children's Literature

Around the mid-twentieth century, people started to actively reject the traditional ideas of cultural progress in the West that were persistent in the previous centuries. Stuart Sim writes in *The Routledge Companion to Postmodernism* (2011) that it did not seem obvious anymore that national economies must continue to grow, for example. People grew to be sceptical of what Western culture stood for.⁶⁵ According to Sim, postmodern thinkers no longer believed in universal truths or the predictability of social structures and the ideology behind them – by

⁶¹ Briggs, *Transitions*, 189.

⁶² Peter Hunt, "Retreatism and Advance: 1914-1945," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 192-193.

⁶³ Thacker, *Chapter 10*, 109; Hunt, *Retreatism and Advance*, 198.

⁶⁴ Hunt, *Retreatism and Advance*, 195.; Thacker, *Chapter 10*, 109.

⁶⁵ Stuart Sim, preface to *The Routledge Companion to Postmodernism*, 3rd ed., ed. Stuart Sim (London; New York: Routledge, 2011), vii-viii.

the start of the postmodern era, they had lost all credibility.⁶⁶ Sim writes that the postmodernists believed the grand narratives of the past that claimed to explain everything and to be indisputable were specifically created to keep knowledge from the public and thereby exert an authoritarian political control.⁶⁷ To replace these grand narratives, postmodernists felt a need to create new narratives, and would mainly focus on the unpredictability of events and the openness of the future, and on continually acknowledging the conflicts of interest of every party involved in an event.⁶⁸

Georges van den Abbeele writes in *The Routledge Companion to Postmodernism* that modernism produced a mostly teleological worldview – one that promotes progress towards an ideal society above all – and postmodernism was a clear rejection of this teleology, allowing marginalized groups (women, LGBTQ+ people, people of colour, but also ultra-nationalists and religious extremists) to claim a bigger place in society.⁶⁹ Since postmodernism allows everyone to create their own smaller narrative, there is not one postmodernism.⁷⁰ Still, there are several similarities between postmodernists. Georges van den Abbeele describes the general postmodern art style as exhibiting: “allusion, pastiche, humour, irony, a certain populism and kitsch as well as a resurgent classicism, even a distinct traditionalism; in other words, an eclecticism as shocking as its formulations remain unpredictable.”⁷¹

The use of pastiche is a particularly telling trait of the postmodern era, according to Barry Lewis. Lewis writes in *The Routledge Companion to Postmodernism* that the use of

⁶⁶ Stuart Sim, “Postmodernism and Philosophy,” in *The Routledge Companion to Postmodernism*, 3rd ed., ed. Stuart Sim (London; New York: Routledge, 2011), 3-5.

⁶⁷ Sim, *Postmodernism and Philosophy*, 6-8.

⁶⁸ Sim 2011, “Postmodernism and Philosophy.” pp. 8-9.

⁶⁹ Georges van den Abbeele, “Postmodernism and Critical Theory,” in *The Routledge Companion to Postmodernism*, third edition, ed. Stuart Sim (London; New York: Routledge, 2011), 20-21.

⁷⁰ Lloyd Spencer, “Postmodernism, Modernity and the Tradition of Dissent,” in *The Routledge Companion to Postmodernism*, 3rd ed., ed. Stuart Sim (London; New York: Routledge, 2011), 217.

⁷¹ Abbeele, *Postmodernism and Critical Theory*, 16-17.

pastiche is not specifically postmodern in itself.⁷² Pastiche has been used for centuries, and the imitation of other art was seen as particularly favourable by some modernists.⁷³ However, the sheerly enthusiastic manner postmodernists made use of pastiche, is rather unique. Lewis calls the almost ubiquitous use of pastiche from the 1960s to the 1990s the “mania for impersonation.”⁷⁴ The popularity of the device stems from a frustrated sense within the postmodern authors that everything has been done before.⁷⁵ Thus, every text stands in relation to all narratives that have come before it.⁷⁶ Where modernism continually strived for innovation, postmodernism mixed the old and the new, taking particular pride in adapting the known.⁷⁷ Or, as John Storey notes in *The Routledge Companion to Postmodernism*: “Postmodern culture is a culture of quotations.”⁷⁸ However, Lewis notes, whilst pastiche was used fanatically in the postmodern era, it appears to be the rule from the 1990s onwards, aided by technological advances like the popularization of the internet that facilitated, for example, “‘mash-up’ piracy”.⁷⁹ As the analyses of the three books will prove, the observation that pastiche appears to be the rule in fiction created around the turn of the millennium is certainly true for books using the book-jumping trope. The popularity of pastiche in the postmodern era can be related to the simultaneous popularity of remakes and adaptations. Of course, adaptations themselves were not new in the postmodern era – even before the film, books were often adapted into plays and vice versa. Still, postmodernist were especially enthusiastic

⁷² Barry Lewis, “Postmodernism and Fiction,” in *The Routledge Companion to Postmodernism*, 3rd ed., ed. Stuart Sim (London; New York: Routledge, 2011), 172.

⁷³ David Trotter, “The Modernist Novel,” in *The Cambridge Companion to Modernism*, 2nd ed., ed. Michael Levenson (New York: Cambridge University Press, 2011), 73.

⁷⁴ Lewis, *Postmodernism and Fiction*, 172.

⁷⁵ Lewis, *Postmodernism and Fiction*, 173.

⁷⁶ Louis J. Goldford, Janne E. Irvine, and Robert E. Kohn, “Berio’s Sinfonia: From Modernism to Hypermodernism,” in *Interdisciplinary Literary Studies* 13, no. 1/2 (2011): 34.

⁷⁷ Abbeele, *Postmodernism and Critical Theory*, 17.

⁷⁸ John Storey, “Postmodernism and Popular Culture,” in *The Routledge Companion to Postmodernism*, 3rd ed., ed. Stuart Sim (London; New York: Routledge, 2011), 207.

⁷⁹ Lewis, *Postmodernism and Fiction*, 172.

in their creation of remakes and adaptations, as new technologies allowed for these adaptations to be created and dispersed much more quickly and easily than before.⁸⁰

In the second half of the twentieth century, children's literature started exhibiting more postmodernist literary traits. According to Thacker, new children's literature exhibited metafictional and fractured narratives and parodic gestures, thereby disrupting traditional storytelling modes and challenging the traditional relationship between reader and author.⁸¹ These deconstructions of traditional narratives are, according to Thacker, most successfully used by authors of picture books, as well as authors of teenage and young adult novels.⁸² As an example, Thacker names Jon Scieszka and Lane Smith's picture book *The Stinky Cheese Man and Other Fairly Stupid Tales*, in which the author and illustrator use parody to challenge "dominant narratives and thus call attention to the constructed-ness of stories."⁸³ Similarly, Aiden Chambers uses metafiction and multiple forms of narrative in his books for teenagers, such as *Postcards from No Man's Land* or *Breaktime*, to simultaneously "challenge expectations of unified text" and discuss serious subjects that might be considered taboo, like euthanasia and sexuality.⁸⁴ Postmodern children's literature often places children in a place of power. This undermines traditional hierarchies in which children have hardly any power.⁸⁵ Moreover, besides breaking the boundaries of narrative, postmodern children's authors – especially in late postmodernism – tended to test the boundaries of what is, or is not, appropriate for child readers in terms of narrative structure and subject matter.⁸⁶ Thus, many

⁸⁰ Storey, *Postmodernism and Popular Culture*, 208.

⁸¹ Deborah Cogan Thacker, "Chapter 14: Playful Subversion," in *Introducing Children's Literature: From Romanticism to Postmodernism* (London: Routledge, 2002), 140-143.

⁸² Thacker, *Chapter 14*, 143.

⁸³ Thacker, *Chapter 14*, 143.

⁸⁴ Thacker, *Chapter 14*, 145.

⁸⁵ Thacker, *Chapter 14*, 142.

⁸⁶ Thacker, *Chapter 14*, 145.

children's books and adolescent books focused on identity, whether national, sexual, or ethnic, and discussed social problems like poverty, and familial problems like divorce.⁸⁷

Peter Hollindale and Zena Sutherland observe in *Children's Literature: An Illustrated History* that the 1950s and 1960s are widely regarded as the second golden age for children's literature, with authors like Philippa Pearce, C.S. Lewis, and Peter Dickinson publishing their best-known works.⁸⁸ This golden age was probably spurred on by a change in the way children's literature was treated. Children's literature gained more respect in educational circles and the lines between literature and entertainment in children's books became increasingly blurred.⁸⁹ This, in turn, creatively liberated children's authors, who felt less pressure to restrain their imaginations for the reader's sake.⁹⁰

Tony Watkins and Zena Sutherland write in *Children's Literature: An Illustrated History* that the production of children's fantasy also continued to grow in the postmodern era. Here, again, the use of the secondary world is prevalent.⁹¹ High fantasy saw new works from authors like Susan Cooper and Ursula LeGuin.⁹² Other authors combined fantasy and realistic elements.⁹³ The most notable amongst these is Roald Dahl.⁹⁴ Furthermore, the animal tale has retained its popularity, especially in Britain, characterised by the success of Richard Adam's *Watership Down*.⁹⁵

Moreover, many children's historical fiction novels were published in the postmodern era. These mostly centred around the Second World War, but other historical events and

⁸⁷ Tony Watkins, and Zena Sutherland, "Contemporary Children's Literature: 1970-present," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 302-303.

⁸⁸ Peter Hollindale, and Zena Sutherland, "Internationalism, Fantasy, and Realism: 1945-1970," in *Children's Literature: An Illustrated History*, ed. Peter Hunt (Oxford: Oxford University Press, 1995), 256-257.

⁸⁹ Hollindale, and Sutherland, *Internationalism, Fantasy, and Realism*, 256-257.

⁹⁰ Hollindale, and Sutherland, *Internationalism, Fantasy, and Realism*, 259.

⁹¹ Watkins, and Sutherland, *Contemporary Children's Literature*, 305.

⁹² Watkins, and Sutherland, *Contemporary Children's Literature*, 304-305.

⁹³ Watkins, and Sutherland, *Contemporary Children's Literature*, 304.

⁹⁴ Watkins, and Sutherland, *Contemporary Children's Literature*, 305.

⁹⁵ Watkins, and Sutherland, *Contemporary Children's Literature*, 304-305.

situations also received attention.⁹⁶ Early postmodern children's historical fiction did not focus on the excitement or the violence in war, like the modernist fiction published during the World Wars, but they talked about the human experience in these trying times.⁹⁷ According to Watkins and Hollindale, the focus of historical fiction changed yet again in late postmodernism, paying most attention to the relationship between the past to the present, specifically looking for stability in the past that the authors of these texts felt was lost in their present.⁹⁸ While this sense that past stability was lost in the present was not new – many people in different cultural eras share this feeling, – Watkins and Sutherland contend that the amount of authors writing historical fiction in the hopes of restoring this stability is new.⁹⁹ This search for perceived stability in the past that appears lost in the present, might be an early indicator of hypermodernism, as it shares a similar sentiment to the reach for cultural heritage in the early twenty-first century. Lastly, the retelling of myths and the rewriting of fairy-tales found new popularity in the last decades of the twentieth century.¹⁰⁰

⁹⁶ Hollindale, and Sutherland, *Internationalism, Fantasy, and Realism*, 262-264.

⁹⁷ Hollindale, and Sutherland, *Internationalism, Fantasy, and Realism*, 266-267.

⁹⁸ Watkins, and Sutherland, *Contemporary Children's Literature*, 294-295.

⁹⁹ Watkins, and Sutherland, *Contemporary Children's Literature*, 295-296.

¹⁰⁰ Watkins, and Sutherland, *Contemporary Children's Literature*, 307.

Chapter 2: Hypermodernism and its Literary Characteristics

Since postmodernism characterised itself as being open-ended, it is very difficult to precisely pin down when it ended – but end it did. As Linda Hutcheon observes in the second edition of *The Politics of Postmodernism* (2002): “The postmodern may well be a twentieth-century phenomenon, that is, a thing of the past. Now fully institutionalized, it has its own canonized texts, its anthologies, primers and readers. (...) Let’s just say: it’s over.”¹⁰¹ However, Hutcheon still writes about postmodernism in the present tense. This statement suggests that Hutcheon remains rather uncertain about postmodernism’s ending. She appears to say that it is over, but not really, since we do not exactly know when it was over, or what replaced it.

There are a few theories about the cultural movements that replace postmodernism, or: what comes post-postmodernism. One of the theories of post-postmodernism is hypermodernism, first theorized by Gilles Lipovetsky in 2004. Lipovetsky identified that, with the evolution of modern technologies, everyone is expected to be in perpetual movement. Everything is hyper, everything needs to be “more, always more”.¹⁰² Hypermodernism is not just a clear cut from postmodernism, but it has absorbed postmodernism.¹⁰³ Even postmodernism needed to become more. Moreover, hypermodernism also draws on modernism. As Lipovetsky says: “It is no longer a matter of emerging from the world of tradition to reach the stage of modern rationality, but of modernizing modernity itself.”¹⁰⁴ In other words, modernism and postmodernism need to become more. The emphasis on the need to keep moving meant that the future would become unpredictable. Because of this drive for more, aided by the technological advances especially in communications technology, everyone always needs to be available, and everything must show short-term results.¹⁰⁵ We

¹⁰¹ Linda Hutcheon, “Epilogue: The Postmodern ... in Retrospect.” in *The Politics of Postmodernism*, second edition (London; New York: Routledge 2002), 165-166.

¹⁰² Lipovetsky, *Time Against Time*, 158.

¹⁰³ Goldford, Irvine, and Kohn, “Berio’s Sinfonia: From Modernism to Hypermodernism,” 34.

¹⁰⁴ Lipovetsky, *Time Against Time*, 159.

¹⁰⁵ Lipovetsky, *Time Against Time*, 162-163.

must do as much as possible in as little time as possible. This causes a need for the individual to be flexible.¹⁰⁶ The hypermodern individual needs to adapt easily and continually.

In this sense, the hypermodern society appears to share several characteristics with the modernist current of futurism. This current was firmly set on innovation, and futurists – according to frontrunner F. T. Marinetti, intended to modernize everything, from literature to politics, to technology.¹⁰⁷ It appears that the current hypermodern drive for more is in some way an extension of this futurist and modernist strive for progression, as well as a turn to overtake it, saying this progression was not progressive enough, as the hypermodern society strives to modernize modernity, in Lipovetsky's eyes.

However, hypermodernism is not a continuation of futurism. Whilst hypermodern society aims to innovate everything and always pushes for more, the hypermodern individual feels this continuous evolution is unsustainable. Nicole Aubert identifies in “L’individu hypermoderne et ses pathologies” (2006) that, because of the time constraints put on us, the individual succumbs to the “dictatorship of time”.¹⁰⁸ In other words, because people need to present results as quick as possible and always be on the move, we put these results above our personal needs. In “How Hypermodern and Accelerated Society is Challenging the Cultural Sector” (2007), Isabelle Fortier and Mariana Castellanos Juarez add that there is pressure on the individual to always continue working, turning the self into an entrepreneur.¹⁰⁹ Even our leisure time and creative outlets are focused on self-realization, or bettering oneself.¹¹⁰ This creates a permanent feeling of being overwhelmed. The person is expected to be a hyperfunctioning machine, as Aubert puts it, but the machine is overheating because it is

¹⁰⁶ Lipovetsky, *Time Against Time*, 160.

¹⁰⁷ Trotter, *The Modernist Novel*, 71.

¹⁰⁸ Nicole Aubert, “L’individu hypermoderne et ses pathologies,” in *L’information psychiatrique* 82 (2006): 606.

¹⁰⁹ Isabelle Fortier, and Mariana Castellanos Juarez. “How Hypermodern and Accelerated Society is Challenging the Cultural Sector,” in *The Journal of Arts Management, Law and Society* 47, no. 4 (2017): 210.

¹¹⁰ Fortier & Castellanos Juarez, “How Hypermodern and Accelerated Society is Challenging the Cultural Sector,” 211-212.

trying to do too much.¹¹¹ Furthermore, the focus on short-term results means that we lose track of long-term values, especially interpersonal relationships, which seriously affects our mental health.¹¹²

Lipovetsky observes that this overwhelming need to stay in fashion, so to speak, comes combined with a need to look back in time: when we feel overwhelmed, we turn a nostalgic eye to the past.¹¹³ Whereas postmodernism tried to rewrite and re-evaluate culture, hypermodernism looks to rediscover a shared cultural memory of a slower time. It displays a focus on past culture, causing a growing demand for cultural heritage.¹¹⁴ In her book *The Afterlives of Walter Scott* (2012), Ann Rigney defines cultural memory as the way “stories about the past emerge as common points of reference and, in the process, define collective identities.”¹¹⁵ However, in hypermodern times, this search for identity is not done communally, according to Lipovetsky, but individually.¹¹⁶ People look towards myths, symbolic inheritances, and historical values, and interpret them to form their own identity around them.¹¹⁷ The increasing focus on cultural heritage and shared memory creates an increasing demand for products depicting that memory. Indeed, in their introduction to Lipovetsky’s text, David Rudrum and Nicholas Stavris write that Lipovetsky particularly points to this desire for heritage as a cause for a boom of the heritage industry and an increase in sales of traditional handicraft and vintage or retro objects.¹¹⁸ So, whilst the hypermodern society might appear to almost extend – if not exceed – futurism, the hypermodern individual

¹¹¹ Aubert, “L’individu hypermoderne et ses pathologies,” 608.

¹¹² Aubert, “L’individu hypermoderne et ses pathologies,” 608-609.

¹¹³ Lipovetsky, *Time Against Time*, 164-165.

¹¹⁴ Lipovetsky, *Time Against Time*, 164-165.

¹¹⁵ Ann Rigney, “Portable Monuments,” in *The Afterlives of Walter Scott: Memory on the Move* (Oxford: Oxford University Press, 2012), 17, accessed March 12, 2021, <https://oxford-universitypressscholarship-com.proxy.library.uu.nl/view/10.1093/acprof:oso/9780199644018.001.0001/acprof-9780199644018-chapter-2>.

¹¹⁶ Lipovetsky, *Time Against Time*, 165.

¹¹⁷ Lipovetsky, *Time Against Time*, 165.

¹¹⁸ David Rudrum, and Nicholas Stavros, “Hypermodernism,” in *Supplanting the Postmodern. An Anthology of Writings on the Arts and Culture of the Early 21st Century*, eds. David Rudrum and Nicholas Stavris (New York: Bloomsbury Publishing, 2015), 154.

feels a desire to counter this futurism. The hypermodern individual longs for a move to the past instead of the future. There is a clear disparity between the apparent hyper-futurism of hypermodernism and the counter-futurism, or “nostalgism”, so to say, of the hypermodern individual. At the same time, hypermodernism can be seen as an extension, as well as a rejection of futurism.

Of course, hypermodernism is not the only theory on the heritage-boom. Ann Rigney describes theories by Pierre Nora and Andreas Huyssen on other historical eras in which the heritage industry gained popularity. Rigney writes that Nora believes the demand for “memory sites” – that is, places or “symbolic points of reference”, such as objects, that carry much historical meaning – increased significantly in the nineteenth century, when a large scale modernization caused people to lose the close connection with tradition that was omnipresent in pre-modern society.¹¹⁹ Huyssen, on the other hand, believes that the need for shared memory gained an impulse in the modernist era, with the two World Wars causing great divisions, both temporally and culturally, according to Rigney. As the present constantly changed with modernization, people developed anxiety about remembering, in a “remember-lest-we-forget”-sort of way, causing an extreme production of memory.¹²⁰ Thus, different theorists place the rise of the heritage industry at different eras; the nineteenth century, the first half of the twentieth century, or the turn of the twenty-first century. Yet, the theories of the heritage industry booms always have one thing in common: rapid modernization. Especially in Lipovetsky’s hypermodern theory, this modernization takes on a speed that has never been seen before, and with it, an anxious need to reconnect with the past that is typical

¹¹⁹ Ann Rigney, “Locating Memory: Abbotsford,” in *The Afterlives of Walter Scott: Memory on the Move* (Oxford: Oxford University Press, 2012), 132, accessed March 12, 2021, <https://oxford-universitypressscholarship-com.proxy.library.uu.nl/view/10.1093/acprof:oso/9780199644018.001.0001/acprof-9780199644018-chapter-6>.

¹²⁰ Ann Rigney, introduction to *The Afterlives of Walter Scott: Memory on the Move* (Oxford: Oxford University Press, 2012), 7, accessed March 12, 2021, <https://oxford-universitypressscholarship-com.proxy.library.uu.nl/view/10.1093/acprof:oso/9780199644018.001.0001/acprof-9780199644018-chapter-1>.

of modernization, but now made “hyper”. Thus, this need to look towards the past can be interpreted as a way to cope with the ever-moving present. It is, so to speak, a way to press “pause” on the continual move to the future, and the pressing demand for results in the present. Reverting to history as a coping mechanism, then, seems to be a form of escapism.

One of the methods of escapism used is reading. In “Reader’s advisory and underestimated roles of escapist reading” (2011), Soheli Begum identifies that people can have several different motivations to do so. Already in the introduction to the article, Begum identifies that reading as a leisure activity prevails even when new technologies are continually invented and their availability increases.¹²¹ In other words, in these hypermodern times in which technology and a continuous move forward demand our attention, people still choose to read books. This observation is also represented in the three books that will be analysed. Whilst all three protagonists live in realities where many different technologies are fighting for their attention (this is more so the case for Amy and Tilly, than it is for David – but he could still choose to, for example, listen to the radio instead of reading), they all choose to spend their free time reading – or book-jumping. One of the reasons for the survival of reading is its escapist qualities. Reading is a way to imagine the world, and oneself, as different.¹²² Begum does not mention particular genres that would achieve this effect best. However, based on Watkins and Sutherland’s observations earlier, historical fiction and (texts based on) classics would certainly allow the reader to escape their current situation – they have already been used as a way to find stability in a postmodern present where stability was perceived as lacking.¹²³ So, it is not difficult to extend this use of historical fiction to the (arguably even more) unstable hypermodern present.

¹²¹ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 738.

¹²² Begum, “Reader’s advisory and underestimated roles of escapist reading,” 738-739.

¹²³ Watkins, and Sutherland, *Contemporary Children’s Literature*, 294-295.

One of the reasons Begum cites for escapist reading is stress, particularly work-related stress. This so-called “emotion-focused coping strategy” not only allows the reader to escape their current situation but also allows them to relax.¹²⁴ Escapist reading, however, is not just a way to unwind after a stressful day. It can be a means of survival in high-stress situations. In many of these high-stress situations, people use books as a lifeline. These range from a child’s parents getting a divorce to surviving natural disasters like Hurricane Katrina or social crises like the Great Depression.¹²⁵ Or, for example, learning to accept a parent’s death, whilst your other parent gets remarried quickly, as well as being caught in the middle of a war – as is the case for David in *The Book of Lost Things* – or being bullied through the ever-present and almost inescapable social media, as is the case for Amy in *The Book Jumper*. In these cases, escapist reading can create a sense of stability in the midst of flux.¹²⁶ The reader feels like they have little influence over their life, but at least they can influence what they read. Begum adds that the reader does not solely seek mindless pleasure with escapist reading. Escapist reading is often an act of soul searching, of looking for answers and transformation.¹²⁷

It is not difficult to imagine a link between hypermodernism and escapist reading. We are expected to always be in motion, to always produce more, and as a result, our engines are overheating – to continue Aubert’s insightful metaphor. This causes us to be overwhelmed with stress, if not burned out, and look for a way to cope. As Lipovetsky already identified, one way of coping is by turning to products displaying cultural memory and heritage sites, but would escapist reading not be another good coping mechanism? Whilst Lipovetsky does not mention reading specifically, the act of reading could be a way to get in touch with our cultural memories, for instance by reading classics like Shakespeare, Austen, or Wilde, or by reading historical fiction and historical fantasy that directly interacts with heritage sites. These

¹²⁴ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 740-741.

¹²⁵ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 742.

¹²⁶ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 742.

¹²⁷ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 744.

classics have certainly been shared enough for them to be incorporated into our society's collective memory – and these classics (and adaptations based on their patterns, such as *Bridget Jones' Diary*, which is based on *Pride and Prejudice*) are rather easily recognizable as they have been shared between generations.¹²⁸ So, it would not be a giant leap to conclude that reading literature that either is considered to be a classic or that reminds the reader of heritage in another way, would aid the hypermodern individual in their desire to identify with shared memory.

Another way to connect with shared memory in literature is by employing pastiche. Gérard Genette determines that pastiche is a form of hypertextuality. In his book *Palimpsests – Literature in the Second Degree* (1997), Genette writes that hypertextuality is a “relationship uniting text B (which I shall call the hypertext) to an earlier text A (I shall (...) call it the hypotext), upon which it is grafted in a manner that is not that of commentary.”¹²⁹ Thus, there is an element of imitation in hypertextuality. Important for hypertextuality is that a hypertext can be read and sufficiently understood without the reader knowing the hypotext, yet knowledge of the hypotext enriches the meaning of the hypertext.¹³⁰ Pastiche is, in its current use, a neutral form of imitation, according to Genette.¹³¹ However, it can take the form of a homage in some cases.¹³² Genette gives a wide range of meanings to imitation, saying that one can imitate a word or saying, or even a style or trope, from another language, or an older version of a language, or even from another author.¹³³ Genette concludes that pastiche imitates a particular work's or author's style.¹³⁴ That is, “the form of the expression and the content.”¹³⁵ Thus, pastiche – whilst being a form of imitation, does not have to be a direct

¹²⁸ Dawkins, *Memes*, 249-251.; Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 17-18.

¹²⁹ Genette, *Palimpsests*, 5.

¹³⁰ Genette, *Palimpsests*, 397-398.

¹³¹ Genette, *Palimpsests*, 23-24.

¹³² Genette, *Palimpsests*, 98

¹³³ Genette, *Palimpsests*, 75.

¹³⁴ Genette, *Palimpsests*, 82-84.

¹³⁵ Genette, *Palimpsests*, 105.

imitation. Genette writes that pastiche, then, is better described as: “a texture of imitations.”¹³⁶

When a hypotext is (slightly) transformed, it will still be pastiche when a hypertext is built upon it. Ann Rigney adds to this that with pastiche, an author can build upon another work with textual references, but also with paratextual references.¹³⁷

Hypermodernism and Children’s (Meta)fiction

From the 1990s on, children’s literature has been influenced by mass media increasingly often.¹³⁸ Books often appear simultaneously to their film adaptation, or a book is made after a certain toy found mainstream success.¹³⁹ So, the lines between books and product advertisement are continually blurred.¹⁴⁰ Moreover, the emphasis on new technologies and multimedia has caused an upstream of remakes and adaptations in the early twenty-first century.¹⁴¹ According to Graham Allen, it is clear that “the technological ability to adapt and transpose texts from one form of representation to another is an extremely significant object for our critical and cultural consideration.”¹⁴² In other words, as new forms of media arise, the way intertextuality and adaptations work and create meaning is changing. This is because readers/media consumers participate increasingly interactively in the way texts get produced and gain meaning, for example by discussing them on social media, or creating encyclopaedic websites about a work.¹⁴³

Douglas Rushkoff identifies in *Children of Chaos > * [Surviving the End of the World as We Know it]* (1997) that these new technologies and multimedia expose the individual to

¹³⁶ Genette, *Palimpsests*, 80.

¹³⁷ Rigney, *Teksten en intertekstualiteit*, 101-102.

¹³⁸ Jack Zipes, “The Reconfiguration of Children and Children’s Literature in the Culture Industry,” in *Relentless Progress: The Reconfiguration of Children’s Literature, Fairy-tales, and Storytelling* (Hoboken: Taylor & Francis Group, 2008), 2.

¹³⁹ Zipes, *The Reconfiguration of Children and Children’s Literature in the Culture Industry*, 8.

¹⁴⁰ Zipes, *The Reconfiguration of Children and Children’s Literature in the Culture Industry*, 8.

¹⁴¹ Graham Allen, “Intertextuality Today,” in *Intertextuality*, 2nd edition, ed. John Drakakis (Abingdon; Oxon; New York: Routledge, 2011), 204.

¹⁴² Allen, *Intertextuality Today*, 208.

¹⁴³ Allen, *Intertextuality Today*, 209-210.

new ideas and to changes every day, who must learn to cope with this. He writes: “Novelty is the new status quo.”¹⁴⁴ This has clear echoes of hypermodernism. According to Rushkoff, children are best adapted to cope with this constant technological change, as is best seen in children’s favourite popular media.¹⁴⁵ The tv-shows children and so-called ‘screenagers’ seem to particularly enjoy, are reruns of classic shows – which summarize television history in one afternoon – or the programs that they watched in early childhood.¹⁴⁶ According to Rushkoff:

The joy of watching these shows, especially in tandem, is to recognize the many cultural references, while realizing how far we have come from the sensibility that spawned them in the first place. When a show from just five years ago can seem like quaint ancient history, the young audience is reassured about their ability to cope with the tremendous changes they have experienced in such a relatively short time.¹⁴⁷

Rushkoff believes that children and teenagers do not only watch these shows from a place of nostalgia but also to cope with the ever-changing world by showing them they have been able to evolve before.¹⁴⁸ The hypermodern individual, then, does not just cope by looking for shared memory in heritage, but also to shared memory in popular media. Jack Zipes makes a similar observation in “Why Fantasy Matters Too Much” (2008) writing that the current world has become too fantastic, both in good and bad ways. Robots defeat humans at chess and satellites are exploring the universe, but we also constantly hear about school shootings or mass slaughter. These things are made possible – and we constantly hear about them – due to technological advances.¹⁴⁹ Thus, the fantastic has started playing too large of a role in reality.

¹⁴⁴ Douglas Rushkoff, Introduction to *Children of Chaos > * [Surviving the End of the World as We Know it]*, (London: Flamingo, 1997), 3.

¹⁴⁵ Rushkoff, “Introduction to *Children of Chaos*, 12-13.

¹⁴⁶ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 231-232.

¹⁴⁷ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 232.

¹⁴⁸ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, p. 232.

¹⁴⁹ Zipes, *Why Fantasy Matters Too Much*, 46-47.

Yet, Zipes also believes the fantastic in children's literature can be a good resource to cope with these real-life fantasies, writing that it "can foster alternative thinking and viewing and negate spectacle and delusion."¹⁵⁰ Thus, these works can lay bare the social and political mechanisms that cause hurt in the real world, and give hope for change. Works for children can specifically offer solutions to cope with the difficulties the hypermodern individual faces. This appears to be exactly what the hypermodern individual, as well as the hypermodern author, needs. For, as Jon Doyle observes in "The Changing Face of Post-Postmodernism," post-postmodern authors use their works to make a genuine – and perhaps nostalgic – call on the past to reveal human connections and reflect on the human situation to cope with the complexities of the current world.¹⁵¹ Doyle does not mention hypermodernism here specifically, but his observations of post-postmodernism do have clear echoes of this theory.

Furthermore, Rushkoff writes in *Children of Chaos > * [Surviving the End of the World as We Know it]* that children's stories have moved on from a linear form of storytelling full of metaphors and parables to a more self-conscious way to tell stories.¹⁵² In other words, popular children's stories have grown to prefer the metafictional. In fact, whilst it was generally believed that metafiction was too literary for children's literature and therefore did not have a place in it, Geoff Moss identified the use of metanarrative in several children's and adolescent books in the 1990s. According to Moss, children are fascinated by these kinds of texts and their active criticism of mainstream children's texts.¹⁵³ Mark Currie adds to this that the metafictional element is particularly related to retellings, writing that these metanarratives "signify their artificiality by obtrusive reference to traditional forms or borrow their thematic

¹⁵⁰ Zipes, *Why Fantasy Matters Too Much*, 56.

¹⁵¹ Jon Doyle, "The Changing Face of Post-postmodern Fiction: Irony, Sincerity, and Populism," in *Critique: Studies in Contemporary Fiction* 59, no. 3 (2018): 264-265.

¹⁵² Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 223-224.

¹⁵³ Geoff Moss, "Metafiction and the Poetics of Children's Literature," in *Children's Literature Association Quarterly* 15, no. 2 (1990): 52.

and structural principles from other narratives.”¹⁵⁴ Thus, placing this observation within the terms of Genette, whilst these retellings are based on a hypotext that is to be imitated in some, they transform this hypotext to make it fit the message they want to convey. These retellings for children can be created with different functions in mind – besides entertainment. For example, they can introduce children to a literary canon by reproducing literary classics. Moreover, they can portray certain ethical, cultural, or aesthetic values.¹⁵⁵

Rushkoff is mostly concerned with television. However, this observation can be extended to storytelling, and thus to books as well. The reruns, retellings and adaptations children immerse themselves in, serve to reconnect with shared memories. Yet, this reconnection with heritage needs to fit within their current worldview. The contemporary media consumer watches reruns and reads adaptations, and simultaneously interact actively with these media through the new communication technologies – as established by Graham Allen. Whilst nostalgically consuming the media of their early childhood or media from a cultural past, the current child consumer is always aware of the cultural present.

¹⁵⁴ Mark Currie, Introduction to *Metafiction*, ed. Mark Currie (London: Routledge, 2013), 4.

¹⁵⁵ John Stephens, “Retelling stories across time and cultures,” in *The Cambridge Companion to Children’s Literature*, eds. M. O. Grenby & Andrea Immel (Cambridge: Cambridge University Press 2009), 91.

Chapter 3: *Pages & Co. Tilly and the Bookwanderers*

Let us start with *Pages & Co. Tilly and the Bookwanderers*, the first book in the *Pages & Co.*-series by Anna James. I first outline the premise at some length in order to demonstrate which hypotexts are featured and what role they play in the hypertext. Eleven-year-old Matilda (Tilly) Pages lives with her grandparents in London above their bookshop Pages & Co. Tilly has been raised by her book-loving grandparents, as her mother disappeared without a trace when Tilly was a baby, and her father presumably died before she was born.¹⁵⁶ Tilly turned out to be quite a bookworm herself – as her name would befittingly suggest. Until recently, Tilly’s life had seemed perfectly normal. However, as the book opens, some strange things start happening. Tilly could swear she saw her grandmother talking to *Pride and Prejudice*’s Elizabeth Bennett, and overheard her grandfather have a conversation with Sherlock Holmes.¹⁵⁷ Plus, two girls that start visiting the bookstore look eerily similar to Anne Shirley Cuthbert from *Anne of Green Gables* and Alice from *Alice’s Adventures in Wonderland*.¹⁵⁸

Things take a strange turn for Tilly when the girl who looks like Alice invites Tilly to a tea party and pulls her into Wonderland.¹⁵⁹ Tilly finds out that she is a Bookwanderer, as are her grandparents and her mother, and that there is a secret society of Bookwanderers.¹⁶⁰ During her Bookwandering adventures, Tilly discovers that she has special book-jumping powers – which are normally solely attributed to book characters. These powers come from her father, whom she learns is, in fact, not dead, but a fictional character: Captain Crewe from *A Little Princess*.¹⁶¹ Upon learning this, Tilly suspects that her mother got lost in a copy of this book, trying to restore the story she left to give birth to Tilly and recover her relationship

¹⁵⁶ Anna James, *Pages & Co. Tilly and the Bookwanderers* (London: HarperCollins Children’s Books), 2019, 30-31.; James, *Tilly and the Bookwanderers*, 46-47.

¹⁵⁷ James, *Tilly and the Bookwanderers*, 24-25.; James, *Tilly and the Bookwanderers*, 64.

¹⁵⁸ James, *Tilly and the Bookwanderers*, 56-62.; James, *Tilly and the Bookwanderers*, 70-71.

¹⁵⁹ James, *Tilly and the Bookwanderers*, 109-118.

¹⁶⁰ James, *Tilly and the Bookwanderers*, 163-165.

¹⁶¹ James, *Tilly and the Bookwanderers*, 240.

with Captain Crewe. Normally, all books reset when a Bookwanderer leaves the book again, and the altered version of the book is lost forever. This suspicion deepens when she finds a copy of *A Little Princess* in strict Librarian Enoch Chalk's office that is different from hers – there is a character inside the book that Tilly has never seen before.¹⁶² Following this revelation, Tilly takes her friend Oskar on an adventure to find her mother and bring her back – indeed finding her trapped in Chalk's copy of the book. Whilst Chalk persists he trapped Beatrice because she broke the rules of Bookwandering, which is his job to oversee, the actual reason he trapped her, is because she knew Chalk is a fictional character who escaped his book because he yearned for freedom – as his book was never read.¹⁶³

In the passage where this information comes to light, Chalk only talks about “his” book, without mentioning an author. When he does finally acknowledge his author, it is only passingly without much thought.¹⁶⁴ Chalk sees the book he came from as entirely his own and believes that the author has little to no importance beyond the creation of the book. This is in line with Roland Barthes' postmodern theory on the death of the author. According to Barthes, the author's opinions and intentions on their work lose their relevance once the story is narrated.¹⁶⁵ According to Barthes, this death of the author is followed by the birth of the reader: the meaning of the text is solely ascribed by the reader – and their knowledge of the cultural field.¹⁶⁶ Which would explain why Enoch Chalk would feel trapped in his book and feels like he had no agency before. Without a reader, his story – and himself, as a character in it – would have no meaning. Yet, in Enoch's Chalk's case, the death of the author was not necessarily followed by the birth of the reader. In fact, to escape his book, Chalk sacrificed

¹⁶² James, *Tilly and the Bookwanderers*, 263.

¹⁶³ James, *Tilly and the Bookwanderers*, 356.; James, *Tilly and the Bookwanderers*, 365.

¹⁶⁴ James, *Tilly and the Bookwanderers*, 366.

¹⁶⁵ Roland Barthes, “The Death of the Author,” in *Image – music – text*, trans. Stephen Heath (London: Fontana Press, 1977), 142-145.

¹⁶⁶ Barthes, *The Death of the Author*, 148.

the only reader he ever had – trapping a Bookwanderer inside a book to take his place.¹⁶⁷ Chalk's further career in the Underlibrary was focused on limiting the powers of Bookwanderers, to protect the books. However, this also unintentionally limits the Bookwanderers' ability to ascribe their own meanings to the text and their experiences in it. Here, the death of the author is followed up by the birth of the character.

Whilst Barthes' theory on the death of the author was created during the postmodern era, its application in James' book is more in line with hypermodernism. Chalk escapes his book to create a "real" life for himself. Thus, he wants to create his own identity, without any influences from institutions like authors or readers. This individual search for identity is very hypermodern, according to Lipovetsky.¹⁶⁸ Moreover, Chalk describes his greatest goal to be protecting books from being destroyed by readers. Thus, he finds literary heritage extremely important and sees it as something to be conserved. The importance he places on literary heritage can also be interpreted as a hypermodern characteristic, seeing as hypermodern individuals place a large importance on shared memory sites.¹⁶⁹ However, in his efforts to protect literature, Chalk is also denying Bookwanderers to connect with their literary heritage if it is not on his terms. In this sense, Chalk's character can be interpreted as an institution that determines the rules by which an individual can identify themselves with their heritage. The character appears to be a reflection on state-sanctioned, "official" heritage initiatives, in which a governmental body (most often a national or international one) tries to dictate the way individuals should interact with heritage sites, and often places greater importance on the conservation of the site itself. This insistence on conservation, however, can have

¹⁶⁷ James, *Tilly and the Bookwanderers*, 366.

¹⁶⁸ Lipovetsky, *Time Against Time*, 167-168.

¹⁶⁹ Lipovetsky, *Time Against Time*, 165.

consequences for the individuals who wish to interact with the site because of its cultural significance, and suddenly find they cannot.¹⁷⁰

Tilly and the Bookwanderers displays many more hypermodern characteristics – and is comfortably set in a reality that closely resembles the life of the twenty-first-century reader. The book is firmly set in modern-day London: Tilly and Oskar text each other with their phones, use the London Underground with their Oyster cards to visit The British Library. The outside world is described as being in perpetual movement. The bookstores and the book worlds, on the other hand, appear comfortable and soft-paced. Tilly has a hard time keeping up with the constant movement of the outside world. This can be seen when Tilly and Oskar first visit the Underlibrary with Tilly’s grandfather: “Oskar and Tilly still had to break into an awkward half-jog to keep up with Granddad, who was striding ahead, weaving speedily in and out of people wearing suits, and tourists wielding Tube maps and cameras.”¹⁷¹ The world seems to constantly evolve, and is always busy, with a great number of people bustling around not just in the tube station, but also in the library courtyard. Tilly – having spent the majority of her life in a comfortably slow bookstore – clearly is not accustomed to this constant movement, and is rather bewildered by it, taking the library courtyard in great detail, as if she has never seen a crowd with this kind of perpetual movement before.¹⁷² When Tilly and Oskar first see the courtyard, they nearly crashed into Tilly’s grandfather.¹⁷³ This, metaphorically, indicates the crashing sensation one feels when first being introduced to a situation that is so starkly different from their normal life. In contrast, when Tilly is first inside a book, she is not filled with a sense of bewilderment or the feeling that she does not belong. Instead, she is filled with awe and a measure of disbelief. She instantly recognizes the tea party in

¹⁷⁰ Rodney Harrison, “What is heritage?” Open University course AD218, 2016, 5-25, accessed March 12, 2021. http://www.open.edu/openlearn/history-the-arts/history/heritage/what-heritage/content-section-0?utm_source=openlearnutm_campaign=olutm_medium=ebook.

¹⁷¹ James, *Tilly and the Bookwanderers*, 161-165.

¹⁷² James, *Tilly and the Bookwanderers*, 162.

¹⁷³ James, *Tilly and the Bookwanderers*, 162.

Wonderland Alice pulled her into and was “not quite believing” that she is actually in the story and meeting the “characters she knew so well.”¹⁷⁴ Whilst surprised and a bit shocked, Tilly can adjust well to the new situation inside the book, as it is so familiar to her. This is a clear contrast to the crashing halt and rather bewildered taking in of the perpetually moving crowd she is quite clearly unaccustomed to. Thus, there is certainly a discomfort with the new, hypermodern world in *Tilly and the Bookwanderers*, as opposed to the comfort in the deeply familiar book worlds.

Connecting the Past with the Present – Pastiche and Metafiction

In *Tilly and the Bookwanderers*, language plays a very important role in establishing a link between the “real” world and the magical book worlds – and, thus, creating a connection between the hypertext and its hypotexts. James does this in several different ways. Firstly, when Tilly and Oskar jump into a text, James cites the start of the passage the protagonists enter. These passages are given in cursive, so the text’s paratextual characteristics indicate that this is indeed not James’ writing.¹⁷⁵ The cursive does not merely indicate the text’s provenance but also implies the act of reading. There is only a cursive passage when Tilly and Oskar consciously jump into a book – not when they are pulled inside a book by another character. To jump themselves, they have learned that they need to read the first lines of the passage in which they wish to enter the book.¹⁷⁶ Similarly, when they want to exit the book, they have to read the book’s last sentence.¹⁷⁷ Thus, this particular use of pastiche has a deeply metafictional weight to it, as it not only creates a direct link between *Tilly and the Bookwanderers* and its hypotexts, but it also makes the readers of James’ book aware of the act of reading, whilst they are reading a book themselves.

¹⁷⁴ James, *Tilly and the Bookwanderers*, 110-111.

¹⁷⁵ See appendix 5 for examples.

¹⁷⁶ James, *Tilly and the Bookwanderers*, 204.

¹⁷⁷ James, *Tilly and the Bookwanderers*, 206.

Furthermore, when inside a book, Tilly closely follows the plot of the hypotext, joining in with the tea party in *Alice's Adventures in Wonderland*, or following Anne Shirley Cuthbert to school on the day she breaks a slate over Gilbert Blythe's head.¹⁷⁸ However, James also uses a more subtle, indirect sort of pastiche, in which she emulates the style and content of her hypotexts, but does not directly cite them. Particularly, she imitates the way book characters speak and emulates conversations from the hypotext. By doing so, she not only creates a direct association between the hypotext and the hypertext but also increases the sense that these characters are from a different world – a different time and place – than Tilly. For example, in Tilly's first conversation with Anne Shirley Cuthbert, Anne exasperatedly talks about her red hair: “‘I know what you're thinking,’ she said with an accent that Tilly couldn't place. ‘You're thinking what a dreadful burden it must be for a girl who is already so skinny to be forced to endure red hair as well.’”¹⁷⁹ The conversation between Anne and Tilly is extremely similar to the first conversation Anne has with Matthew in *Anne of Green Gables*, in which she first laments on how skinny she is (“I am dreadful thin, ain't I? There isn't a pick on my bones”).¹⁸⁰ A few paragraphs later complains about her hair (“‘Yes it's red,’ she said resignedly. ‘Now you see why I can't be perfectly happy. Nobody could who has red hair’”)¹⁸¹. This is a clear example of pastiche as defined by Genette, where both the “form of the expression” and the content are imitated.¹⁸² In an interview with *Fun Kids Radio*, James talks about her writing process, and how she pays great attention to the style of the hypotext. She mentions her particular difficulty when adapting works from Shakespeare in the third instalment of the *Pages & Co.*-series, admitting that she even had her partner – an actor

¹⁷⁸ James, *Tilly and the Bookwanderers*, 110-119.; James, *Tilly and the Bookwanderers*, 129-150.

¹⁷⁹ James, *Tilly and the Bookwanderers*, 56.

¹⁸⁰ L. M. Montgomery, “Chapter II. Matthew Cuthbert is surprised,” in *Anne of Green Gables*, 1908 (Salt Lake City: Project Gutenberg E-book, 2016), <https://www.gutenberg.org/files/45/45-h/45-h.htm#link2HCH0002> (accessed November 9, 2020).

¹⁸¹ Montgomery, *Chapter II*.

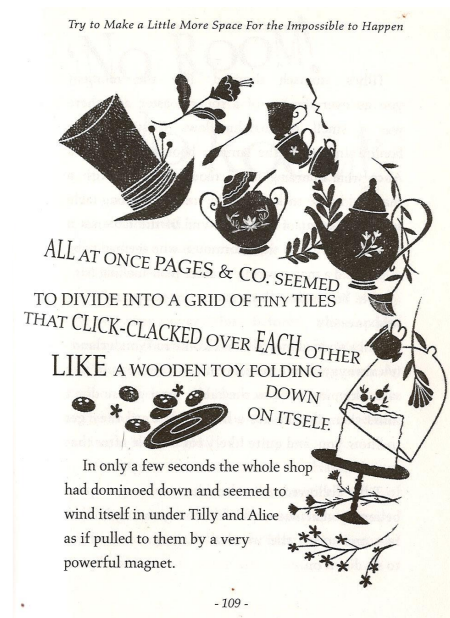
¹⁸² Genette, *Palimpsests*, 105.

who has often played in Shakespeare's plays – read over the passages to see if her writing style adequately resembled that of Shakespeare.¹⁸³ Thus, James places great importance on and vested much time in perfecting her imitation of her hypotexts.

Moreover, James also uses paratextual references like illustrations and playful typesetting to indicate not only emphasize the passing into a secondary world, – that is, the book world – but also to, again, indicate the transtextual connection between James' book and her hypotexts. For example, when Tilly and Oskar transgress the boundaries between worlds, the “real” world is often described to fall away or to fold into itself. The first time Tilly jumps into *Alice's Adventures in Wonderland*, the bookshop transforms, and dissolves around Tilly and Alice:

All at once Pages & Co. seemed to divide into a grid of tiny tiles that click-clacked over each other like a wooden toy folding down on itself. In only a few seconds the whole shop had dominoed down and seemed to wind in under Tilly and Alice as if pulled to them by a very powerful magnet.¹⁸⁴

Like the tiles of the bookstore, the words on the page also appear to fall over themselves and are surrounded by illustrations depicting a tea party.¹⁸⁵ Not only does the text on the page in James' book describe a transformation, but paratextual elements in the page's typesetting also suggest this, making the magic jump off



¹⁸³ Anna James, “Interview: Anna James chats Pages & Co new book *The Map of Stories* with Bex!” interview by Bex Lindsay, *Fun Kids Radio*, last modified October 28, 2020, audio 6.46-7.23, <https://www.funkidslive.com/on-air/interview-anna-james-chats-pages-co-new-book-the-map-of-stories-with-bex/>. (accessed November 13, 2020).

¹⁸⁴ James, *Tilly and the Bookwanderers*, 109.; see Appendix 5 for some examples of the way James plays with her book's typesetting.

¹⁸⁵ James, *Tilly and the Bookwanderers*, 109.

the page in an instant. This happens more often. For example, the second Tilly meets Anne, Anne disappears without a trace when Tilly turns around for a second. Simultaneously, the words appear to fall off the page, as if they are disappearing into the nothingness as well.¹⁸⁶ Or, when Tilly accidentally falls into the endpapers of a book, the whole world turns black around her. To reflect this, the page in the book is also entirely black, with white letters, signifying the darkness surrounding her.¹⁸⁷ These paratextual references allow the reader to see at first glance that something otherworldly, something magical is going on. The page has evolved from its plain typesetting to an interaction between illustration and words. Not only are the boundaries between the real world and the magic world transgressed, but the boundaries between text and illustration are also stretching the normal rules of typesetting.

The use of pastiche and (para)textual references is quite metafictional according to Mark Currie and Neumann and Nünning.¹⁸⁸ Yet, these are not the only metafictional elements James employs in her book. The book often produces a metanarrative, in which the characters reflect on them being inside a story, and question what is or is not real. For example, when Anne brings Tilly and Oskar along to *Anne of Green Gables*, Oskar questions the reality of the events. Anne ensures him it is real, by kicking him.¹⁸⁹ Yet, she also acknowledges that she is indeed a character in a book, adding that the story is more important than where it is written down.¹⁹⁰ This remark makes the reader aware of the constructed-ness of books, and thus that the events displayed in the book they are holding at the present are not truly real – just as those in the stories Tilly and Oskar visit. The book is filled with many similar metafictional references: from Long John Silver reading about himself in the copy of *Treasure Island* Tilly and Oskar carry with them, to Sara from *A Little Princess* talking about reading books for

¹⁸⁶ James, *Tilly and the Bookwanderers*, 75.; See Appendix 5 for an example.

¹⁸⁷ James, *Tilly and the Bookwanderers*, 256-257.

¹⁸⁸ Currie, Introduction to *Metafiction*, 4.; Neumann, and Nünning, *Metanarration and Metafiction*, 349.

¹⁸⁹ James, *Tilly and the Bookwanderers*, 132.

¹⁹⁰ James, *Tilly and the Bookwanderers*, 132.

comfort and theorising that “everything is a story, really”.¹⁹¹ One metafictional passage of particular interest is Tilly’s conversation with the Cheshire Cat, in which Tilly expresses her frustration with not being able to discern the real from the imaginary. The following conversation with the Cheshire Cat ensues:

‘I find most things are a mixture of the two. And reality is overrated – she’s an unpredictable mistress.’ The Cat smiled again. ‘She shifts and slides and never behaves quite as you might like or expect. She’s a tricky friend to have. Not to mention that she’s even more difficult in Wonderland.’ (...)

‘Is Wonderland really real at all? Is Wonderland more real than where Alice has come from, or where you have come from? You’re both visitors to the land, and who’s to say which of where or who has the greatest claim on reality?’ the cat said.

‘But this must be some sort of real; we’re here right now,’ Tilly said, grabbing at a nearby rose bush, her head starting to spin.

‘Are the things in your imagination less real than the things in front of you? Is this rose more real than you? Do the books you’ve read mean less to you because they haven’t really happened to you?’¹⁹²

The Cheshire Cat turns Tilly’s question around, saying that perhaps Tilly’s reality is not real at all, or at least not more real than Wonderland. The Cheshire Cat implicitly reminds the reader that Tilly is also a character in a book – even if her reality seems more realistic than that of others. Of course, it is very fitting that James makes the Cheshire Cat convey this metafictional message, seeing as the cat conveys similar metafictional messages in Carroll’s book. For example, when he says: “We’re all mad here. I’m mad. You’re mad. (...) You must

¹⁹¹ James, *Tilly and the Bookwanderers*, 229-230.; James, *Tilly and the Bookwanderers*, 253.; James, *Tilly and the Bookwanderers*, 351.

¹⁹² James, *Tilly and the Bookwanderers*, 334-335.

be,' (...) or you wouldn't have come here,"¹⁹³ he not only ascertains that Alice is similar to the characters in Wonderland in character but also subtly reminds the reader that Alice, like the creatures in Wonderland, strange – if not unreal.

Besides the extreme metafictional awareness in this passage, it also expresses an exasperation of hypermodern society felt by the Cheshire Cat. He critiques the real world's constant search for movement, saying that reality is too unpredictable. "She shifts and slides and never behaves quite as you might like or expect."¹⁹⁴ This statement is quite similar to Lipovetsky's analysis of our current society's need to keep evolving, and of people to keep adapting to this new world that constantly wants more – and is very unpredictable as a consequence.¹⁹⁵ It is precisely this unpredictability that the Cheshire Cat criticizes. According to the Cheshire Cat, this unpredictability is even worse in Wonderland, because it is impossible to know where anyone came from, and what version of reality is the true reality. In other words, reality has become unreal, as Jack Zipes has already observed.¹⁹⁶ This makes it hard to know what is real or not.

The Cheshire Cat combines this confusion about the boundaries between real and imaginary, with confusion to the reality of people's origins. It is difficult to know where people came from, what their heritage is, and if that heritage is real. This, again, is quite a hypermodern take on provenance and heritage. As Lipovetsky determined, hypermodern individuals have to recreate and recover their own shared memories as a consequence of a previous rejection of history and heritage.¹⁹⁷ The previous rejection of the past means the hypermodern individual does not really know their provenance, their heritage – much like the

¹⁹³ Lewis Carroll, *Alice's Adventures in Wonderland, with a Proem by Arthur Dobson*, 76 (Salt Lake City: Project Gutenberg E-book, 2009), <https://www.gutenberg.org/files/28885/28885-h/28885-h.htm> (accessed November 10, 2020).

¹⁹⁴ James, *Tilly and the Bookwanderers*, 304-305.

¹⁹⁵ Lipovetsky, *Time Against Time*, 158-160.

¹⁹⁶ Zipes, *Why Fantasy Matters Too Much*, 46-48.

¹⁹⁷ Lipovetsky, *Time Against Time*, 165

people visiting Wonderland. There is an effort to rediscover shared memories, but who is to say those memories are truly real?

Literary Lineage and Shared Memories

In *Tilly and the Bookwanderers*, books are particularly important heritage sites. At the start of the book, Tilly finds a box of her mother's favourite books, making her feel closer to her mother. "Tilly felt as though there was a delicate thread stretched between her and her mother that she had only realized was there when this book had tugged on it."¹⁹⁸ By reading these books, Tilly believes she can be closer to her mother. Thus, for Tilly these books function as carriers of shared memories, allowing Tilly to create an image of her mother by using the texts she cherished. The books function as a way for Tilly to recreate the heritage she had lost.

Shortly afterwards, Tilly reflects on her grandfather's love for books that have the names of their owners written in them: "Those names and messages are like tiny moments of time travel linking readers from different eras and families and even countries."¹⁹⁹ The message is clear: books carry shared memory. They are a way to transfer history, both that of the story and the people reading it. This sentiment is repeated at the end of the book when Tilly asks why *Alice's Adventures in Wonderland* ends with everything being a dream. Her grandfather answers:

I've always thought that it's because the writer is saying that our dreams and our stories matter. I think it's quite beautiful that you can read it as Alice telling her sister a story. And then Alice's sister is thinking about passing on the story to their future children, because stories last much longer than we do. Our stories are how we will be remembered – so we've got to make sure they're worth telling.²⁰⁰

¹⁹⁸ James, *Tilly and the Bookwanderers*, 43-44.

¹⁹⁹ James, *Tilly and the Bookwanderers*, 44.

²⁰⁰ James, *Tilly and the Bookwanderers*, 382.

Not only do stories carry our shared memories, but they also form them. By telling stories, we pass along who we are, and turn ourselves into shared memories. In that sense, stories are the ultimate hypermodern solution to the search for heritage.

Tilly's grandfather also touches upon another part of this hypermodern quest; because the hypermodern individual feels a previous disconnect with history, they have to recreate history themselves – and consequently select which stories will be remembered.²⁰¹ This is, of course, true for all histories; history is a collection of stories the composer believed to be worth telling, as modernists also realized.²⁰² However, the hypermodern individual is extremely aware of the composedness of history and shared memories, because they had to compose them individually, instead of having them taught in a collective environment.²⁰³ Moreover, whilst Bookwanderers do not know what causes their ability to jump inside their literature, there is a certain genetic component to it. According to Tilly's grandfather, most Bookwanderers stem from a line of book lovers. Tilly's grandfather calls this their "literary lineage," explaining that people with a history of affinity for books are more attuned to Bookwandering.²⁰⁴ Thus, Bookwanderers do not only identify themselves with literary heritage when jumping inside books and interacting with the stories, their identity also depends on a literal literary heritage, in the sense that their ancestors were also closely involved with literature.

Tilly and the Bookwanderers not only gives the making of shared memory attention within the narrative but in a way the book itself is an attempt to form shared memory. The book ends with two pages mapping out "Tilly's Bookshelf", talking about all the books Tilly jumps into and offering a few lines about their contents. At the end of this section, the reader

²⁰¹ Lipovetsky, *Time Against Time*, 165.

²⁰² Bell, *The Metaphysics of Modernism*, 16.

²⁰³ Lipovetsky, *Time Against Time*, 167.

²⁰⁴ James, *Tilly and the Bookwanderers*, 289.

is encouraged to “explore these classic stories for yourself.”²⁰⁵ This indicates a desire by Anna James to share her memories and fondness of these titles with the young reader – assuming that young readers today might not have read *Anne of Green Gables* or *A Little Princess* yet. When asked about her choice of books to have her characters jump into, James says that the book was created after she imagined what it would be like to talk to her favourite book character when she was younger – Anne Shirley Cuthbert.²⁰⁶ So, she mixed some of her favourite classics with several books that would help the story progress.²⁰⁷ For example, James says that she chose to include *Alice’s Adventures in Wonderland* in the first book because most children would already know (of) this story. Therefore, she believed the story would be perfect to explain how Bookwandering works. By using a story that is familiar to most readers, James can show that a character foreign to the original story can enter this book, as well as portray how this character’s presence would or would not alter the original story.²⁰⁸ Furthermore, James’ choice of titles had a more practical side to it. James could only let her characters jump into books that were out of copyright, to avoid legal issues.²⁰⁹ This explains why Tilly does not jump into more recent books. She has her characters mention some “modern classics” like *Percy Jackson* or *Harry Potter*, but does not let Tilly enter them, as Fiona Hartley-Kroeger also observes in her review of the book for the *Bulletin of the Center for Children's Books*.²¹⁰

²⁰⁵ James, *Tilly and the Bookwanderers*, 286.

²⁰⁶ Anna James, “Interview: Anna James chats Pages & Co new book The Map of Stories with Bex!” interview by Bex Lindsay, *Fun Kids Radio*, last modified October 28, 2020, audio 00:04:54, <https://www.funkidslive.com/on-air/interview-anna-james-chats-pages-co-new-book-the-map-of-stories-with-bex/>. (accessed November 13, 2020).

²⁰⁷ Anna James, “Interview: Anna James chats Pages & Co new book The Map of Stories with Bex!” interview by Bex Lindsay, *Fun Kids Radio*, last modified October 28, 2020, audio 00:02:57, <https://www.funkidslive.com/on-air/interview-anna-james-chats-pages-co-new-book-the-map-of-stories-with-bex/>. (accessed November 13, 2020).

²⁰⁸ Lucas Maxwell, “Anna James on her Debut Novel *Pages & Co. Tilly and the Bookwanderers*,” *Book Riot*, par. 13, September 18, 2018, accessed November 13, 2020, <https://bookriot.com/anna-james-interview/>.

²⁰⁹ Lucas Maxwell, “Anna James on her Debut Novel *Pages & Co. Tilly and the Bookwanderers*,” *Book Riot*, par. 13, September 18, 2018, accessed November 13, 2020, <https://bookriot.com/anna-james-interview/>.

²¹⁰ Fiona Hartley-Kroeger, “*Pages & Co. The Bookwanderers* by Anna James (review),” *Bulletin of the Center for Children’s Books* 73, no. 1 (2019): 21.

Moreover, James does not solely encourage her readers to consume these literary where she shares book tips in a video series called *The Bookwanderers Club*. She started posting these videos regularly from March 2020 onwards “while schools are closed due to COVID-19.”²¹¹ In every video, James has a different (children’s) author as her guest, and they discuss the guest author’s newest titles, as well as talk about their writing progress, share book tips and other creative ideas, such as writing prompts. It appears these videos are meant to encourage James’ audience to read new books. Thus, they serve an educational purpose, which is made even more abundantly clear by the fact that James started this video series because schools closed during the pandemic. This means that the videos are, to some degree, meant to replace any encouragement to read her viewers would have potentially received at school. James closely links the videos to her *Pages & Co.*-series and her concept of Bookwandering, as the title of the video series already shows. This implies that James also means for her books about Tilly Pages to encourage her readers to consume more books, particularly the children’s classics she incorporates in her works – similarly to how she encourages her viewers to read contemporary children’s books.

The fact that James selected titles that she states to have a sentimental value to herself and actively encourages readers to read these stories, suggests that James is concerned with developing and passing on a corpus of shared memories. This corpus is very carefully selected. The stories incorporated in it are not just those that she felt nostalgic towards or that would fit the story’s progression. Instead, James also selected them on their universality - and, thus, made sure they would not feel outdated to her audience.²¹² Thus, similarly to the way scholars and other adults with a place of power within the book industry form canons, James compiled a list of classics according to her own preferences and standards.²¹³ However, unlike

²¹¹ Anna James, “The Bookwanderers Club: Robin Stevens – Video description.” YouTube, March 28, 2020, <https://www.youtube.com/watch?v=RS0z09x-hXM>. (accessed January 23, 2021).

²¹² Maxwell, “Anna James on her Debut Novel *Pages & Co. Tilly and the Bookwanderers*,” par. 8.

²¹³ Stevenson, *Classics and Canons*, 112-113.

the canons Stevenson describes, James does appear to take the perspective of twenty-first-century children into account, not selecting titles that would be too unrelatable.

James says that, with her book, she tries to explore the way books help readers, particularly the younger ones, decide who they are and what they value.²¹⁴ So, she presents her readers with shared memories and shows them where they can find the sources of these memories themselves. She takes this very seriously, writing in *Tilly and the Bookwanderers* that: “Books can change minds and change worlds, open doors and open minds, and plant seeds that can grow into magical or even terrifying things. Stories are things to be loved and respected at the same time; never underestimate the power of them.”²¹⁵ Thus James shows how books can offer an alternative to reality, and help the reader cope with difficulties, or help them discover who they truly are. James’ motivations for writing her book seem to be very hypermodern – even if she never explicitly mentions hypermodernism itself.

²¹⁴ Lodge, “Q & A with Anna James,” par. 4

²¹⁵ James, *Tilly and the Bookwanderers*, 192.

Chapter 4: *The Book of Lost Things*

John Connolly's *The Book of Lost Things* takes the book-jumping trope in a different direction. Again, I first give a slightly longer explanation of the book's plot, to be able to demonstrate how the hypotexts Connolly uses fit in and interact with his own storyline. Set during the Second World War, protagonist David's world is turned upside-down after his mother's untimely death and his father's decision to remarry quickly thereafter. When his father's new wife, Rose, is pregnant with David's half-brother Georgie, they all move into the house Rose inherited. At this point, David – troubled with the speed at which his life has changed – starts to hear the books on the shelves talk and starts getting strange dreams in which a Crooked Man offers David to make him king of a magical world. These dreams keep occurring more frequently, and David starts to feel a strange pull towards the sunken garden in his backyard.

When, one day, he is lured to the sunken garden by his mother's voice, and subsequently caught off-guard in an air-raid, David slips through a gap in the wall of his garden and finds himself inside a fairy-tale world – in which all the most popular fairy-tales are connected. Upon finding that this fairy-tale world is not as perfect as he imagined, David is determined to find his way back home and thinks the King can help him, seeing as the inhabitants of the story world tell him the King is very well-versed in stories and has a powerful storybook – *The Book of Lost Things*. He embarks on a journey towards the King, and on the way he encounters the Crooked Man more often. The Crooked Man tells David he is the only one who can bring David home – if only David would tell him the name of his half-brother in return. With the help of some mentors and the lessons learned during challenges he faced on his journey, David realizes that the King and the Crooked Man will only impede his going home and will trap both him and Georgie inside the fairy-tale world if David gives in to the Crooked Man's commands. During his journey, David learns to grow as

a person and accept his mother's death and the role of Rose and his half-brother Georgie in his life. Whilst the majority of the book is written from David's perspective, some chapters, particularly at the end of the book, are written from the perspective of the Crooked Man, offering more information on his motivations, and the mechanics of the fairy-tale world.

In contrast to Tilly's adventures in *Tilly and the Bookwanderers*, David finds himself inside a very dark world where reimaged versions of fairy-tale characters live. The fairy-tale world is quite a horrific one, and quite some bloody events happen – enough to make some people wonder whether it is an appropriate book for children.²¹⁶ Connolly himself says that he did not write it as a children's book, but simply as a book about growing up. Nevertheless, he can certainly imagine an older child reading the story, and several older children have told him they had, and enjoyed it.²¹⁷ In an interview with *ActuSF*, Connolly tells that besides the many teenagers that have told him they enjoyed the book, a young girl also told him the book deeply resonated with her after she lost her mother.²¹⁸ Moreover, I purchased my copy of this book in the 12+-section at my local Waterstones, and publishing house Simon and Schuster, who published a different edition of the book in 2011, indicate that the book is suitable for “ages 10 – 14” in the product details on their website.²¹⁹ There must presumably be enough interest in the book by older children and teenagers for the store manager and the publisher to market it towards this audience. So, whilst not necessarily written for children, the book can certainly resonate with older children. As Zipes identified, literary fairy-tales were also not

²¹⁶ User/show/45365168-claire, “What age group do you think this book is for?” Goodreads Reader Q&A – The Book of Lost Things, Goodreads, <https://www.goodreads.com/questions/903422-what-age-group-do-you-think-this-book-is-for>. (accessed December 27, 2020);

User/show/46998216-ryu, “What age group would you recommend this for?” Goodreads Reader Q&A – The Book of Lost Things, Goodreads, <https://www.goodreads.com/questions/793556-what-age-would-you-recommend-this-for>. (accessed December 27, 2020).; User/show/41788524-kai, “Kai (Germany)'s Review of The Book of Lost Things,” Goodreads, February 2, 2017, https://www.goodreads.com/review/show/1603098823?book_show_action=true&from_review_page=1. (accessed December 27, 2020).

²¹⁷ Connolly, *The Book of Lost Things*, 346.

²¹⁸ John Connolly, “Interview John Connolly VO,” interview by Noémie. *ActuSF*, par. 1, October 31, 2017, <https://www.actusf.com/detail-d-un-article/Interview-John-Connolly-VO>. (accessed November 20, 2020).

²¹⁹ “The Book of Lost Things,” Simon & Schuster, accessed March 20, 2021, <https://www.simonandschuster.com/books/The-Book-of-Lost-Things/John-Connolly/9781442429345>.

written for children, and often thought to be too dark for them. Yet, these stories resonated with children, who adopted them as their own.²²⁰ In that way, Connolly's rewritten fairy-tale world is not at all dissimilar to the literary fairy-tales it was based upon. It is not surprising, then, that (older) children have similarly appeared to adopt this book.

Escaping the Turmoil

Although the book is set during the Second World War, it presents a great number of decidedly hypermodern characteristics. Connolly explains that he chose to set his book during this time because it was a time of great turmoil. This way, the outside world would portray a similar turmoil to the one David experiences himself.²²¹ Whilst the book is not set in the hypermodern early twenty-first century like the other two books, it was written in the twenty-first century, and the contemporary reader will still likely be able to relate to David's experiences and personal struggles from a hypermodern perspective. To start, *The Book of Lost Things* opens with David expressing a need to escape reality. After his mother's untimely death, David is struggling to accept his new life. He wants to return to a life he shared with his mother. He believes the world is unfair, unlike that of fairy-tales:

This new world was too painful to cope with. He had tried so hard (...) but life had cheated.

This world was not like the world of the stories. In that world, good was rewarded and evil was punished. If you kept to the path and stayed out of the forest, then you would be safe. (...)

This was a world that did not reward it. The more David thought about it, the more he did not want to be part of such a world.²²²

²²⁰ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 20.; Zipes, *Breaking the Disney Spell*, 336-344.

²²¹ John Connolly, "Interview John Connolly VO," interview by Noémie. ActusSF, par 4, October 31, 2017, <https://www.actusf.com/detail-d-un-article/Interview-John-Connolly-VO>. (accessed November 20, 2020).

²²² Connolly, *The Book of Lost Things*, 14.

David wants to escape his horrendous new reality – and the terrible world that made his mother’s death possible, – and believes that everything would have been different had he lived in a book. There, his mother would have been saved, because that is what is right. David sees the story world as a stark contrast to the real world and identifies more with the former. This feeling of dissonance with the real world only amplifies when David’s father gets together with Rose, and they move in with her after she gets pregnant with David’s half-brother Georgie. David resents Rose for taking the place of his mother, and Georgie for taking away all the attention of his father.²²³ He finds solace in his favourite books, as he is extremely familiar with their contents and can use them to distract himself from the real world.²²⁴ In this sense, David’s escapism would be quite familiar to the hypermodern reader, as David wishes to escape the quick pace of his real life, and uses literary heritage to do so.²²⁵ He feels that the world is progressing quicker than he would like, and longs for a world in which he could still be with his mother. David turns to books – particularly the fairy-tale books he read as a child – to escape.

Yet, this escape cannot truly take him outside of the real world. He is still living in a house with Rose and Georgie, and tensions are high. After a fight with Rose and a subsequent punishment from his father David perceives as unfair, he is extra disillusioned with his reality. So, when he hears his mother’s voice calling to him from the sunken pit in the garden that night, he is lured to this place regardless of the air raid going on, and climbs through a gap in the garden wall just as a German bomber is about to fall out of the sky, leaving a literal and figurative inferno behind him.²²⁶ Yet, David does not find himself inside the utopian fairy-tale world he imagined after his mother’s death. Instead, the fairy-tale world is one of many horrors. David realizes this quickly upon entering this world, as he discovers a smell of

²²³ Connolly, *The Book of Lost Things*, 35.

²²⁴ Connolly, *The Book of Lost Things*, 35.

²²⁵ Lipovetsky, *Time Against Time*, 164-165.

²²⁶ Connolly, *The Book of Lost Things*, 56-61.

copper and decay in the air and finds that a part of the German bomber has followed him inside the world.²²⁷

David gets discovered by a kind Woodsman who offers him help, telling him that the king might know a solution to his problems. The Woodsman promises to bring David there, and they embark on a journey.²²⁸ Along the way, the Woodsman tells David stories, about the creation of Loups – half wolves half men created when Little Red Riding Hood seduced the Big Bad Wolf – which are terrorizing the forest, or about Hansel and Gretel’s encounter with a witch.²²⁹ A little while after their departure, David gets separated from the Woodsman and has to continue his search on his own. On the journey, David meets a gluttonous Snow White and seven closet capitalist dwarves who present themselves as communists, a beast who terrorizes a town, and a knight named Roland. Like the Woodsman, Roland agrees to accompany David to the king and tells him stories along the way. He is the second wise man who teaches David the tools and morals needed to survive in the magical world, but also the real world ahead. Whilst the Woodsman told stories that take place in the woods – Roland tells stories with an Arthurian and courtly undertone to them, turning *The Goose Girl* and *Beauty and the Beast* into knightly stories of courage and justice.²³⁰

Pastiching the Pattern: Memetic Transformations

The stories the two mentor-figures tell are given in cursive, and are, so to speak, a story-within-a-story-within-a-story. David’s departure into the fairy-tale world itself is already a framed story, with him jumping inside a hypertextual and metafictional context that uses existing fairy-tales as its hypotext. The stories told by David’s mentors are a departure from the main plot. Moreover, the stories are printed in cursive, and, thus, both visually portray the

²²⁷ Connolly, *The Book of Lost Things*, 62-63.

²²⁸ Connolly, *The Book of Lost Things*, 94-97.

²²⁹ Connolly, *The Book of Lost Things*, 83-84.; Connolly, *The Book of Lost Things*, 100-104.

²³⁰ Connolly, *The Book of Lost Things*, 172-174; Connolly, *The Book of Lost Things*, 185-191.

act of storytelling through this paratextual detail, as well as depict storytelling within the story. This is extremely metafictional in itself, in the way that metafiction reflects on the act of storytelling. Moreover, David constantly reflects on the stories he is told, often expressing that they are different from the versions he knows – voicing the thoughts of the reader when encountering these altered versions. Thus, these stories-within-a-story reflect on the act of storytelling by Roland as well as by Connolly. David is not the only character who is aware of stories and their fictionality. Other characters, like the seven dwarves also reflect on this, cynically expressing that stories do not work the same inside their story world. When David reacts to their relaying of the events that caused Snow White to stay with them by saying that he had heard a different story, the dwarves react with: “Story! (...) You’ll be talking about ‘happily ever after’ next. Do we look happy? There’s no happily ever after for us. Miserable ever after, more like.”²³¹ The characters are acutely aware that the stories of their world do not work the same as in the real world.

Moreover, the use of existing fairy-tales as a hypotext, makes the reader aware of the work’s relation to its literary heritage. Still, the stories and fairy-tale characters – although still recognizable– differ quite a bit from the known versions of these tales. Connolly still borrows the general style and content of the literary fairy-tales in his book, but at the same time changes their details noticeably. Thus, where in *Tilly and the Bookwanderers* and *The Book Jumper*, there is a more direct imitation of the hypotext, Connolly also appears to transform his hypotexts slightly in his pastiche – offering a different “texture of imitation.”²³² This different approach to pastiche probably has to do with the nature of the type of hypotext used. Anna James and Mechthild Gläser mostly use relatively recent literature that can only be traced back to a single author, who undoubtedly borrowed ideas from previous works, but still created the story entirely themselves. Connolly, on the other hand, uses solely fairy-tales

²³¹ Connolly, *The Book of Lost Things*, 124.

²³² Genette, *Palimpsests*, 80.

and folk tales. These types of texts are firmly rooted in oral tradition, and multiple versions of one single story exist. This means that it is virtually impossible to imitate the entire style of a fairy-tale, since this imitation would then only be of one version of it, and thus neglect the long transtextual history behind fairy tales, as described in Zipes' "The Cultural Evolution of Storytelling and Fairy-tales: Human Communication and Memetics."²³³

Connolly is particularly aware of the history of fairy-tales, and the fact most tales know different versions. When asked about his particular fascination with fairy-tales in the book, he answers: "They're so elemental, (...) every society, and every age, produced their own versions of the same tales."²³⁴ So, it does not surprise that Connolly chose to transform the tales he uses, whilst still making it recognizable by adhering to the basic memetic pattern of the tale, but changing every detail surrounding this structure. When talking about his writing process in the afterword to the 2017 edition of the novel, Connolly expresses his knowledge of the memetic manner these stories have been with humanity for eras, passed down from generation to generation.²³⁵ As Zipes and Dawkins observed, many stories that are conveyed orally changed over time, unconsciously adapting to people's needs.²³⁶ Connolly describes going through a similar unconscious adaptation process when writing the book in his afterword to the 2017 edition of *The Book of Lost Things*, writing that he did not set out to adapt the fairy-tales, it just happened organically.²³⁷

Facing the Uncanny

The world Connolly creates is dissimilar to the fairy-tales the reader is used to. As David observes when he encounters a number of German tanks in the story world: "This world

²³³ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 17-21.

²³⁴ Connolly, *The Book of Lost Things*, 348.

²³⁵ Connolly, *The Book of Lost Things*, 322.

²³⁶ Zipes, *The Cultural Evolution of Storytelling and Fairy-tales*, 7.; Dawkins, *Memes*, 249-25.

²³⁷ Connolly, *The Book of Lost Things*, 322.

remained a curious mix of the strange and the familiar, as though by coming here he had somehow altered its nature, infecting it with aspects of his own life.”²³⁸ In her analysis of this passage, Annette Russel observes that Freud’s *Unheimlich* reigns in David’s story world. According to Sigmund Freud, *Unheimlich*, or uncanny, is: “that class of the frightening which leads back to what is known of old and long and familiar.”²³⁹ It is “something which ought to have remained hidden but has come to light.”²⁴⁰ Russel adds that the *Unheimlich* are “secrets concealed in the domain of the familiar, *heimlich* slips away from the cosy intimacy of the safe home, reverses its meaning, becomes strange, unreliable, or even deceitful, taking on an eerie or insidious element.”²⁴¹

Whilst Freud’s theory on the *Unheimlich* was created during the modernist era – and preoccupies itself with crisis and the human mind, as Levinson describes to be decidedly modern – it can also easily be applied to hypermodernism.²⁴² In *The Book of Lost Things*, the uncanny is not solely portrayed by turning the familiar into something unsettling – it is more aptly used to change the nostalgic into something unrecognizable. Stories that used to comfort David now turn into nightmares, and, whilst David feels closer to his mother than he did since her death as he often hears her voice and believes her to still be alive, he could actually not be further removed from her²⁴³. Whilst Russell does not mention this, the uncanny is so scary to David because it is not just the familiar that turns out to be horrid – it is the intimately known, the place where David believed he could find comfort, where he could find the heritage he lost. However, contrary to Freud’s theory, the uncanny in this book is not something that was peripherally present in David’s consciousness and that came to life. Instead, the uncanny consists of something that is in the centre of David’s consciousness, but has now taken a dark

²³⁸ Connolly, *The Book of Lost Things*, 201.

²³⁹ Sigmund Freud, “The Uncanny,” *New Literary History* 7, no.3 (1976): 620.

²⁴⁰ Freud, “The Uncanny,” 634.

²⁴¹ Annette Russell, “Journeys through the *Unheimlich* and the Unhomely,” *RoundTable* 1, no. 1 (2017): 2.

²⁴² Levinson, introduction to *The Cambridge Companion to Modernism*, 2-7.

²⁴³ Russell, “Journeys through the *Unheimlich* and the Unhomely,” 5-8.

turn: his mother, and the stories he identified with his entire life. In this sense, the uncanny is hypermodern, as it is not just David's subconsciousness that turns into crisis – as is the shape of the uncanny in Freud's theory – it is David's identification with shared memory sites that turns awry.

Russell mostly focusses on the uncanny found in David's interpersonal relationships – the loss of his mother and the subsequent replacement of her with Rose, as well as his newly strained relationship with his father – and gives some attention to the uncanny in David's encountering unexpectedly dark versions of his favourite fairy tales and myths. However, the uncanny is also (metafictionally) present in the story itself, and affects its reading experience. In fact, the uncanny is established as soon as the book starts. Upon reading the first sentence, the reader immediately gets a sense that something is “wrong” with the fairy-tales in this book. “Once upon a time – for that is how all stories should begin – there was a boy who lost his mother.”²⁴⁴ The subordinate clause in itself is quite metafictional, reflecting on the construction of stories, and their supposedly “normal” form – forcing the reader to acknowledge that they are reading a fictional story that someone constructed. It causes the reader to expect a fairy-tale similar to the ones they grew up with. This expectation, however, is immediately shattered at the close of the sentence, talking about the death of a mother, and the next paragraph detailing how she was slowly consumed by the disease that caused this death.²⁴⁵ In fairy-tales, the declaration “once upon a time” is usually followed by an observation on the protagonist's character, profession, or home life. For example, the Grimm Brother's *Little Red Riding Hood* starts with “Once upon a time there lived a sweet little girl in a cottage with her mother.”²⁴⁶ Moreover, whilst the events in many fairy-tales are spurred

²⁴⁴ Connolly, *The Book of Lost Things*, 1.

²⁴⁵ Connolly, *The Book of Lost Things*, 1.

²⁴⁶ Grimm, Jacob, and Wilhelm Grimm. *Grimm's Fairy-tales*, ed. Edna Henry Lee Turpin, 22 (Norwood: Norwood Press, 1903). Accessed March 12, 2021.

<https://books.google.nl/books?id=5KEAAAAAYAAJ&dq=grimm's%20fairy%20tales&hl=nl&pg=PP1#v=onepage&q&f=false>.

on by the death of a parent, this death is never discussed in detail. Perrault's *Cinderella*, a character well-known for her dead mother, starts with "Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that has ever been."²⁴⁷

Whilst this does admit the existence of a second wife, there is no mention of the death of Cinderella's mother. The contrast in this sentence already makes the reader aware that *The Book of Lost Things*, whilst aligning itself with fairy-tales, is not like the fairy-tales we grew up with.

According to Russell, the *Unheimlich* directly helps David in his journey to growing up. By being confronted with the *Unheimlich*, David learns that not everything can be restored to how it used to be and thereby learns to accept his mother's death and Rose's place in his life.²⁴⁸ Russell writes that the uncanny is the catalyst in David's journey to growing up: his removal from his safe home helps him in becoming a functioning member of society.²⁴⁹ However, the uncanny does not just help his role in society, and help him accept Rose and Georgie. David also realizes the story world does not function as an easy way to escape the horrible real world. The magical world he escapes into exposes David to many more horrors than his "real" world has ever done. However, the story world does teach David how to cope with the difficulties he is faced with in his different realities. During the journey, David realizes that fairy-tales he encounters can help guide him through his problems: "He [David] thought about his situation. He recalled his old tales and returned to the memory of the Woodsman telling him of the gingerbread house. In every story, there was something to be learned. And, in time, he began to plan."²⁵⁰ There are lessons to be learned from stories, be it

²⁴⁷ Charles Perrault, *Tales of Past Times by Mother Goose*, trans. R. S. Gent, 82 (London: T. Boosey, 1796). Accessed March 12, 2021.

<https://books.google.nl/books?id=wTxWAAAACAAJ&dq=Stories%20or%20Tales%20from%20Past%20Times%20C%20with%20Morals%20or%20Mother%20Goose%20Tales&hl=nl&pg=PA1#v=onepage&q=Stories%20or%20Tales%20from%20Past%20Times,%20with%20Morals%20or%20Mother%20Goose%20Tales&f=false>.

²⁴⁸ Russell, "Journeys through the *Unheimlich* and the Unhomely," 9.

²⁴⁹ Russell, "Journeys through the *Unheimlich* and the Unhomely," 14.

²⁵⁰ Connolly, *The Book of Lost Things*, 147.

lessons in morals or bravery, or even just new ways to look at things. Thus, the uncanny does not just help him to grow up, it also allows him to face and conquer increasingly dangerous challenges with his wit, and learn from these situations.

David retains this idea that stories can teach you important things throughout the rest of the novel and is extremely mindful of this fact. Moreover, he also uses this deeper understanding in his journey to growing up, helping him accept his mother's death, as Russel also observes.²⁵¹ David thinks:

David admitted to himself, perhaps for the first time, that he had always known his mother was gone. He had just wanted to admit otherwise. (...) They were false hopes, dreams without foundation. (...) He could not change the world that he had left, and this world, while taunting him with the possibility that things could be different, had ultimately frustrated him.²⁵²

David finally realizes that not all stories are real, no matter how much he wants them to, so he could imagine a world different from his reality. He realizes that reality cannot be altered completely and that fantasy – how inviting and perfect an escape it seems – is not where he should vest all his hope.²⁵³ David's realization that fantasy is not all that he dreamed it to be, combined with the newfound lessons he learned from the stories heard along the way, ultimately is what allows him to go home. It is how he realizes he needs to accept Rose and Georgie, and that he should not give in to the demands of the Crooked Man to hand Georgie over to him. Throughout his journey in the story world, David has learned to adapt quickly to a changing world, and how to apply that in a lasting way to his own reality. The hypermodern person adapts to an evolving reality, and, thus, evolves himself.²⁵⁴

²⁵¹ Russell, "Journeys through the *Unheimlich* and the Unhomely," 4.

²⁵² Connolly, *The Book of Lost Things*, 248.

²⁵³ Connolly, *The Book of Lost Things*, 249.

²⁵⁴ Lipovetsky, *Time Against Time*, 160.

Hypermodern Self-realization

The most metafictional passage takes place in the book's epilogue, describing the course of David's life after returning from the story world. In this passage, it is described that David wrote a book, *The Book of Lost Things*, "and the book that you are holding in your hands is the book that he wrote. And when children would ask him if it was true, he would tell them that, yes, it was true, or as true as anything in this world can be."²⁵⁵ This scene forces the reader to reconcile that, indeed, the book they are holding was written by someone. Connolly writes that he made David the author, so that "it is in fact David who chooses [the stories] and who tells them to himself, instinctively recognising in them a lesson about how he can overcome the difficulties in which he finds himself emotionally."²⁵⁶ Thus, David ultimately becomes a mentor to his younger self, recognising the worth and lessons to be learned in shared memories. David's journey to growing up using shared memory, then, turns out to be an individual journey through literary heritage; in a very hypermodern manner.²⁵⁷ However, readers need to acknowledge not just the fact that the book was written, but also that the name on the front cover of the book is not David, but John Connolly. This forces the reader to question the reality of all the claims made inside the book – for the narrator certainly seems to be unreliable in this passage. The contrast between the statement that everything in the book is true and the reader's knowledge that it is not, since David is not the real author of the book, functions as a reminder that fiction can seem real and appealing but is ultimately just that – fiction.

The book lets the protagonist, who longs to be away from the real world that moves faster than he can bear, jump into an amalgamation of shared memories. However, these

²⁵⁵ Connolly, *The Book of Lost Things*, 317.

²⁵⁶ Connolly, *The Book of Lost Things*, 349.

²⁵⁷ Lipovetsky, *Time Against Time*, 167.

shared memories turn out to be much more tumultuous and scarier than David (and the reader) ever could expect. It is the dark side of fantasy that seems to reign here, and the book has the same message as Zipes: fantasy has become too ubiquitous – there is too much of it.²⁵⁸ *The Book of Lost Things* warns the hypermodern individual that shared memories could turn out to be the opposite of comforting and warns that turning to them could be a mistake. However, the book also shows David learning from the shared memories and becoming a better person as a result of it – showing that there is still worth to be found in shared memories. Similarly, Zipes also identifies that fantasy can still be a good thing when it fosters alternative thinking.²⁵⁹ Connolly is certainly aware of this fact, saying that he believes reading “encourages us to view the world in new and challenging ways. (...) It allows us to inhabit the consciousness of another, which is a precursor to empathy, and empathy is, for me, one of the marks of a decent human being.”²⁶⁰ This certainly happens for David. The book, then, is certainly supportive of the hypermodern turn to shared memories to cope with reality and the potential subsequent growth as a human being. Simultaneously, however, the book warns to not let the fantasy reign and allows for the possibility that the journey this hypermodern coping strategy spurs on might not be all roses.

Still, the book can be valuable for the reader. As the reader follows David, they learn the same life lessons he does, making the reader reflect on reality, imagination, and morality simultaneously with David. As Connolly tells in an interview with *ActuSF*, literary fairy-tales tell those children who are expected to become adults very quickly how the world works – and particularly have and teach imperious psychological knowledge.²⁶¹ Thus, Connolly is acutely aware of the moral teachings of fairy-tales, and consciously gave it an important role

²⁵⁸ Zipes, *Why Fantasy Matters Too Much*, 46-47.

²⁵⁹ Zipes, *Why Fantasy Matters Too Much*, 56.

²⁶⁰ Connolly, *The Book of Lost Things*, 349-350.

²⁶¹ John Connolly, “Interview John Connolly VO,” interview by Noémie. *ActuSF*, par. 3, October 31, 2017, <https://www.actusf.com/detail-d-un-article/Interview-John-Connolly-VO>. (accessed November 20, 2020).

in his novel. Connolly is very aware of the cultural importance of fairy-tales in particular, and that every culture in every time creates its own versions of popular tales.²⁶² Moreover, in the 2017 edition, Connolly included about 120 pages of notes on the fairy-tales and myths he used in this book. He explains how the tales are used in his book, the history of the different fairy-tales, and relays the best known (non-Disney) version of the tale. With this anthology of fairy-tales, it appears that Connolly wants to teach his audience about these tales, and how they came to exist in our shared memory. Thus, they probably are aimed to help the reader understand their shared memories and their cultural importance.

²⁶² Connolly, *The Book of Lost Things*, 348.

Chapter 5: *The Book Jumper*

The last book I discuss is Mechthild Gläser's *The Book Jumper*. Whilst the author is German, and not from the British-Irish Isles like Anna James and John Connolly, Gläser identifies herself very closely with English literary traditions, saying that from a young age she was a fervent reader of English classics like *Matilda* or *Pride and Prejudice*. Thus, whilst being born and raised in Germany, Gläser is very aware of and comfortable with English literary conventions. She also professes a personal love for Scotland, when asked for her decision to have her story take place on a Scottish island.²⁶³ So, Gläser is certainly familiar enough with Anglophone literature that she can place her book well in this literary tradition.

Once again, I start with a somewhat detailed outline of the plot, which allows for a better understanding of the manner the hypotexts interact with the hypertext. Gläser's book starts when fifteen-year-old Amy Lennox and her mother Alexis are leaving Germany for Stormsay, a fictional Scottish island where Alexis and her family are originally from. Once there, it becomes apparent that the two clans living on Stormsay possess a special gift: every clan member between the ages of five and twenty-five can jump inside books by lying down inside the island's stone circle and placing the book on their face.²⁶⁴ The fact that the magic happens inside a stone circle is in itself quite reminiscent of traditional Scottish lore – as was quite popularly represented recently in Diana Gabaldon's *Outlander* series. Upon learning about her book-jumping abilities, Amy starts taking lessons at the clans' Secret Library, where she meets two members of the rival clan, Betsy and Will Macalister, and the three librarians Glenn, Desmond, and Clyde. As Amy learns a little later on in the book, the three librarians are fictional characters who were able to escape from a medieval fairy-tale

²⁶³ Mechthild Gläser, "Interview mit Mechthild Gläser," interview by Annette Leister, *Katzemitbuch*, January 26, 2015, par. 5, <https://katzemitbuch.de/2015/01/interview-interview-mit-mechthild-glaser/>. (accessed December 15, 2020).

²⁶⁴ Mechthild Gläser, *The Book Jumper*, trans. by Romy Fursland, (New York: Feiwel & Friends, 2017), chap. 2. EPUB

manuscript that caught on fire.²⁶⁵ When, suddenly, crucial ideas in several of the island's books start getting lost, the books are rendered useless because their plots cannot progress without these ideas. It soon comes to light that the ideas are getting stolen, and Amy is determined to find the thief and restore the books, as she promised to always protect literature when she started book-jumping. However, this appears to be more difficult than Amy suspected, since it is not just a book jumper stealing the ideas, but another character from the lost manuscript – the princess.

An Escape to a Simpler Life

The book starts with a very rushed, rather hypermodern escape from Germany to Stormsay. Amy and Alexis wish to escape the difficulties their reality brings with them. Amy's difficulties in particular are intrinsically rooted in the hypermodern society they live in: a classmate Amy believed to be her friend took a picture of Amy when she was changing clothes and circulated this picture on social media. Besides this being a horrible display of revenge porn – motivated by the classmates' jealousy of Amy's scholarly achievements – this type of cyberbullying would not have been possible without new technological advances that, in this case, had a severely negative impact on Amy.²⁶⁶ Contemporary communication technologies move too fast and make the world move too fast, as Lipovetsky already determined in his theory on hypermodernism.²⁶⁷ Shortly, everyone in Amy's year had seen the picture of her, and Amy finds dealing with this horrible reality extremely difficult. Thinking back on the occurrences just after arriving on Stormsay, Amy thinks: "I was just going to forget about the photos and the laughter. And Stormsay was going to help me."²⁶⁸ Thus, the move to Stormsay was a clear escape from the hypermodern reality Amy was forced to face.

²⁶⁵ Gläser, *The Book Jumper*, chap. 7.

²⁶⁶ Gläser, *The Book Jumper*, chap. 2.

²⁶⁷ Lipovetsky, *Time Against Time*, 162-163.

²⁶⁸ Gläser, *The Book Jumper*, chap. 2.

Whilst Amy later learns that the escape to Stormsay also means that she can literally escape into books – something she welcomes with open arms, as the bookworm she is – it is first and foremost motivated by Amy’s desire to visit the place her mother grew up in, and her grandmother still lives – and where she believes life to be easier, as the island is rather remote. Thus, Amy wants to connect with a calmer place, where her heritage lies. Already, this has clear resemblances to Lipovetsky’s theory of hypermodernism. Like the hypermodern individual, Amy is overwhelmed by the speed by which new communication technologies allow information to spread around and feels a lot of pressure accordingly. To cope with this, Amy decides to flee to a place to which she feels strongly connected – even if she has never been there herself – and which she believes to offer a simpler, slower lifestyle; the complete opposite of what she is running away from. This is “the only place you’ll be able to take your mind off things”.²⁶⁹ Moreover, not only is it a place where Amy can find a simpler life, away from the ever-moving hypermodern present, it is also a place where Amy can discover and (re)connect with “the home of my ancestors”, and thus find a piece of her identity.²⁷⁰ The formation of identity is, after all, the ultimate purpose of the reconnection with heritage and perceived shared memory, according to Lipovetsky.²⁷¹

Moreover, very early on in the book, it is established that Amy sees certain books as an escapist vehicle and finds comfort in reading “in the traditional sense”, that is, not through book-jumping.²⁷² When packing her bags, Amy decides to forego packing a parka in favour of bringing Michael Ende’s *Momo* (1973) with her, thinking: “I needed this book. It comforted me when I was sad. I needed it now more than ever.”²⁷³ According to Soheli Begum, people feel a need to escape in books when they feel overwhelmed by stress or a traumatic event.²⁷⁴

²⁶⁹ Gläser, *The Book Jumper*, chap. 1.

²⁷⁰ Gläser, *The Book Jumper*, chap. 1.

²⁷¹ Lipovetsky, *Time Against Time*, 165-166.

²⁷² Gläser, *The Book Jumper*, chap. 12

²⁷³ Gläser, *The Book Jumper*, chap. 1.

²⁷⁴ Begum, “Reader’s advisory and underestimated roles of escapist reading,” 740-742.

Amy's escape into books to cope with her being cyberbullied, then, is a clear example of what Begum identifies as an "emotion-focused coping strategy."²⁷⁵ However, this escapism takes on a whole different level when Amy discovers her book-jumping-abilities. Now, Amy can not only mentally escape into a book, where she can imagine the world to be different, but she can also actually visit the different world. Amy is ecstatic with this discovery: "Did I have it, too – the ability to jump inside literature? The idea was ridiculous and at the same time... tantalizing. Until now I'd only ever visited the world of stories, that world that held such fascination for me, in my imagination."²⁷⁶ This is obviously a very attractive idea to Amy.

Like Tilly, Amy quickly learns that she has special book-jumping abilities, that supersede those of their fellow book-jumpers. Amy learns that she is the only book-jumper that can jump into a story from outside the stone circle. Whilst other book jumpers have to select a book from the Secret Library and take it to the stone circle to jump, Amy can simply put her e-reader over her face wherever she is and jump inside any book. There is a reason for Amy's special abilities: she is half fictional – just as Tilly. She learns her father is Desmond, one of the characters from the medieval manuscript that managed to escape. Amy's discoveries about her parentage mean that her escape to Stormsay had a direct influence on her knowledge about her identity and heritage. Besides discovering her family's book-jumping ability, she also learns of her entire family. Thus, Amy's escapism, which already had a hypermodern undertone due to her reasons for escaping, becomes even more hypermodern upon her newfound connection to her familial heritage, as well as her connection to collective memory in the form of literature.

²⁷⁵ Begum, "Reader's advisory and underestimated roles of escapist reading," 741.

²⁷⁶ Gläser, *The Book Jumper*, chap. 2.

Imitation and Imaginary Pastiche; Metanarrative and the Margin

Unlike in the other two books, book-jumpers in Gläser's text cannot interfere with the plot of the books they visit, or they will permanently alter it. Amy becomes aware of this when she first jumps into Kipling's *The Jungle Book* and is stopped by Shere Khan when she wants to look for baby Mowgli. Shere Khan tells her: "You must not interfere with the plot, Reader. (...) If they [the wolves] see you, they will not keep the man's cub. Then you will be lumbered with the brat, and our entire story will fall apart."²⁷⁷ Instead, book jumpers – or Readers – can freely move around the book world and interact with characters and places that at that point have no important plot role to fulfil. Or, the Readers can visit the Margin, a village that connects every book, and where characters from different books can converge and relax. Thus, in terms of the way the book world is made up, the book world in *The Book Jumper* is a mix between that of *Tilly and the Bookwanderers*, where all the books are separate entities and one can only jump from the real world into one book at a time, and that of *The Book of Lost Things*, where the story world is a mixture of a lot of fairy-tales and myths combined into a singular magical land.

The fact that Gläser does not have her characters follow the plot of the hypotexts, means she only employs pastiche in the sense that she imitates the style of a work, but does not directly reproduce its content. Gläser limits herself to using general phrases and plot points that come up in the hypotext, but does not place her characters at a certain point inside the plot. As an example of the general style she uses, when Amy enters *Alice's Adventures in Wonderland* after the disappearance of the White Rabbit has made the plot come to a halt, the Red Queen screams: "Where is Alice? Off with her head!", whilst the Hatter, March Hare and the dormouse are having a tea party.²⁷⁸ Even if she does not let her characters interact with the

²⁷⁷ Gläser, *The Book Jumper*, chap. 2.

²⁷⁸ Gläser, *The Book Jumper*, chap. 5.

plot of the books, Gläser still uses obvious elements from these books. Gläser says she did not copy certain passages from the hypotexts, because she wanted to retain a uniform style. Thus, she tried to emulate the tone and contents of the stories she used, but still give her own twist to them.²⁷⁹ Moreover, besides using elements from literary classics in her book when her characters are book-jumping, Gläser is also very open about the works that inspired her to write her own story. In an interview with *Katzemitbuch*, Gläser says her use of the book-jumping trope was inspired by Jasper Fforde's *The Eyre Affair* and Cornelia Funke's *Inkheart* -trilogy. The idea of book-jumping intrigued her, and she wanted to make her own story around this base idea.²⁸⁰ Thus, she did not only use pastiche in her transformation of literary classics inside her book but also based her interpretation of book-jumping on two previous books, using this as a basis for her novel.

Besides pastiche, Gläser also uses a generous amount of metafiction. As already mentioned before, Readers can visit the Margin when book-jumping. The Margin is a place that offers a lot of metafictional awareness, as characters from different books can meet at the pub, or visit the market, which houses shops like “Hero Outfitters – from classical drama to science fiction epics. (We also cater to secondary characters)”²⁸¹ The name of this shop already offers metafictional commentary. Firstly, it acknowledges the fact that characters in different genres often wear different kinds of clothing – and cater to these different styles of fashion. Moreover, it comments on the fact that secondary characters in books are often overlooked to a certain extent, with their attributes like clothing gaining only little attention –

²⁷⁹ Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 12, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.)

²⁸⁰ Mechthild Gläser, “Interview mit Mechthild Gläser,” interview by Annette Leister, *Katzemitbuch*, January 26, 2015, par. 3, <https://katzemitbuch.de/2015/01/interview-interview-mit-mechthild-glaeser/>. (accessed December 15, 2020).

²⁸¹ Gläser, *The Book Jumper*, chap. 4.

if any at all. The name of the shop, thus, functions to make the reader aware of literary mechanisms and makes a joke of it.

Furthermore, the Margin is the place where the magic in the story world truly happens. Where the characters are mostly restricted to their prospective plots in their books, the Margin allows them to roam freely. The first time Amy visits the Margin, she notices the different characters that converge there, giving a detailed description:

And everywhere you looked there were book characters, dressed in clothes from every era imaginable: a man in a toga surrounded by a gaggle of girls in dresses with enormous crinolines and ruffs, soldiers marching past them with laser guns, magicians in colourful hats, businesswomen in court shoes and trouser suits, and orcs with grotesque misshapen faces. Fairies with dragonfly wings buzzed in and out of the crowd.²⁸²

Everything is possible in the Margin; all characters of every book exist there, turning it into a strange, magical mixture of all genres, from Fantasy to realism to classic literature. This strange mixture of all different types of characters makes Amy – and the reader – all the more aware of the differences between the characters of different genres encountered in the Margin, and, by extension, the differences between genres as a whole.

The Margin is not the only place metanarrative is present in the text. The text is riddled with little debates about the real and the fictitious, starting from the moment Amy first sees someone jump inside a book. This moment is immediately followed by a great confusion on Amy's part: "I blinked again, unable to grasp what I was seeing."²⁸³ This confusion quickly turns to scepticism ("Was this a joke?") before Amy sees another islander jump as well.²⁸⁴ Then, her reaction changes to incredulity: "This was crazy! People couldn't just

²⁸² Gläser, *The Book Jumper*, chap. 4.

²⁸³ Gläser, *The Book Jumper*, chap. 2.

²⁸⁴ Gläser, *The Book Jumper*, chap. 2.

vanish from one moment to the next and reappear as a book character!”²⁸⁵ Furthermore, there are many discussions and observations made about the physical rules inside the book world and the way they differ from the “real” world. During her first book-jumping experience, Amy is surprised to notice that she is much less clumsy in the book world than in the real one: “Normally I would’ve been bound to stub my toe or fall over or trip on a loose stone. But this literary rubble seemed to be on my side.”²⁸⁶ Moreover, when Amy feels ill after having eaten a piece of stale cake inside *Alice’s Adventures in Wonderland*, Lady Mairead incredulously exclaims: “I don’t understand it! Literary food never goes off! Either it is already rotten because the plot requires it, or it is fine. But nothing ever goes moldy inside a book. (...) Stories never go out of date.”²⁸⁷ Observations like these make the reader aware that stories do not necessarily conform to the real world’s laws of physics, and that the events in the book they are reading also will not be possible inside their own world. Yet again, the reader is made extremely aware of the fictionality and constructed-ness of the books – including the one they are holding.

The book also features many discussions surrounding the disappearances of important plot points, and their consequences. For example, when it appears the White Rabbit has first gone missing, Alice laments that she cannot enter Wonderland without the rabbit, and the whole story will “go into a muddle.”²⁸⁸ A little while later, Werther, from Goethe’s *The Sorrows of Young Werther*, tells Amy that it appears the White Rabbit has not simply gone missing, but the author’s idea of the rabbit itself. He explains: “The author’s idea that this story should feature a talking rabbit with a pocket watch and a waistcoat, which leads to Alice in Wonderland, (...) it seems almost as though somebody had stolen the idea.”²⁸⁹ It appears

²⁸⁵ Gläser, *The Book Jumper*, chap. 2.

²⁸⁶ Gläser, *The Book Jumper*, chap. 2.

²⁸⁷ Gläser, *The Book Jumper*, chap. 5.

²⁸⁸ Gläser, *The Book Jumper*, chap. 5.

²⁸⁹ Gläser, *The Book Jumper*, chap. 5.

that the White Rabbit was – in the author’s creation of the book – such an important plot point, that the story of *Alice’s Adventures in Wonderland* would not exist without the rabbit. These discussions about important plot points and authorial intent remind the reader that books are made by authors, who made the stories with different plot points and intentions in mind.

Ultimately, it is Werther who concludes that the crucial ideas are being stolen to create a new story.²⁹⁰ Certainly, the character of a great thinker like Goethe must bring great insights. Later on in the story, after the thief has also stolen the burned fragments of the manuscript that were still left after the fire, Amy realizes that the thief did not steal these crucial ideas to create a story for their own but to rebuild the manuscript.²⁹¹ The notion that books consist of crucial ideas, with a plot surrounding them, and especially the notion that one can build a book by borrowing crucial ideas from other books, makes the reader conscious of the ways books can be constructed. Particularly, the borrowing of crucial ideas allows the reader to reflect on the way Gläser’s book builds upon crucial ideas from previous books as well. Gläser pastiches the style and crucial ideas of a book when she has her characters jump inside it. In that way, *The Book Jumper* is very self-conscious.

The lost fairy-tale manuscript and the thief’s efforts to restore it add a particularly metafictional layer to the discussions about the creation of literature. There are only fragments left of the story, and of course, the few characters that managed to escape into the “real” world, and Gläser constantly hints at the fragmented nature of the ancient manuscript. At the end of every chapter, a short scene, written in cursive, is added to portray a fragment of a fairy-tale story. As the book progresses, the reader will realize these scenes hail from the medieval manuscript. The fragmentary nature of these little snippets indicates the physical fragmentation of the medieval manuscript. Moreover, they describe the fragments of

²⁹⁰ Gläser, *The Book Jumper*, chap. 14.

²⁹¹ Gläser, *The Book Jumper*, chap. 15.

knowledge Amy has to piece together to stop the thieving princess and restore all the crucial ideas. Lastly, the fragments form a parallel with the story of Gläser's book, with every fragment from the manuscript indicating events happening in the background simultaneously to the book's plot. Thus, even outside of the strictly discursive level, Gläser also adds metafictional hints that make the reader reflect on storytelling.

Moreover, the fragments of the medieval fairy-tale manuscript, and the treatment of this manuscript by characters within the book, can be interpreted as imaginary pastiche on Gläser's part. According to Genette, imaginary pastiche is a text, presented by the work as a hypotext, and attributed to an author who, in reality, does not exist.²⁹² So, the author of the new work pretends that there is a transtextual relationship, where there is none.²⁹³ Whilst the fairy-tale manuscript is of Gläser's own imagination and created solely for *The Book Jumper*, she quotes it as if she is citing a passage from someone else's work. The passages are written in cursive. Thus, the paratextual characteristics of the passage imply it was written by a different author. Moreover, the characters in Gläser's book treat it like any other book they can jump into. In other words, Gläser creates the illusion of pastiche, by presenting the book as a text that was written in the middle ages by an anonymous author, whilst the story was actually created by herself, with the sole purpose of incorporating it into *The Book Jumper*.

The Dangers of Preserving Heritage

In her book, Gläser reflects on both the importance to restore and preserve literature, as well as the dangers of stealing content from books. Whilst it is possible this theft of important ideas is solely a plot point for Gläser, it can also be interpreted as a reflection on the hypermodern aim to restore shared memories – for example, by incorporating classic

²⁹² Genette, *Palimpsests*, 131.

²⁹³ Genette, *Palimpsests*, 131.

literature into your new text – and its possible advantages and disadvantages. Whilst the incorporation of literary classics takes the shape of a homage for Gläser personally – as she emphasizes the personal importance of literature to her – her text also shows the difficulties that arise from the hypermodern tendency of forming your identity around shared memory sites like literature, and the dangers of wanting to escape into it. For, as the book progresses, Amy realizes there are downsides to her escapism into literature, and that she has to come back to reality at some point.

First and foremost, Gläser emphasizes early on in *The Book Jumper* that it can be dangerous to jump into a book: if the book describes a dangerous situation, the book jumper is not safe as a consequence. Amy is already aware of this the first time she jumps into *The Jungle Book*. After entering the book, she quickly encounters Shere Kahn, and realizes that even children's books are not without risks for a book-jumper.²⁹⁴ This realization becomes more pressing when Amy learns her mother's apprehension towards book-jumping stems from the trauma she experienced after often witnessing the ending of *Anna Karenina*, in which Anna – who, in the course of Alexis' book-jumping career became Alexis' friend – commits suicide without the Reader being able to do anything about it.²⁹⁵ Thus, escaping into a book to escape from a traumatic situation can create more problems than it resolves, if the content of the book is traumatic or evokes traumatic experiences. Soheli Begum ascertains that people who use escapist reading to cope with a traumatic experience prefer to stay clear from literature depicting these traumas. As an example, Begum names hospitalized war veterans, who avoid war literature in their recreational reading and instead opt for books depicting humanity in an idealistic and optimistic light.²⁹⁶ So, reading about traumatic events can in some cases cause more trauma than it temporarily resolves with its escapist qualities.

²⁹⁴ Gläser, *The Book Jumper*, chap. 2.

²⁹⁵ Gläser, *The Book Jumper*, chap. 3.; Gläser, *The Book Jumper*, chap. 8.

²⁹⁶ Begum, "Reader's advisory and underestimated roles of escapist reading," 742.

Furthermore, Amy realizes that she cannot escape into literature – or to Stormsay – forever. At some point, she must return to reality and face her schoolmates again. Even after her arrival on Stormsay, Amy realizes her escape to the island will always be short-lived, as she will have to finish high school in Germany.²⁹⁷ Whilst escapist reading can be a coping mechanism, it does not erase the difficulties in the real world. Amy is quite aware of this: “Her [Alexis’] world had fallen apart, just like mine had that Wednesday afternoon when Jolina had posted the photos online. And the fact that I’d spent a few hours in a dream didn’t change that.”²⁹⁸ She is aware that book-jumping is the perfect escape, but at the same time cannot solve any real problems.

The hardships with forming your identity around literature, are the most tangible in Gläser's work when Amy discovers Lady Mairead and Betsy stole gold from *Aladdin* to ensure the clans’ existence as a book-jumping community. The clans have fallen into great financial difficulties by having their entire existences revolve around (the protection of) literature. Betsy tells Amy: “Your clan has run out of money. You’re bankrupt. How much do you think it costs to sit around an island for hundreds of years doing nothing but reading?”²⁹⁹ Thus, allowing your whole existence to solely revolve around escaping into and restoring shared collective memory like literature, means you have very little outside of it, and can lose much more than you would realize. More pressingly, however, the forming of your identity around books can become rather destabilizing mentally, as we already saw with Alexis’ traumas from jumping into *Anna Karenina*. Alexis expresses that she knew she had to leave Stormsay and her existence as a book jumper behind when she became pregnant with Amy. Alexis says: “That was how I knew I had to do something about my own situation if I didn’t want to end up like her [Anna Karenina]. Sooner or later my love for Desmond would have

²⁹⁷ Gläser, *The Book Jumper*, chap. 1.

²⁹⁸ Gläser, *The Book Jumper*, chap. 3.

²⁹⁹ Gläser, *The Book Jumper*, chap. 16.

destroyed me, too, I was sure of it. I had to go away.”³⁰⁰ Alexis had created too much of her identity around book-jumping and knew that her love for a fictional character, let alone their half-fictional baby would never be accepted by the clans. So, she decided that she had to leave and create an identity outside of literature – and its sphere of influence.

Fostering Nostalgia: Creating The “Aha-effect”

As already determined, shared memory and heritage is very important in Gläser’s book. The book-jumping gene is referred to as the clans’ birth right, and Amy’s motivations to choose to escape to Stormsay are mostly related to the discovery of her mother’s birthplace, as well as the belief that this place offers a simpler – less hypermodern lifestyle. However, shared memory is also important in the creation of the book. The author uses pastiche and metafiction so she and the reader can reconnect with the shared memory an author feels present in literature, or – if the reader is not familiar with the hypotext – for the author to introduce the reader to literary heritage sites.³⁰¹ In an interview with *DerPageturner.net*, Gläser says she did not purposely write *The Book Jumper* to appeal to people’s feelings of nostalgia, yet she acknowledges that many of her older readers probably do feel a sense of recognition in the books she builds upon.³⁰² Whilst this sense of recognition can certainly be – and hopefully mostly is – a positive one, Gläser’s book can also bring up more negative feelings, such as the trauma experienced at the end of *Anna Karenina*. None the less, there is a sense of shared memory interwoven into her work. Indeed, Gläser says that it must be quite clear for readers that she holds the literary classics she names in her book to a very high

³⁰⁰ Gläser, *The Book Jumper*, chap. 8.

³⁰¹ Doyle, “The Changing Face of Post-postmodern Fiction,” 260-261.; Stephens, *Retelling stories across time and cultures*, 91.

³⁰² Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 6, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.)

esteem.³⁰³ According to Gläser, literary classics are so important, because they offer the reader a range of different perspectives on reality. This is, in Gläser’s opinion, one of the most important treasures of literature.³⁰⁴ Yet, she says that she did not necessarily write her book to introduce readers to her favourite literary classics. The book was first and foremost written to entertain, according to Gläser.³⁰⁵ The literary classics Gläser uses in her book should give readers who know these works an “aha-effect”, as Gläser calls it, but she aimed for the book to also be understandable for readers who have never heard of these classics before.³⁰⁶ However, even though she does not aim to educate her readers on literature, Gläser does admit that she would love for her book to encourage young readers to seek out the classics.³⁰⁷ Thus, whilst her primary goal for writing this book was not to introduce a younger generation to the classics Gläser believes are particularly significant literary heritage sites, she still had this underlying hope of becoming a sort of literary godmother to her readers; introducing them to a wide array of possible worlds to identify with and escape into.

Moreover, this “aha-effect” Gläser refers to, sounds quite similar to Rushkoff’s observations about current children’s media consumption. Children in the twenty-first century consume media that was popular in their earlier years or watch reruns of classic shows.³⁰⁸ In other words, media that give them that “aha-effect”. They do so, to cope with their ever-changing present, according to Rushkoff. These media feel like a thing from the past,

³⁰³ Mechthild Gläser, “Achtung interview: Im Gespräch mit Mechthild Gläser,” interview by Julia Groß, and Yvonne mit Ypsilon, *Blogger-mit-buch*, par. 14, <https://www.blogger-mit-buch.de/achtung-interview-im-gespraech-mit-mechthild-glaeser/>. (accessed December 15, 2020).

³⁰⁴ Mechthild Gläser, “Achtung interview: Im Gespräch mit Mechthild Gläser,” interview by Julia Groß, and Yvonne mit Ypsilon, *Blogger-mit-buch*, par. 11, <https://www.blogger-mit-buch.de/achtung-interview-im-gespraech-mit-mechthild-glaeser/>. (accessed December 15, 2020).

³⁰⁵ Mechthild Gläser, “Achtung interview: Im Gespräch mit Mechthild Gläser,” interview by Julia Groß, and Yvonne mit Ypsilon, *Blogger-mit-buch*, par. 14, <https://www.blogger-mit-buch.de/achtung-interview-im-gespraech-mit-mechthild-glaeser/>. (accessed December 15, 2020).

³⁰⁶ Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 5, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.)

³⁰⁷ Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 6, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.)

³⁰⁸ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 231-232.

reminding children and teenagers that they have overcome changes before, and will again.³⁰⁹

In other words, they show them different versions of the world – those that belong to the past.

This is exactly what Jack Zipes also observes about contemporary children’s literature when he writes that these works can “foster alternative thinking.”³¹⁰

Thus, whilst Gläser intended to entertain, with a hope to also introduce her young readers to alternative worlds, this secondary hope has become one of the most important functions of her work. *The Book Jumper* is tethered in the hypermodern present – much more clearly than the previous two books – with Amy’s escapism stemming from a need to escape the negative consequences of a world dominated by our new communications technologies. Yet, the book also connects with shared memory and heritage spaces, first of all with Amy discovering her family’s heritage by escaping to her mother’s birthplace, but more importantly, by emphasising the importance of reading (both in the book-jumping as in the “traditional sense”) to her readership.³¹¹ Amy does not only escape into books by book-jumping, she also feels an escapist connection when reading books normally, like any reader would, making her escapism all the more relatable – and attractive – to the hypermodern reader.

³⁰⁹ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 232.

³¹⁰ Zipes, *Why Fantasy Matters Too Much*, 56.

³¹¹ Gläser, *The Book Jumper*, chap. 12.

Chapter 6: Discussion – Hypermodern Patterns and Relatability

In all three books, pastiche and metafiction play an important role in the progression of the book-jumping trope. These literary devices function to create a connection between the books and the literary heritage they build upon. Pastiche is mostly used to incorporate the style and content of the hypotexts into the hypertext. All three authors employ pastiche differently – displaying Genette’s assessment of pastiche being a “texture of imitations” very well. Anna James is very literal in her use of pastiche – quoting passages from her hypotexts, as well as mirroring their plots and mimicking their characters’ manners of speaking. Gläser’s pastiche also takes the form of the imitation of the hypotext. However, to a lesser extent, as she also somewhat transforms the hypotexts. She does not have her characters interact with the plot of the books they jump into but displays the possible events happening in the background. Still, Gläser does imitate the style of her hypotexts and discusses their contents. Moreover, Gläser presents a text of her own imagination as another hypotext – thus using imaginary pastiche. In contrast to James and Gläser, John Connolly significantly changes the details of his hypotexts and transforms them into a dark fairy-tale world where all different stories cohabit. He does not directly imitate one specific version of each fairy-tale. Rather, Connolly pastiches the patterns present in the different fairy-tales. He took the important ideas from the texts – to borrow a term from *The Book Jumper* – and bases a new story and story world upon them. So, the book-jumping trope in hypermodern children’s literature offers the opportunity to use pastiche in a variety of ways. Moreover, it appears that the book-jumping trope in itself needs to use a literary device like pastiche by design – especially when the authors have their characters jump into existing literature. The trope is designed to portray hypertextual relationships – as there is a very close connection between the new book and the literature it builds upon. The way authors using the book-jumping trope fill in this hypertextual relationship, however, can vary significantly, as the three books analysed in this thesis prove.

Moreover, all three analysed texts feature many self-reflexive utterances, as well as paratextual references indicating the constructed-ness of the story. These metafictional reflections differ from questioning the reality of the events characters go through to reflecting on the physics of the book worlds. Yet, most poignantly, for the book-jumping trope and its close relation to pastiche, is the fact that the characters often reflect on the contents of the stories they enter, and how closely they resemble, or differ from, the book versions they know. These reflections are manifold in the three books discussed above and do not only force the protagonist to reflect on storytelling and the way texts are created, but also force the reader to do the same. This metafictional awareness in books is quite loved by twenty-first-century children and teenagers, as Rushkoff established.³¹² Perhaps this is because reflections on storytelling might give the reader a sense of agency over the text. The reader knows how the new text differs from the source material, and how the author made these changes. In a world where everything is uncertain, as society is in constant movement, the young, stressed reader – perhaps as well as the author – might feel empowered by the certainty this metanarrative offers, as opposed to the unrestricted fantastic that is overrepresented in reality.

Making Classics More Relatable: Adding Elements from the Future to Identify with the Past

So, to return to this thesis' main question, how does the travelling of characters in contemporary children's stories into classic children's literature and fairy-tale books reflect the way authors and readers at the start of the twenty-first century engage with their hypermodern society? The authors of the three books all say they mainly wish to entertain their readership. Yet, the authors also appear to hope they can introduce their readers to more

³¹² Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 223-224.; Moss, "Metafiction and the Poetics of Children's Literature," p. 52.

classics. Anna James is very explicit in this goal, having her book end with a page displaying “Tilly’s Bookshelf”, encouraging readers to seek out and read the classics used in her text. Moreover, at the start of the COVID-19 pandemic in March 2020, she started sharing book tips to her young readers in her *The Bookwanderers Club*-YouTube series, stating she hoped these videos would replace literary education children were missing when schools closed.³¹³ Gläser similarly admits in an interview with *DerPageturner.net* that she hopes she encouraged some readers to discover the classics she mentions in her book, as they hold such a dear place in her heart.³¹⁴ Lastly, Connolly ends the 2017 edition of *The Book of Lost Things* with over a hundred pages of notes on the fairy-tales he used, detailing their origins, their most popular versions, and the way he used them in his book.³¹⁵ Whilst Connolly does not explicitly mention a hope for his readers to discover new fairy-tales, he makes it extremely easy for them to do so. All the necessary information is already at the reader’s fingertips. Moreover, he does express a deep admiration for fairy tales, and their elemental nature.³¹⁶ In this sense, it appears that the authors use the book-jumping trope to introduce readers to the literary heritage they value greatly.

The authors introduce their readers to lesser-known classics, as well as very popular classics. As Rushkoff observed in *Children of Chaos* > * [Surviving the End of the World as We Know it], children and teenagers enjoy consuming media that either sum up the media landscape of previous ages in a short amount of time, or that appeals their own sense of nostalgia, as they have consumed these media before, at a younger age.³¹⁷ So, it might be

³¹³ Anna James, “The Bookwanderers Club: Robin Stevens – Video description.” YouTube, March 28, 2020, <https://www.youtube.com/watch?v=RS0z09x-hXM>. (accessed January 23, 2021).

³¹⁴ Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 6, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.); Rabea Güttler, “Im Gespräch mit Mechthild Gläser: ‘Es sind einfach nur ein paar Papierseiten mit Druckerschwärze und einem Pappdeckel drum, aber trotzdem ist es eine ganze Welt,’” *DerPageturner*, par. 14, April 26, 2017, <https://derpageturner.net/2017/04/26/mechthild-glaeser/>. (accessed December 15, 2020.)

³¹⁵ Connolly, *The Book of Lost Things*, 351-485.

³¹⁶ Connolly, *The Book of Lost Things*, 348.

³¹⁷ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 232.

possible that the authors used the better-known classics to appeal to readers' nostalgia and introduce them to new literary heritage along the way. When asked about her title choice for *Tilly and the Bookwanderers*, Anna James admits that – whilst she also chose titles she likes herself – she chose to incorporate some titles, like *Alice's Adventures in Wonderland*, in her book because her readers would be familiar with the story. Thus, she believed it would function as a good introduction to the concept of book-jumping.³¹⁸ It appears she gave Alice quite a prominent role to appeal to a young public, who would already feel a sense of nostalgia towards this title, either because of a familiarity with Carroll's book, or one with the Disney animated or the live-action version of the story. Similarly, Gläser and Connolly have their characters interact with a mixture of better-known classics and fairy-tales and some less popular titles in their books. Particularly these better-known stories seem to get a prominent role at the opening of the books – with Amy first jumping into *The Jungle Book* and David being told new versions of *Little Red Riding Hood* and *Hansel and Gretel* early on in his journey – whilst stories that would be lesser-known in a young audience, like *The Sorrows of Young Werther* or *The Three Army Surgeons*, make their appearances later. These lesser-known titles, then, more closely resemble the historical overview of the media landscape Rushkoff refers to, rather than a story that would appeal to the readers' nostalgia.³¹⁹

However, if they only wanted to introduce their readers to the classics, the three authors would have simply rewritten them – and not created a whole hypermodern book-jumping storyline surrounding these classics. Perhaps, the authors created these storylines because there are already so many adaptations in the current world, that there is a danger theirs will be drowned out. So, if the authors want to rework a classic, they must do something else to stay noticeable. As Robert L. McLaughlin determines in “Post-Postmodern Discontent: Contemporary Fiction and the Social World” (2004), the book market is

³¹⁸ Lodge, “Q & A with Anna James,” par. 6.

³¹⁹ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 231-232.

overflowing with enormous numbers of highly similar books.³²⁰ Moreover, as other technologies increasingly fight for people's attention, authors fear that people will lose their interest in print media in favour of the internet or other digital media.³²¹ McLaughlin observes that many authors long for the time when literature still had a strong cultural impact and was central to cultural life.³²² In other words, authors long for slower times that are now solely part of cultural shared memory, because currently, the (publishing) world moves too fast. This is a very hypermodern approach to authorship. To remedy this speed at which the market moves, authors use self-referentiality to represent the world and to disengage from the institutions that perpetuate the status quo, according to McLaughlin.³²³ So, they use metafiction and pastiche to create a world in which they can instil the values they find to be present in children's classics and fairy-tales, but that will also make their book stand out to a contemporary readership.

The authors appear to acknowledge that (some of) their hypotexts may appear outdated to their readers, causing the younger reader to not be interested in reading them. Anna James explicitly states in an interview with *Book Riot* that she only incorporated children's titles in her book that did not feel too outdated.³²⁴ Moreover, it also becomes clear from the metafictional utterances in the book that they are conscious of the fact that the worldviews presented in the classics are potentially unrelatable to their readership. The book-jumping trope, then allows the reader to execute the hypermodern nostalgic look to the past, but adds a contemporary context that allows literature from the past to remain relevant in the present. To make these books more relatable to contemporary children, the authors place the texts in a more contemporary setting and have contemporary characters interact with them, as

³²⁰ Robert L. McLaughlin, "Post-Postmodern Discontent: Contemporary Fiction and the Social World," *Symploké* 12, no.1/2 (2004): 54.

³²¹ McLaughlin, "Post-Postmodern Discontent," 53-54.

³²² McLaughlin, "Post-Postmodern Discontent," 54.

³²³ McLaughlin, "Post-Postmodern Discontent," 66-67.

³²⁴ Maxwell, "Anna James on her Debut Novel *Pages & Co. Tilly and the Bookwanderers*," par. 8.

well as reflect on them. This way, the past worlds represented in the books become more tangible to the hypermodern reader.

In the contemporary storylines in the books, the protagonists interact with new technologies, discuss alternative family structures – such as divorced parents, single mothers and half-siblings, and overall deal with situations that are highly recognizable for twenty-first-century readers. Conversely, these situations are mostly not present in the story worlds. Anne Shirley Cuthbert even reacts extremely scandalized when Oskar mentions his parents are divorced in *Tilly and the Bookwanderers*, whilst Tilly and Oskar reassure her it is normal.³²⁵ By allowing the child reader to still connect to their cultural present whilst simultaneously immersing themselves in literary classics, the reader might be better equipped to escape in a world that can suspend their disbelief by not being entirely unbelievable from a contemporary cultural point of view. Moreover, by relating more situations that are very familiar to twenty-first-century readers to the classics, the authors show the readers that they can also turn to the classics to escape – or even learn to deal with – these contemporary issues. They show the readers that children and teenagers can escape into all kinds of literature – classics as well, – and find their identity in this literary heritage. In this sense, the authors do not just educate their readers on the literary classics by introducing them to these stories, but they also show their readers how they can find their own identity through heritage. They give the reader a blueprint for hypermodern identity creation – whether they intended to or not.

Moreover, the works used as hypotexts in these three books – as well as those considered classics in general – were mostly published before the dismantling of the colonialist ideas of ‘Western Civilization’ and do not reflect the diversity present in the lives and new books of children today, as Deborah Stevenson points out.³²⁶ Moreover, whilst Stevenson does not mention this directly, these literary works were also created before the

³²⁵ James, *Tilly and the Bookwanderers*, 134.

³²⁶ Stevenson, *Classics and Canons*, 116.

reconsideration of gender roles and gendered morality. So, these canons and histories might not align with children's opinions and do not reflect the world children know now. This may somewhat be part of the appeal of these classics for the adults that gave the texts their status as classics: some white people view the societal structures surrounding the colonialist mentality as giving way to a life that would be simpler to them, as the glorification of the past by white supremacists demonstrates. These were the "good old days" when white people would not have to face repercussions for racist behaviour that benefits them greatly. However, there could also be another explanation for the appeal of these books to the adults who decide on a book's classic status – particularly those outside of academia: these adults read and cherished these books themselves in a formative time in their lives. Thus, they celebrate them as "cherished legacies from previous generations."³²⁷ Adults regard them with nostalgia, not because they so desperately identify with the contents of the books, but because the books make them relive their childhoods.³²⁸ Still, for children who are growing up in the twenty-first century, and are very comfortable in the socially diverse society that is present in many places today, these books would show such a starkly different world, that the readers might not relate to them or feel comfortable in them. Thus, these classics might not appeal to them. The adult's mediation, then, might be far removed from the children's reality, as Stevenson suggests.³²⁹

Certainly, many (children's) classics lack any positive portrayals of people of colour and ethnic minorities, people who are not heterosexual, people with disabilities, and often solely portray a limited variety of gender roles for women. According to Stevenson, contemporary children's books offer more potential to portray this diversity that children in the twenty-first century are used to.³³⁰ This is, to some extent, also true for the three books

³²⁷ Stevenson, *Classics and Canons*, 113.

³²⁸ Stevenson, *Classics and Canons*, 117-118.

³²⁹ Stevenson, *Classics and Canons*, 109.

³³⁰ Stevenson, *Classics and Canons*, 116.

analysed in this thesis – although there is still a long way to go. Firstly, where the classics often portray limited gender roles for women, these three books offer a greater range of opportunities to their female characters – who are not necessarily limited by gendered stereotypes. Moreover, there is certainly a wider range of diversity represented in these three books than is present in the literary heritage used as hypotexts. For example, Tilly’s best friend Oskar is black. Although the colour of Oskar’s skin is not mentioned explicitly in the first book, and Oskar was only pictured from the back in the illustrations in the book, making it difficult to determine his skin colour, this fact is clear in the illustrations of Oskar from the second book onwards. For example, in the illustration on page 98 of *Tilly and the Lost Fairy-tales*, the second book of the series, and on the UK cover of book three, *Tilly and the Map of Stories*, it is clear that Oskar is a person of colour.³³¹ Moreover, whilst this is never made explicit in the text of *The Book of Lost Things*, it is quite clear that Roderick, the knight, is gay. The book makes no secret of the fact that Roderick loves his companion Raphael – even if the romantic nature of this love is not made explicit, – and their sexuality is often alluded to inside the book. Connolly writes in the afterword of the tenth-anniversary edition of *The Book of Lost Things* that he deliberately leaves the relationship between Roland and Raphael ambiguous, but they are not mere friends. “[The word ‘friend’] wasn’t sufficient to encompass the love that they felt for each other.”³³²

Furthermore, in *The Book Jumper*, Brock, an islander, has an (unspecified) mental disability. Whilst it is great that the book gives attention to people with a disability, who are often overlooked in literature and society as a whole, I believe this book misses the mark in

³³¹ Anna James, *Tilly and the Lost Fairy-tales*, (London: HarperCollins Publishers, 2019,) 98. For the illustration, see pages 2 and three in the following book extract: https://issuu.com/childrensbooks/docs/pages_2_extract/3.; “Tilly and the Map of Stories (Pages & Co., Book 3),” HarperCollins, accessed February 20, 2021, https://harpercollins.co.uk/products/tilly-and-the-map-of-stories-pages-co-book-3-anna-james?utm_campaign=aps&utm_medium=hc&utm_source=aps&variant=32546611232846.

³³² Connolly, *The Book of Lost Things*, 234.

when it comes to the portrayal of his disability. For the majority of the book, Brock is not regarded very highly, and the portrayal of his character seems to lack humanity. When Amy first meets Brock, she is not certain whether he is a child or an adult, and she appears wary of his “muttering” and staring off in the distance.³³³ This idea that Brock is a strange, somewhat scary man muttering off in the distance prevails throughout the book. He does not seem like a valued member of society – if he even is part of the island’s social group at all. He was not born on the island, as Will tells Amy he washed up on the beach as a little boy.³³⁴ He has no roots on the island, and it appears none of the two clans ever truly let him in. Brock lives in a dilapidated house, whilst his neighbour (who is part of the Lennox’ clan) lives in a “bigger and nicer” house.³³⁵ Moreover, he is never invited to social functions on the island, and most islanders never even speak of him. Every action or inaction of the islanders show that Brock’s comfort or his opinion does not matter to them, even though he is perfectly able to express his thoughts, and would be able to function in society in his own way – as it is already proven he has a friendship with Will’s mother, who does not live on the island, and proves himself to be very observant, as he was the first to know who the princess recruited to help her in stealing the crucial ideas.³³⁶ He knows how to keep company, and would certainly be able to have a job – if only he was allowed to by the islanders. Eventually, Brock proves himself to be vital for the book’s plot, as he relays crucial information to Amy and even manages to capture the princess.³³⁷ Still, Amy is mostly apprehensive of him, and Brock is misunderstood more often than not. Whilst Amy gets over her apprehension of him at the end of the book, and finally starts to understand him, this is only very late into the story. At this point, Brock has already been established to be a strange, scary, character who tries to help, but is not of much use.

³³³ Gläser, *The Book Jumper*, chap. 4.; Gläser, *The Book Jumper*, chap. 1.

³³⁴ Gläser, *The Book Jumper*, chap. 4.

³³⁵ Gläser, *The Book Jumper*, chap. 4.

³³⁶ Gläser, *The Book Jumper*, chap. 13.; Gläser, *The Book Jumper*, chap. 18.

³³⁷ Gläser, *The Book Jumper*, chap. 13.; Gläser, *The Book Jumper*, chap. 18.; Gläser, *The Book Jumper*, chap. 16.

Brock never truly breaks free of the mould placed upon him, and always remains the man that is muttering off in the distance. There is a character with a disability in the book, yes, but he is not represented as someone who is part of society, and receives only little compassion – or even humanity, really. Even though people with all sorts of different disabilities certainly are able to and do function as valued members of society. Yet, Brock is still overlooked, and is definitely underappreciated by the clans on the island. The book does not show the reality of disability, but solely a stereotype of it.

Although these books have more diverse characters than the classics they use as hypotexts, the most diverse characters are still not the protagonists, only secondary characters. In some books, the diverse characters fulfil a bigger role than others. Still, their diversity appears more tokenistic than truly representative, and in the case of Gläser, still perpetuates a damaging misrepresentation of disability. The main characters are all still white, (presumably) neurotypical, and – if applicable, seeing as Tilly and David are still so young that their sexuality is not explicitly discussed – heterosexual. The most diverse characters still stand at the side-lines. So, there is still a long way to go until the children's books portray the diverse world Stevenson suggests. None the less, these three books do certainly portray a more diverse world than the classics used as hypotexts, and the book jumping trope offers the opportunity to insert more diversity into the classics that are not diverse at all. This opportunity has simply not been taken to its full extent by the three authors discussed here.

All in all, it appears that child readers are interested in these kinds of nostalgic and historic content – albeit with a more contemporary, diverse storyline interwoven in it. The *Pages & Co.*-series is particularly popular in a young audience: publisher HarperCollins classifies the title as a “national bestseller” in both the UK and the US, with over 30.000 books sold in 18 months, and indicates the books are translated in at least 14 other

languages.³³⁸ Moreover, *The Book Jumper* has been translated into at least 12 languages and is marked as a favourite among book bloggers by German publisher Loewe.³³⁹ Whilst there are no sales numbers readily available for *The Book of Lost Things*, the book has been rated by over 75.000 users on Goodreads – implying that the book has been read by at least 75.000 people.³⁴⁰ Moreover, the book appears to be well-regarded by the traditional press – with papers like *The Independent* calling it “an engaging, magical, thoughtful read” and author Mark Billingham describing it as “a funny, terrifying and deeply moving story” he often gifts to others.³⁴¹ The interest of young readers in this type of content is, in itself, already quite hypermodern. Even young people nowadays are subjected to the hypermodern everyday “fantastic” and the pressure of the ever-evolving, unpredictable world.³⁴² Moreover, their future is even more uncertain than their present. In that regard, it is certainly not surprising that children feel a need to turn their attention to something that is certain and simple: the past. For child readers, these works portraying book-jumping – and by extension, some forms of historical fiction as well – offer an escape from the pressures of hypermodern society into a time that is perceived as simpler. Furthermore, these book-jumping books specifically answer to the hypermodern child’s curiosity towards nostalgic content, whilst still portraying the (diversity of the) hypermodern world that is familiar to them.

³³⁸ “Pages & Co,” *HarperCollins Children’s Books – Bologna 2020 Rights Guide*, 55-56, accessed March 15, 2021. https://d2aa8wn3bug3i3.cloudfront.net/wp-content/uploads/sites/2/2017/10/15171136/HarperCollins_Bologna-2020_Rights-guide.pdf/.

³³⁹ “Die Buchspringer,” *Loewe Foreign Rights Catalogue Autumn 2016*, 60, accessed March 15, 2021. https://issuu.com/loeweverlag/docs/loewe_foreign_rights_catalouge_autu/60.

³⁴⁰ “The Book of Lost Things,” Goodreads, accessed March 20, 2021. https://www.goodreads.com/book/show/69136.The_Book_of_Lost_Things.

³⁴¹ Kim Newman, “Reviews: Armies of werewolves, giant insects – can someone let me out of here?; The Monday Book THE BOOK OF LOST THINGS By John Connolly HODDER& STOUGHTON, pounds 12.99 Order for pounds 11.99 (free p&p) on 0870 079 8897,” *The Independent* (London, UK), September 25, 2006, 20. <https://advance-lexis-com.proxy.library.uu.nl/api/document?collection=news&id=urn:contentItem:4KYW-74D0-TX34-S2W1-00000-00&context=1516831>. (accessed March 19, 2021).; Mark Billingham, “Mark Billingham: ‘I don’t finish any book I’m not enjoying. Reading should be a pleasure’; The novelist on the stunning feats of Dashiell Hammett, Daniel Woodrell and Danny Baker,” *The Guardian* (London, UK), Jan. 5, 2018, <https://advance-lexis-com.proxy.library.uu.nl/api/document?collection=news&id=urn:contentItem:5RBG-6PY1-JCJY-G4CJ-00000-00&context=1516831>. (accessed March 19, 2021).

³⁴² Zipes, *Why Fantasy Matters Too Much*, 50.

Book-jumping – Identifying with the Past whilst Connecting with the Present

Books using the book-jumping trope allow their twenty-first-century readers to escape into a shared memory site that is appealing for its perceived simplicity. The literary heritage these books portray are the complete opposite of the stressful, ever-evolving hypermodern present that Lipovetsky described.³⁴³ The book-jumping trope lets the young reader connect with the literary heritage they regard nostalgically or are unfamiliar with but regard with curiosity. Younger audiences are particularly interested in classics or content they know from their youth, according to Rushkoff.³⁴⁴ However, this connection to the past is not the only important quality of books for a young audience displaying the book-jumping trope. If authors solely wished to create a link to the past, they would write historical fiction, as these texts fully take place in the past. Yet, they do not. Instead, they have their contemporary characters enter different historical settings displayed in children's classics.

Perhaps the authors incorporate these more contemporary storylines into their books because the worlds portrayed in the classics are so different to the world the current reader knows that the reader might find it difficult to relate to the classics. When the reader does not recognize the world inside the book, it is more difficult to suspend their disbelief. A young, twenty-first-century reader would not necessarily recognise the worlds displayed in children's classics. These classics portray strict social hierarchies, regard issues like divorce as taboo, and show little diversity. This might make it difficult for the reader to identify with these past worlds. Even if the young reader senses that life, as represented in the classics, would move at a slower pace and, thus, be easier, they might not feel completely at ease with them. However,

³⁴³ Lipovetsky, *Time Against Time*, 164-165.

³⁴⁴ Rushkoff, *The Fall of Metaphor and the Rise of Recapitulation*, 231-232.

with the book-jumping trope, these texts set in a different society are always contrasted to and contextualized by a more contemporary world that is familiar to the reader. When the reader sees a character like themselves move comfortably in the classics, they might feel like they could also identify with the classics themselves. The contemporary character shows them exactly how to accomplish this. The twenty-first-century reader might not be able to completely detach themselves from their worldview and their values. Seeing a character with a similar worldview being able to find their way in a classic, then, might show them how to comfortably navigate shared memory sites like the literary classics.

Moreover, as Begum writes, the point of escapist reading is not to be fully removed from reality, but to imagine reality to be different.³⁴⁵ Just as Tilly jumps into books to connect with her long lost mother, David travels to the fairy-tale world to forget his mother's death and escape the current tensions in his family, and Amy escapes into books to evade the cyberbullying she endures. The three protagonists wish to imagine the world being different, and not necessarily aim to forever remain in a story world. The book-jumping trope, then, might make it easier for the young reader to imagine the world being different, as they see the escape into literary classics has a direct impact on the protagonists' present. Tilly finds her mother, David learns to accept his mother's death and grows up, and Amy discovers a part of her identity she otherwise never would have known. In that sense, the book-jumping trope does not solely display the way the hypermodern individual can reconnect with shared memory sites, but it also demonstrates to the young reader how literary escapism – and a reconnection with the classics – can be personally beneficial to them.

The analysis of *Tilly and the Bookwanderers*, *The Book of Lost Things* and *The Book Jumper* reveals several patterns that the three titles share and are associated with hypermodernism. Still, it does not provide a complete overview of the book-jumping trope as

³⁴⁵ Begum, "Reader's advisory and underestimated roles of escapist reading," 739.

a whole, as the thesis only discusses a small number of children's and teen's books. Perhaps the trope functions differently in books made for adults, or in films or video games. Possibly, the trope does not portray the same hypermodern sentiments in other media or books aimed at other audiences. To determine whether the book-jumping trope as a whole is conducive to hypermodern sentiments, a larger selection of media using the trope would have to be analysed. So, further research might examine how book-jumping works in literature for adults or in a bigger selection of children's books – to determine whether there is a connection between the book-jumping trope in other genres and hypermodern thinking. This research, then, could function as a framework for an analysis of a bigger sample of titles using the trope. The children's titles analysed here mostly use pastiche and metanarrative to portray hypermodern sentiments, but perhaps the relationship between the texts and their literary heritage is established differently in works for an adult audience, for example. In that case, this thesis could function as a baseline against which to weigh hypermodern sentiments in different media using the book-jumping trope.

Furthermore, an analysis of other works using the book-jumping trope might specifically give insight into the connection between the past and the hypermodern present this trope appears to necessitate in the works for children, as the three books analysed in this thesis prove. It would be interesting to determine whether this connection to both the present and the past is a characteristic of the book-jumping trope as a whole, or whether it is a particularity of children's literature using the trope. It could be possible that only children's books using the trope need to form a bridge between the past and the present to facilitate the identification with classics the reader might likely be unfamiliar with. The grown-up reader, on the other hand, would most likely be somewhat familiar with the classics and the worldviews portrayed in them, and might not need this anchor in the present to be comfortable in the past worlds the classics display. However, the connection between the past

and the present could also be an inherent characteristic of the book-jumping trope in its hypermodern use. Moreover, the grown-up reader might feel a similar disconnect with past worlds as the young twenty-first-century reader. An adult's escapism would be fuelled by a desire to change their reality as well. So, it could be that they would similarly need to be tethered to the present while connecting with the past.

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Appendix 1: Different Types of Stories Using the Book-jumping

Trope

If there is a book series on these lists, only the first title of the series that explores book-jumping will be listed. After the titles, I have noted in between brackets when a title is intended for an adult audience, or when the characters jump into a story world that does not belong to an already existing book.

Books using the book-jumping trope published before 2000:

1962 – Eager, Edward. *Seven Day Magic* Edward

1966 – Gathorne-Hardy, Jonathan. *Jane's Adventures In and Out of the Book*

1979 – Ende, Michael. *The Neverending Story* (non-existing book world)

1979 – Kaye, Marvin. *The Incredible Umbrella* (adult)

1993 – Kirschner, David, and Ernie Contreras. *The Pagemaster*

1995 – Miller, Rand, Robyn Miller, and David Wingrove. *The Book of Atrus* (adult; non-existing book world; after *Myst* video games)

1998 – Scieszka, Jon, and Lane Smith. *Summer reading is killing me!*

1999 – Card, Orson Scott. *Enchantment* (adult; non-existing book world)

Children's books using the book-jumping trope published after 2000:

2001 – Townley, Roderick. *The Great Good Thing* (non-existing book world)

2003- Funke, Cornelia. *Inkheart* (non-existing book world)

2003 – Garland, Michael. *Miss Smith's Incredible Storybook* (picture book, fairy tale)

2004 – Moers, Walter. *The City of Dreaming Books* (non-existing book world)

2005 – Buckley, Michael. *The Fairy-Tale Detectives*

- 2005 – Bernstein, Nina. *Magic By The Book*
- 2006 – Strickland, Brad. *Grimoire: The Curse of the Midions* (non-existing book world)
- 2006 – Connolly, David. *The Book of Lost Things* (dark fairy tale world)
- 2006 – Kladstrup, Kristin. *The Book of Story Beginnings* (non-existing book world)
- 2008 – Glennon, Paul. *Bookweird* (non-existing book world)
- 2008 – Bush, Laura, and Jenna Bush. *Read All About It!* (picture book, stories (non-existing) come to life)
- 2010 – Stein, David Ezra. *Interrupting Chicken* (picture book)
- 2010 – Ward, David. *Between Two Ends*
- 2011 – Gratz, Alan. *Fantasy Baseball* (character wakes up in world where fairy-tale and book characters play baseball)
- 2012 – Samson, L.L. *Facing the Hunchback of the Notre Dame*
- 2012 – Barnhill, Violet Kelly. *Iron Hearted* (non-existing book world)
- 2012 – Colfer, Chis. *The Wishing Spell (The Land of Stories 1)* (non-existing book world)
- 2012 – Burt, Marissa. *Storybound* (school teaches students to be fairy-tale characters)
- 2013 – Banks, Angelica, and Stevie Lewis. *Finding Serendipity* (non-existing book world)
- 2013 – Columbus, Chris, and Ned Vizzini. *House of Secrets* (non-existing book world)
- 2014 – Wexler, Django. *The Forbidden Library* (non-existing book world)
- 2014 – Fry, Erin. *Secrets of the Book* (real dead people come back alive through a book)
- 2015 – Gläser, Mechthild. *The Book Jumper* (older children, teen)
- 2015 – Grabenstein, Chris. *The Island of Dr. Libris* (book characters coming to life)
- 2015 – Riley, James. *Story Thieves* (non-existing book world)
- 2016 – Garrett, Ginger. *The Last Monster* (non-existing book world)
- 2016 – Harrison, Michelle. *The Other Alice* (non-existing book world)

2017 – Donnelly, Jennifer. *Beauty and the Beast: Lost in a Book* (Disney's Belle jumps into a non-existing book world)

2018 – James, Anna. *Pages & Co. Tilly and the Bookwanderers*

List of books and television series using the book-jumping trope to jump in Regency and Victorian women's fiction, all made for an adult audience:

2001 – Fforde, Jasper. *The Eyre Affair*

2007 – Potter, Alexandra. *Me and Mr Darcy*

2008 - *Lost in Austen* BBC mini-series

2011 - Baratz-Logsted, Lauren. *Little Women and me*

2012 Mont, Evie Marie. *A Breath of Eyre*

Appendix 2: Tilly's Bookshelf

In *Tilly and the Bookwanderers*, Tilly enters several literary classics and encounters several characters from classics. The following titles are used by Anna James as her hypotexts:

Carroll, Lewis. *Alice's Adventures in Wonderland*, 1865.

Montgomery, L. M. *Anne of Green Gables*, Boston – L.C. Page & Co., 1908.

Hodgson Burnett, Frances. *A Little Princess*, 1905.

Stevenson, Robert Louis. *Treasure Island*, London – Cassel & Co., 1883.

Austen, Jane. *Pride and Prejudice*, London – T. Egerton, 1813.

Conan Doyle, Arthur. *Sherlock Holmes* (no particular work named).

Appendix 3: David's Bookshelf

Seeing as David jumps into a fairy-tale world, and there exist many versions of every single fairy-tale and folk tale, I will omit any author's names in this section. Connolly did not use any particular version of a fairy-tale or folk tale for his work, so it will do both *The Book of Lost Things* and this history of fairy-tales a disservice if I do indicate a singular version of each tale. Thus, I will only use the names by which the tales are commonly referred to. The one exception to this, is Robert Browning's poem *Childe Roland to the Dark Tower Came*. This is the only work Connolly mentions specifically using in his book. It is also the only story Connolly uses that does not pertain to the fairy-tale or folk tale genre and does not build upon a memetic fairy-tale pattern.³⁴⁶

Rumpelstiltskin

The Water of Life

Little Red Riding Hood

Hansel and Gretel

The Three Billy Goats Gruff

Snow White and the Seven Dwarves

Goldilocks

The Three Army-Surgeons

The Goose-Girl

Beauty and the Beast

Sleeping Beauty

Browning, Robert. *Childe Roland to the Dark Tower Came*

³⁴⁶ Connolly, *The Book of Lost Things*, 464-474.

The Death of Manius

Appendix 4: Amy's Bookshelf

Mechthild Gläser also has her characters jump into – and encounter characters from – the following literary classics:

Kipling, Rudyard, *The Jungle Book*, 1894.

Conan Doyle, Arthur. *The Hound of Baskervilles*, 1901-1902.

Snow White and the Seven Dwarves

Dickens, Charles. *Oliver Twist*, London – Richard Bentley, 1838.

Goethe, Johan Wolfgang von. *The Sorrows of Young Werther*, Leipzig – Weygand'sche, 1774.

Carroll, Lewis. *Alice's Adventures in Wonderland*, 1865.

Baum, L. Frank. *The Wizard of Oz*, Chicago & New York – George M. Hill Company, 1901.

Saint-Exupéry, Antoine de. *The Little Prince*, 1943.

Austen, Jane. *Pride and Prejudice*, London – T. Egerton, 1813.

Shakespeare, William. *A Midsummer Night's Dream*, ca. 1595-1596.

Kafka, *The Metamorphosis*, Leipzig – Kurt Wolff Verlag, 1915.

Homer, *The Odyssey*.

Barrie, J. M. *Peter Pan*, 1904-1911.

Appendix 5: Illustrations and Typesetting from *Tilly and the Bookwanderers*

*Trouble Always Starts When You Are Out
of Proportion With Who You Are Talking To*

be gaps in your book spoiling your story somehow,
you being here?’

‘I’ll just go back after I am here. And I don’t think
it can spoil my story; I rather think only I can spoil
my own story.’

Tilly sighed and put her head on her knees, and
then thought of something.

‘Did you see the other girl that was here?’
she asked. ‘Alice?’ But when she raised her head

Anne

was

no

longer

there.

Try to Make a Little More Space For the Impossible to Happen



ALL AT ONCE PAGES & CO. SEEMED
TO DIVIDE INTO A GRID OF TINY TILES
THAT CLICK-CLACKED OVER EACH OTHER
LIKE A WOODEN TOY FOLDING
DOWN
ON ITSELF.



In only a few seconds the whole shop
had dominoed down and seemed to
wind itself in under Tilly and Alice
as if pulled to them by a very
powerful magnet.



Tilly and the Bookwanderers

Tilly looked at Alice, panicked. 'Alice, Alice,' she whispered, trying to get her attention without the others noticing. 'Alice! That man was in the bookshop the other day, talking to Grandad! What's he doing here?' But when she looked back up to where Chalk had been sitting he was gone.

'Oh, he must be a friend of the Cheshire Cat,' Alice said. 'Although I've never seen him here before.'

'I think I want to go home,' Tilly said to Alice.

'Really? But you've only just arrived,' said Alice.

'Yes, really. I really do want to go home.'

'Already?'

'Yes, already!'

'If you insist,' Alice said, and grasped her hand under the table.

This time everything seemed to happen in reverse: the tiles of Pages & Co. folded out from underneath them, stacking upwards as the walls of reality righted themselves around them, blocking out the tea party until Tilly was sitting in the bookshop again.

AN INCREDIBLY BAD IDEA

When I had done breakfasting the squire gave me a note addressed to John Silver, at the sign of the Spy-glass, and told me I should easily find the place by following the line of the docks and keeping a bright lookout for a little tavern with a large brass telescope for a sign. I set off, overjoyed at this opportunity to see more of the ships and seamen, and picked my way among a great crowd of people and carts and bales, for the dock was now at its busiest, until I found the tavern in question.'

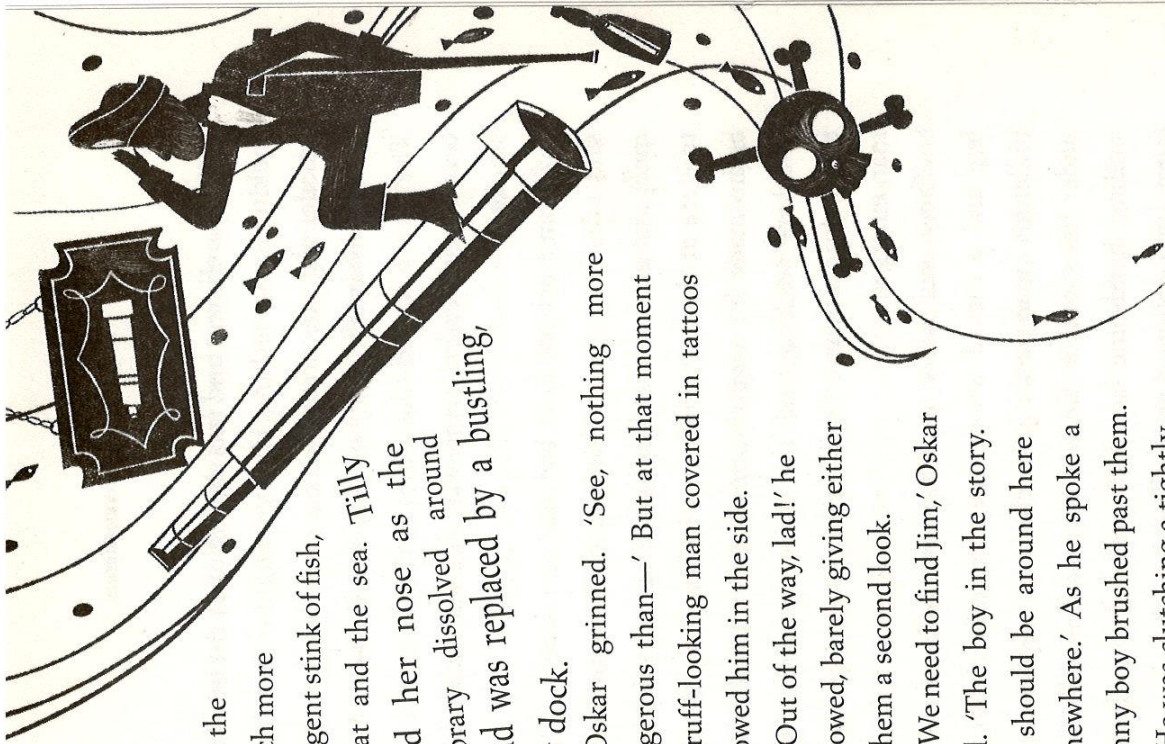
The comforting smell of paper, ink and wood turned sweet and marshmallowy before transitioning

into the much more pungent stink of fish, sweat and the sea. Tilly wrinkled her nose as the Underlibrary dissolved around them and was replaced by a bustling, smelly dock.

Oskar grinned. 'See, nothing more dangerous than—' But at that moment a gruff-looking man covered in tattoos elbowed him in the side.

'Out of the way, lad!' he bellowed, barely giving either of them a second look.

'We need to find Jim,' Oskar said. 'The boy in the story. He should be around here somewhere.' As he spoke a skinny boy brushed past them. He was clutching a tightly



THE ORDINANCES OF BOOKWANDERING

The blackness was so dense that it seemed almost like a physical object that Tilly could reach out and touch. She imagined it sneaking its way inside her nose and mouth and ears and she started to panic.

'Stop,' she told herself sternly. 'Be patient. Wait. Something usually happens at this point. Wait for the magic to kick in.' She concentrated on trying to control the feeling of panic rising inside her and told herself that in just a moment fog would billow, or the walls would fold and slide, and her bedroom or the bookshop would materialise around her.

She scrunched up her eyes and stood completely still, waiting for the bookwandering magic to work.

But, after what felt like an awfully long time in the inky blackness, Tilly was forced to come to terms with the fact that she definitely was not back at Pages & Co., and she did not seem to be in *A Little Princess* either.

She took stock of what she could sense. She was standing on something reassuringly solid and ground-like and she was warm. She could smell wood and paper and something sweet, but could not feel anything in her immediate arm span. She held her arms out in front of her and walked tentatively forward until she found something that felt comfortingly like a wall, not an infinite ether trapping her between stories.

'Okay, if this is a room, then there must be a door, or a window,' Tilly muttered, trying to reassure herself. Eventually her fingertips brushed against what felt encouragingly like a door frame and, as she wished her hands around, she found a cold, round handle. She took a deep breath, turned and pulled it, and a door clicked open.

Tilly sagged in relief. Outside was not much

Appendix 6: Plagiarism Rules Awareness Statement



Faculty of Humanities
Version September 2014

PLAGIARISM RULES AWARENESS STATEMENT

Fraud and Plagiarism

Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

The most important forms of deception that affect this integrity are fraud and plagiarism. Plagiarism is the copying of another person's work without proper acknowledgement, and it is a form of fraud. The following is a detailed explanation of what is considered to be fraud and plagiarism, with a few concrete examples. Please note that this is not a comprehensive list!

If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

Plagiarism

Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
- copying sound, video or test materials from others without references, and presenting it as one's own work;
- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
- copying the work of another student and presenting it as one's own work. If this is done with the consent of the other student, then he or she is also complicit in the plagiarism;
- when one of the authors of a group paper commits plagiarism, then the other co-authors are also complicit in plagiarism if they could or should have known that the person was committing plagiarism;
- submitting papers acquired from a commercial institution, such as an Internet site with summaries or papers, that were written by another person, whether or not that other person received payment for the work.


The rules for plagiarism also apply to rough drafts of papers or (parts of) theses sent to a lecturer for feedback, to the extent that submitting rough drafts for feedback is mentioned in the course handbook or the thesis regulations.

The Education and Examination Regulations (Article 5.15) describe the formal procedure in case of suspicion of fraud and/or plagiarism, and the sanctions that can be imposed.

Ignorance of these rules is not an excuse. Each individual is responsible for their own behaviour. Utrecht University assumes that each student or staff member knows what fraud and plagiarism



entail. For its part, Utrecht University works to ensure that students are informed of the principles of scientific practice, which are taught as early as possible in the curriculum, and that students are informed of the institution's criteria for fraud and plagiarism, so that every student knows which norms they must abide by.

I hereby declare that I have read and understood the above.	
Name:	Laura Sleumer
Student number:	5872022
Date and signature: 16/10/2020	
	

Submit this form to your supervisor when you begin writing your Bachelor's final paper or your Master's thesis.

Failure to submit or sign this form does not mean that no sanctions can be imposed if it appears that plagiarism has been committed in the paper.