Papers

Explorations into Children's Literature

Affective Strategies, Emotion Schemas, and Empathic Endings:
Selkie Girls and a Critical Odyssey

John Stephens

We are drawn to the aesthetic again and again because its impact is registered affectively and somatically, as well as via rational cognition.

(Pence 2004, p. 273)

The idea of an 'odyssey' derives, of course, from Homer's famous epic narrative, but separates itself from its eponymous hero to become a *script* which pervades Western literature. By 'script' I refer to a metanarrative structure based on an expectation that in a particular context events will unfold in a coherent and predictable order, within expected parameters, and the observer will be involved either as a participant or an observer (see Stephens 2011, p. 14). Because readers recognise a script from only a few components of its constitutive causal chain, writers have considerable scope for varying the components. Thus an *odyssey*-script does not require a character named 'Odysseus', but will involve, in some form, a long journey with many delays, by-ways and wrong movements, but moves towards a particular goal. Yet, as Tennyson's well-known poem reminds us, an arrival constitutes a site for another departure:

> It little profits that an idle king,
>
> By this still hearth, among these barren crags,
>
> Match'd with an aged wife, I mete and dole
>
> Unequal laws unto a savage race,
>
> That hoard, and sleep, and feed, and know not me.
>
> I cannot rest from travel …
>
> *Ulysses,* 1-6

As our procedures grow old and less productive, and texts seem less responsive to them, we inevitably seek livelier ways of doing things. I have spent the last 30 years or so as a discourse analyst, with a particular focus on how ideology pervades textual representations. During that time, however, I have been somewhat inattentive to the relationship of affect to ideology, perhaps because affect seems to be individually produced, whereas ideology is more a matter of social consensus or even, if we adhere to Althusser's more extreme view, a social imposition. To put this another way, discourse analysis is less concerned with what readers do with texts than with the role of culture in the production of texts and the potential of texts to position readers. This difference need not result in an either/or choice, needless to say.

To explore my dilemma, I propose here to follow two interconnected paths. On the assumption that the most intense affect in children's literature tends to appear at or near the close, I will examine the endings of a group of books based on a folktale which fails to deliver a conventional happy ending. This will involve some attention to beginnings and middles, but I am primarily concerned with how writers and illustrators attempt to shape the close so that readers might commonly instantiate what psychologists refer to as emotion schemas. My second focus is the history of my engagement with these books. Each is an adaptation of the best-known of the Scottish selkie stories, a familiar international folktale type which involves capturing a woman by stealing a magical garment that expresses her essence. Retellings can be quite variable, but are connected by their underpinning script:

> A selkie is a seal which, on land, can step out of its skin in human form. This story concerns a female selkie (as do most).
>
> If her skin is taken, she cannot return to the sea. A selkie is compelled to become the bride of any man who captures her skin. She bears children.
>
> After several years, one of her children discloses the hiding-place of her skin.
> The selkie immediately returns to the sea.

The core affective issue is that a happy outcome for all of the characters is impossible, so that both authors and readers must struggle with various configurations within a joy–sorrow binary. I think it is this problem, together with the challenge posed by the selkie's anguish, that has drawn so many writers to this story, and which has led to the development of the

captured-selkie script. A further problem is that the traditional story is told from a male perspective and the interpretation of the ending is misogynistic: it demonstrates that women are apt to be self-oriented and inconsiderate, despite the fact that the story begins with what is effectively rape and the woman is effectively a prisoner. We can infer from the Library of Congress Cataloging-in-Publication Data for Mordicai Gerstein's *The Seal Mother* (1986) that this attitude might still persist in contemporary society: 'A seal sheds her skin and becomes a beautiful woman, but even after marrying and bearing a son she longs to return to her seal family in the sea.' Why should the selkie wish to return when she had all a woman could wish for: marriage and a son? The same assumption is more recently challenged in Margo Lanagan's brilliant novelistic adaptation, *Sea Hearts* (2012). Most adaptations are picture books, but there have also been quite a few novels (and some films). The extreme solution to the joy–sorrow binary is not to reproduce a version of the script at all, but to adapt it in a way that eliminates the problematic binary: in *Greyling* (1968), probably the best known picturebook adaptation (eight editions, with two different illustrators), Jane Yolen takes some central motifs to invent a folktale about a childless couple who adopt a selkie boy who returns to the sea when he reaches adulthood; a little closer to the *captured-selkie* script, Gillian McClure invents a story in which a boy befriends a selkie and rescues and releases her after a very unpleasant local man captures her. These radical transformations of the script strive to overthrow the traditional story, so I will set them aside and concentrate this discussion on four examples which engage interrogatively with the folktale pre-text: Susan Cooper and Warwick Hutton, *The Selkie Girl* (1986); Mordicai Gerstein, *The Seal Mother* (1986); Kate Forsyth, *Two Selkie Stories from Scotland* (2014); and Margo Lanagan's crossover novel, *Sea Hearts* (2012).

The two picture books from 1986 (Cooper/Hutton and Gerstein) were the subject of a conference paper I wrote in 1989, in which I took the representation of marriage and examined the ideological implications of how within a broad script each of the books dealt with its five key narrative components: the capture; concealment of the skin so the selkie could not escape; the role of the selkie's human children; the selkie's return to the sea; subsequent contact between the selkie and her children. The fifth component is not integral to the legend, but is commonly added in adaptations. I was subsequently invited to rework the paper as a chapter for a collection of essays in the amorphous zone of 'reader response' criticism (Stephens 'No Innocent Texts'). Because my original paper was in no sense a reader

response approach, the editor, Emrys Evans, suggested I include an empirical application, so I invited a colleague to generate this. Susan Taylor, who was attached to Macquarie University's Education Department as a teacher trainer, had ready access to a wide range of schools, and capably devised a lesson around the books and my draft article and implemented this in classrooms, gathering a great deal of written and recorded data in the process. The chapter was duly written up, and I further analysed some of the data in a few pages in *Language and Ideology in Children's Fiction* (1992). Susan's lesson plans are included in the co-authored version, and were later used by other teachers.

This was a way of doing things, and there was not anything particularly wrong with it. But what else could we have done? The chapter observes that the story has 'components which are very powerful both socially and emotionally', and it notes that in their responses some of the children 'obviously struggled with the ambivalent emotions represented' in the Cooper/ Hutton adaptation. But we had not noticed, first, that the five narrative components I identified are just as readily viewed not just as key signifiers of ideology but as nodes which exemplify, as Patrick Colm Hogan puts it, 'that story structures are fundamentally shaped and oriented by our emotion systems' (2011, p. 1). So the lesson plan only addressed matters of affect obliquely, by asking 'Is the ending a happy one? Why or why not?', and asking about the characters' represented feelings. Second, when we examined the writing by children in response to an invitation to rewrite the story from the point at which the child in the story discovers the hidden seal-skin, we did not pay nearly enough attention to the function of affect in their narratives, although we did note in passing that there was a strong personal involvement:

> We expected that the changes, additions and emphases made by the children in the rewritings would indicate their degree of engagement with the text, the aspects of the narrative that aroused their interest or concern, their values and attitudes relevant to those textual components, and whether differences (if any) in the responses were associated with the gender of the respondents. Significantly, a common change was to transform the mode of narration from third person to first person, and this often seemed to reflect a very strong personal involvement with the story, to the point at times where Gerstein's male child has clearly become a female character ('No Innocent Texts, p. 115).

What struck us most forcefully was the extreme gendering of the responses. We observed, for example, that some female readers responded not in terms of the inferences they might be expected to draw 'but from their own subjectivity and desire for self-determination' (*Language and Ideology,* p. 61). So again, much more could have been done with affect, in that we might have interpreted the participants' responses differently if we had been able to anticipate a concept such as an *emotion schema*, 'a persisting modality of emotional response to certain kinds of situations and certain kinds of people, that carries across time and across contexts' (Jenkins and Oatley 1996, p. 424).

I would have been very astute, in 1989, if I had perceived the possibility that affect played a major role in structuring text, since that would have entailed turning away from where English Departments were firmly situated at the time. As Hamilton and Schneider observe, there has been a major shift in how some people in literary studies think and the scholarship they read:

> Initial encounters with cognitive criticism may reveal strange bibliographies. For instance, Gibbs, Lakoff, Johnson, Tomasello, Rosch, Sperber, Damasio, Edelman, and Turner all seem to have made Freud, Saussure, Nietzsche, Piaget, Wittgenstein, Searle, Merleau-Ponty, Husserl, and Derrida obsolete. …
>
> Because of a preference now for findings over speculations regarding the mind and language, the [fascination many cognitive critics have with cognitive science] makes sense. Likewise, it is justifiable to build literary theories on sound psychology and credible linguistics.
> (Hamilton and Schneider 2002, p. 640).

This shift is fairly recent and by no means universal, however. Not long after researching the selkies, I noticed that schema theory offered a very significant explanation for the structure of junior fiction, and that would have been another interesting way to talk about the selkie stories, since it meshes in nicely with how authors write and children read (see Stephens 1995). However, the 'cognitive turn' in children's literature was still a long way off, and as far as I can ascertain cognitive approaches were not discussed in children's literature scholarship until around 2010 and significant publications didn't appear until 2011. None of these have much, if anything, to say about *affect*. (See Appendix 1 for a tentative bibliography). In children's literature scholarship, the concept of *schema(s)* appeared sporadically through the 1990s and

into the 2000s in a variety of meanings: as pattern, as image schema (as, for example, a schema for a national culture [Wilson 2007]), or in the sense of an action schema (Fisher 2002), now more usually referred to as a *script*. Apart from in a couple of essays in my *Ways of Being Male* collection (2002), the concept was not again employed as a methodological element until Charles Butler's analysis in 2009 of gender schemas in *Bill's New Frock* and *Marvin Redpost: Is He a Girl?*

Back in 1989, an article appeared in the then new journal *Cognition and Emotion* which was to have far-reaching influence: this was David S. Miall's 'Beyond the Schema Given: Affective Comprehension of Literary Narratives'. Starting from schema theory, Miall argued that complex narratives cannot be understood by instantiating simple schemas, but rather readers modify or create schemas to capture a text's complex of unfolding and shifting meanings. *Affect* is central to this procedure, because it provides a principle for guiding the comprehension process in three ways: affect allows experiential and evaluative aspects of the reader's self-concept to be applied to the task of comprehension; affect enables cross-domain categorisation of text elements; affect is anticipatory, pre-structuring the reader's understanding of the meaning of a text early in the reading process.

This connection of affect with narrative comprehension actually works best with complex texts, whereas simple schema theory is more readily applicable to less complex texts. The first and third principles, nevertheless, have fully unfolded by opening eight of *The Selkie Girl* and seem to be already apparent in the first opening:

> Donallan lived on the biggest island. He had <u>a small</u> farmhouse called a croft, with ten sheep grazing <u>a few acres</u> of land, and he had a boat for fishing in the sea. <u>His parents were dead</u> and <u>he had no wife</u>, so he lived there, with <u>only a dog</u> called Angus, to herd the sheep, and a cat called Cat to keep the croft free of mice. <u>He was lonely, sometimes</u>. He would listen to <u>the wind singing in the chimney</u>, and <u>wish it were a human voice</u>.

A reader applies 'experiential and evaluative aspects of her or his self-concept' in comprehending Donallan's experience because s/he already knows the emotional resonances

of experiencing isolation and loneliness, a knowledge which will be evoked by the words and phrases I have underline in this extract. The text thus generates a ***loneliness** emotion schema*, both by naming it ('He was lonely, sometimes') and by including a range of terms referencing isolation and loneliness: a small farmhouse … a few acres of land … parents dead … no wife … only a dog and a cat … desire to hear a human voice. Picture books tend not to furnish micro examples of 'cross-domain categorisation of text elements', although there is an example in 'the wind singing in the chimney', which will be developed further: in this respect, affect is part of the process of what Mark Turner defines as conceptual blending, that is, the mental operation of combining two schematic frames of knowledge to create a third mental packet of meaning that has new, emergent meaning (Turner 2002, p. 10). In opening two, domain crossing occurs when Donallan is depicted on the beach engaged in everyday labour, raking up seaweed for fertiliser, and then hears 'music … like the voice of the wind' and sees three naked young women sitting on a rock while one of them is singing.

Opening three identifies the women as selkies, and hence the narrative's most significant domain crossing element – the boundary between human and animal. The scene is focalised by Donallan, while the gutter between the two pages emphasises the boundary between human and non-human. Miall's third principle – affect is 'anticipatory, pre-structuring the reader's understanding of the meaning of a text early in the reading process' – develops out of the first two, the loneliness and the evocation of an impossible desire, most overtly evoked in, 'Donallan stood on the beach, forlorn. "Come back!" he cried to his memory of the lovely singing girl. "Oh, come back!"' That the girl is both an idea in the mind (already a *memory*) and always inaccessible illustrates the pre-structuring of understanding as it nurtures an emotional readiness to grasp that the boundary between human and nonhuman may be porous, but is not eradicable. The domain crossing in the only figurative expression on this page, the evocative description of the dog's growl as 'like summer thunder far away', resonates with the description and visual distance of the girls: far away, apprehensive, slipping between human and animal forms. The developing emotion schema – a longing to possess something of indeterminate form and duration – encapsulates how understanding is an operation of affect because it is not entirely reached through a conscious, logical process.

While our original study failed to pay sufficient attention to reader emotional variables in text comprehension, I see no gain in tipping the balance too far the other way so as to give insufficient attention to traditional cognitive processes such as the use of background knowledge of various kinds, the operation of inferential reasoning (which played a large part in my original analyses of these books) and the causal structure of stories. Hence the emotion schema for *the longing to possess what can't be truly possessed* is an affect significance that gives a particular shape to the perceptible cause and effect structure of *The Selkie Girl*. Donallan's action in capturing the selkie girl, hiding her skin, and imposing a name upon her is part of a cause with two evident effects: first, having been denied any agency, the selkie can never be happy; and second, a basic sense of natural justice indicates that the selkie will eventually regain her freedom and leave. Cognitive and affective processes support each other at the scene of the capture, as the loneliness emotion schema is displaced by a woman-as-victim emotion schema.

> 'Come with me!' he called to the selkie girl. 'Come with me and be my wife, and I will work for you and love you well, and we shall be happy all our days!' He walked away up the beach with her skin, knowing she must follow, and when she came after him he gave her a soft woollen shawl that had belonged to his mother, to cover her nakedness. She was crying bitterly, but she followed him.

All three parts of this scene point to Donallan's self-orientation and denial of any point of view to the selkie. His description of a happy marriage is entirely from his own perspective. His actions in the second part foreground the selkie's vulnerability: she is naked, has no choice but to follow her skin, and is domesticated by the application of the shawl of Donallan's mother. The third part defines what Donallan refuses to acknowledge.

The same scene in Kate Forsyth's recent adaptation, *The Selkie Bride* (2014), is emotionally more brutal still:

> Running away, [the Selkies] caught up their sealskins, drawing them over their bodies. In the blink of an eye, they were diving under the waves in the shape of seals. The beautiful black-haired woman had caught up her sealskin as well, but Dougal wrested it from her.

'Dinna go!' he cried. 'I've fallen in love with ye. Stay with me.' 'Nay, I canna stay,' she cried, trying to catch hold of her sealskin. 'Please, ye must let me go. I shall never be happy on the land.'

But Dougal would not let her go. 'Nay, ye are mine now. I'll take ye home and marry ye, and ye shall be my lady.'

'Nay, I canna stay,' she cried again. 'Please, I was born of the sea and to the sea I must return. I shall never be happy on the land.'

'I'll make ye happy,' Dougal vowed.

The dialogue formally conforms to an interactive speech exchange, in that there are numerous cohesive elements (for example, 'Stay with me … Nay, I canna stay' or 'I shall never be happy on the land … I'll make ye happy') which enact conversational principles of relation, but overriding this effect is a complete absence of any communication. The whole exchange is driven by Dougal's self-orientation.

Research into textuality and affect broadly recognizes two categories of reader affect. The first consists of the inferences readers make about characters' emotions, for which they will activate their own emotional knowledge. The result of this activity is an *emotion feeling*, which Carroll E. Izard defines as, 'a phase of neurobiological activity that is experienced as motivational and informational and that influences thought and action, a felt cognition, or action tendency' (2009, p. 3). In relation to a read text, emotion feelings can be activated and influenced by perceptual, appraisal, and conceptual processes. In the two examples I have just considered, I would surmise that young readers will not necessarily activate emotional experience of adult power relationships, but analogous feelings of helplessness in any power relationships within which they have been subordinated. Such experiences will then colour the inferences drawn from the text dynamics. The second category of reader affect consists of readers' emotional responses to texts. Overarching these two categories, however, is empathic affect, which will finally bring me to the question of affect and closure. Because emotion feeling can be activated and influenced (although not created) by perceptual, appraisal, or conceptual processes, it may be assumed that reader empathy shifts from Donallan to the selkie in *The Selkie Girl.* Empathic engagement with characters can shift even within a short text, and I suggest that the picture book makers seek to ameliorate the

ending by shifting represented empathy as an emotion felt by the child characters within the story. Empathy – to be empathy and not something else – can be said to consist of two cognitive and two affective reader capacities:

- the cognitive ability to take another person's perspective
- the cognitive ability to accurately recognize and discriminate another person's affective experience
- an affective ability to interpret the emotional states of another
- an affective ability to personally experience a range of emotions and to have an affective understanding or a congruent affective response with regard to the emotional states of another.

Empathy in the close of a text may therefore function as a chain, which is a very familiar textual practice. One character enacts empathy for another; readers feel empathy with the represented empathic character and through her empathise with the object of the character's empathy. In a picture book, this seems a useful strategy for augmenting the limitations of the dominant form, situational empathy, which is focussed on aspects of plot and circumstance, and depends more on recognition of an experience than imaginative role taking. Suzanne Keen asserts that a writer invoking situational empathy 'can only hope to reach readers with appropriately correlating experiences' (2007, p. xii), but such correlations can be very broad and may depend on the audience's available emotion schemas. For example, a pre-school child who was read *The Selkie Girl* (inappropriately, needless to say) pondered for a moment and then said, 'So other children's mothers go out to work too'. Authors may strive to invite readers' empathic responses by more closely articulating the situation or by framing it in heightened language, thus narrowing the gap a reader needs to fill to achieve empathic response. I think this is evident at the climax of Forsyth's *The Selkie Bride*.

1. 'Why are ye sad Mamma?' Marella asked, trying to comfort her.

2. Her mother wiped away the tears. 'I'm sorry. I love ye dearly, ye know that. But I was born of the sea and to the sea one day I must return. I shall never be happy on the land.' […]

3. 'Your sealskin, you need your sealskin!' [Marella] cried, running back to the castle.

4.   Her mother still sat watching the seals play, singing to them and wiping away the tears that would not stop when Marella returned, her black hair flowing free behind her. In her arms she carried a pelt of sleek, shining fur.

5.   'Here it is!' she cried. 'I've seen father unlock the chest sometimes, and hold it, and he always looked so sad … oh, Mother dear, take it!'

6.   The Selkie clasped her sealskin to her breast. 'But my darling … I cannot have you both …'

7.   'None of us should ever be gird against our will,' Marella replied <u>sturdily</u>. 'The sea will always be here. I will come to you, you shall come to me and we'll meet where the foam breaks.'

8.   Her mother hugged her close and hard. 'My darling, I will always love you,' she whispered.

9.   The Selkie drew on her sealskin and dived into the waves.

I won't linger long over this segment, as I think what I mean is fairly clear. Steps 1-3 enact Marella's ability to recognize her mother's affective experience, to take her perspective, and to affectively interpret her emotional state. Step 7 demonstrates that her judgment is cognitively grounded on a moral sense of natural justice and a sense of practical compromise. An authorial striving for affect, though, is also visible stylistically: in the lexical set that reiterates tears and sorrow (wiped away the tears, never be happy on the land, wiping away the tears that would not stop, he always looked so sad), in the reiterations of affection (I love ye dearly, Mother dear, my darling, My darling), the over-emphatic speech reporting tags (cried, whispered) and overworded, redundant descriptive elements. It is an obvious example of the kind of writing choices an author might make in shaping the text to invite readers' empathic responses.

I want to conclude with an all too brief comment on Margo Lanagan's *Sea Hearts*, which is the most imaginative selkie novel I have seen. Lanagan reproduces the familiar selkie script, and adds some elements from elsewhere. From Andersen's *The Little Mermaid* she borrows the motif of the pain in the feet that functions as a metonymy for the pain of displacement. She modifies the capture scene in two ways: first, each selkie is brought out of a seal by a

local witch, herself descended from selkies, rather than stalked and captured; second, she enhances the idea that selkies remain at core wild animals after their metamorphosis by taking from animal behaviour the motif that the selkie bonds with the first thing she sees. Thus every man who buys a selkie bride from the witch must be present at her bringing forth: she bonds with him, and he develops a possessive obsession. The selkie, however, has an innate urge to run away, back to her element.

The novel would make a good textbook for the study of affect and empathy, primarily because it has seven discrete sections narrated by six characters: the character who narrates twice does so at different ages, and two of the narrators are minor characters. The narrators are mostly unreliable, either because self-interested or lacking information readers have gained or inferred from other narrators. While Lanagan's writing can evoke affect in ways that are very moving, it also uses affect ironically, disclosing emotions as false and blocking reader empathy.

First person narration and the interior representation of a character's consciousness and emotional states are devices which are generally considered to align readers sympathetically with characters and thus produce the possibility that by apprehending characters in their otherness readers may experience empathy in relation to those characters. Neuroscientists attribute this possibility to the human mirror neuron system, that is, neurons fire both when one acts and when one observes the same action performed by another; this mirroring of the behaviour of another also presumably extends to fictive or filmic representations of an action. This outcome is not unique to first person narration, of course, since the heavy character focalisation that has been characteristic of third person narration over the past half century has been capable of producing a more intense affect than that evident in first person narration.

The most profound representation of empathy in *Sea Hearts* enables the selkies – all of the wives on the island – to return to the sea, when their sons, upon reaching maturity, attain the cognitive ability to see the perspective of their mothers and comprehend their particular affective experience – their persistent sense of loss, incurable depression, constant physical pain, and grief for the daughters they bear who can only survive if committed to the sea and a seal form. The instigator of the scheme to free the selkies, Daniel Mallett, initiates his plan before he knows his mother can take him with her (a possibility often glanced at in other

adaptations), so he is shown to act prompted by other-oriented, or altruistic, empathy, as are the other sons who help with the scheme. Lanagan's characters are thus depicted as instantiating empathy through a moral affective system: empathic reactions to another's distress elicit feelings of concern for the distressed other, and empathic concern often prompts behaviour aimed at helping the distressed other. Expressed in simpler moral language, empathy enables the boys to behave with a sense of decency that their fathers have ever refused to consider.

Sea Hearts continues for sixty pages after the flight of the selkies, but its final point of closure strikes me as an extraordinary feat of evocation of reader empathy. The closing section, narrated by Trudle, the witch Misskaella's apprentice and companion, tells of the death of the witch and Trudle's preparations for her burial. Misskaella had left instructions that there was a secret object she wanted buried with her, and Trudle goes to fetch it and receives a great surprise. She did not know that Misskaella had borne children, but readers knew she had borne one, fathered by a selkie, which, like the daughters of the selkie wives, was unable to survive in human form. Trudle is peeved not to have known about the babies, and assumes they were fathered by one or more of the village men, just as her own children had been randomly fathered.

Trudle thus hasn't the necessary information that the three babies were all fathered by a selkie to make a correct interpretation of what she has found, whereas readers can pull together crucial data to do this. The sequence is structured as apparently straightforward situational empathy – a feeling of pathos attributed to the aggressive old witch whose life had born the secret anguish embodied in three lovingly preserved babies' nightgowns, 'crinkled from being opened and shut many, many times'. Readers can reach back 250 pages (75-87) to Misskaella's narration of her struggle to keep her first baby, little Ean, and they can instantiate an appropriate emotion schema to engage with her sorrow at parting with him when she gave him to the selkies, and her feelings of loss and loneliness:

> I did not go down to the Crescent; I did not want to recognise my son among the young and to remember that I had had him, that I held him no longer, that I never would again. (p. 88)

Trudle's inability to know the significance of what she holds focuses reader attention on that gap and produces a strong empathic response. The novel thus closes with an intriguing experiment with reader positioning which we may feel encapsulates the ambiguous affect of the whole narrative. A critical perspective that enables us to grasp and describe what is going on in such a textual moment will, I think, prove invaluable to our field as we come to terms with its possibilities.

It is no great insight that over a quarter of a century our critical practices change. I calculate that since around 1990 over thirty 'new' theories, concepts or perspectives have entered the criticism of children's literature. Some have not been understood, or have come to be understood slowly, and others, such as New Historicism, have fluttered briefly on the margins of research and then drifted away. None of us draws on all of these possibilities, as that would probably constitute an intellectual mishmash. But we do inhabit a stimulating era, and I am sure we will make the most of it.

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Appendix. Cognitive Studies within the Criticism of Children's Literature:

An Emerging Bibliography, 1995–2015

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