The Characteristics of Child-to-Adult Crossover Literature

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Theresia Enny Anggraini

Graduate Program in Education Teaching and Learning

The Ohio State University

2015

Dissertation Committee:

Dr. Linda T. Parsons, Co-Advisor

Dr. Barbara A. Lehman, Co-Advisor

Dr. Evelyn B. Freeman, Committee Member
Abstract

Unlike general or canon literature, children’s and young adult literature are not usually taught to undergraduate students at English departments in Indonesia and in the United States. The phenomenon is worth questioning because according to experts, children’s and young adult literature have basic structures and themes similar to the mainstream or canon literary works. In reality, however, most readers do not choose the texts based on such classification. They read the books that are of interest to them. Many children read books intended for adults, while a good number of adults read books written for children or young adults. These books, a famous example of which is the Harry Potter series, are called crossover literature.

Based on a review of the literature, it is difficult to define the features or characteristics of crossover literature because they are so various (Falconer, 2009). However, reading the description of many crossover books discussed in Beckett (2009), there seems to be a pattern of characteristics that can be found in most crossover books. The purpose of this dissertation, therefore, was to find patterns or characteristics of crossover literature, with the focus on child-to-adult crossover fiction.

Qualitative research methodology was employed in this research: specifically, content analysis method was selected since this research involved analyzing texts rather
than people as research subjects. There are 14 novels analyzed in this research, all published between 2005 and 2012.

Findings from my research reveal a pattern of characteristics in the 14 books analyzed for this dissertation relating to the nine elements of crossover literature discussed in the analysis; however, there were also exceptions found in each book. Of the 14 books reviewed, all have at least seven of the nine characteristics discussed in the research. All of the books match six of the characteristics which include: character, plot, style, theme, symbol, and uniqueness or novelty.

There are two implications of the study. The first involves literary scholarship itself. Hopefully this project will enrich literary study because research on crossover literature is rare, especially in relation to the characteristics of crossover literature. The second implication is for educators. Hopefully this research will help educators identify literature that appeals to a broader audience, from children to adults.

Several suggestions for future research include: involving readers from different ages to read the crossover books and express their opinions about the works; including more books that establish the patterns and characteristics of crossover literature; and doing comparative study between crossover and non-crossover books to discover differences between the two.
To

My parents: who made me what I am

My daughter: the star of my life

And to those who love me
Acknowledgments

My deepest gratitude goes to my mentors and advisors, Dr. Barbara Lehman and Dr. Linda Parsons, who have endlessly supported and encouraged me during this journey; and also to my dissertation and candidacy committee members Dr. Evelyn Freeman and Dr. Barbara Kiefer for their guidance during my study. I would also like to extend my gratitude to Dr. Sue Dechow and Dr. Adrian Rodgers for always being there for me.

I would not be able to achieve my goals without the financial support from Dikti, Sanata Dharma University, American-Indonesian Cultural and Educational Foundation, and the Department of Teaching and Learning at The Ohio State University. I thank them all for their support.

I would like to thank faculty members and friends in the LCYA area of study, and my friends in the Indonesian student community who walk the journey together.

Last but not least, I thank my family, whose time with me had been taken away for so long, for their constant love, support, and prayers; and my significant other who has offered a shoulder to cry on and love and care to hold on to.
Vita

1984 ....................................................... Stella Duce High School, Yogyakarta
1991 ....................................................... B.A. in English, Gadjah Mada University
1996 ....................................................... M.A. in Education, The Ohio State University

1992 – 2009 .............................................. Lecturer at Sanata Dharma University
2012 to present ........................................ Graduate Research Associate, Department of Teaching and Learning, The Ohio State University

Publications


Fields of Study

Major Field: Education Teaching and Learning

Literature for Children and Young Adults
Table of Contents

Abstract................................................................................................................................. ii
Acknowledgments .................................................................................................................. v
Vita........................................................................................................................................ vi
Table of Contents ................................................................................................................ ix
List of Tables......................................................................................................................... xiii
List of Figures ...................................................................................................................... xiv

CHAPTER 1: INTRODUCTION ................................................................................................. 1
A. Background and Problem ................................................................................................. 1
B. Purpose of the Study ........................................................................................................ 6
C. Scope of the Study .......................................................................................................... 7
D. The Significance of the Study ....................................................................................... 7
E. Definition of Terms ......................................................................................................... 8
F. Limitations of the Study ................................................................................................. 10
G. Summary of the Chapter ............................................................................................... 11
H. Overview of the Dissertation ....................................................................................... 11

CHAPTER 2: REVIEW OF LITERATURE ............................................................................... 13
A. Reader Response Theory – Readers Making Meaning ........................................ 13

B. Theories of Literature .......................................................................................... 17
   1. Theories of definitions of children’s literature, young adult literature, and adult
      literature ........................................................................................................ 17
   2. Narrative theory .............................................................................................. 21
   3. Multimodality in children’s and young adult fiction ...................................... 25
   4. Critical approaches to literature ....................................................................... 29

C. Crossover Literature ............................................................................................. 37
   1. The development of crossover literature ........................................................ 37
   2. Crossover literature – features ...................................................................... 40

D. Summary of the Chapter ..................................................................................... 56

CHAPTER 3: METHODOLOGY ................................................................................... 57
A. Research Design ................................................................................................... 58
B. Sampling .............................................................................................................. 59
C. Data Collection and Data Analysis ..................................................................... 65
D. Summary of this Chapter .................................................................................... 71

CHAPTER 4: FINDINGS ........................................................................................... 72
A. Literary Elements Discussed in Beckett’s book ............................................. 72
   1. Characters ........................................................................................................ 72
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Genre</td>
<td>96</td>
</tr>
<tr>
<td>3. Perspective</td>
<td>103</td>
</tr>
<tr>
<td>4. Plot</td>
<td>113</td>
</tr>
<tr>
<td>5. Setting</td>
<td>126</td>
</tr>
<tr>
<td>6. Style</td>
<td>136</td>
</tr>
<tr>
<td>7. Theme</td>
<td>151</td>
</tr>
<tr>
<td>B. Literary Elements not Discussed in Beckett’s Book</td>
<td>170</td>
</tr>
<tr>
<td>1. Symbol</td>
<td>170</td>
</tr>
<tr>
<td>2. Uniqueness/ novelty</td>
<td>182</td>
</tr>
<tr>
<td>C. Similarities across the Novels Analyzed in This Research</td>
<td>185</td>
</tr>
<tr>
<td>D. Chapter Summary</td>
<td>192</td>
</tr>
<tr>
<td>CHAPTER 5: DISCUSSIONS AND CONCLUSION</td>
<td>193</td>
</tr>
<tr>
<td>A. Findings</td>
<td>193</td>
</tr>
<tr>
<td>B. Implications of the Study</td>
<td>208</td>
</tr>
<tr>
<td>C. Limitations of the Study</td>
<td>210</td>
</tr>
<tr>
<td>D. Suggestions for Future Research</td>
<td>211</td>
</tr>
<tr>
<td>E. Conclusion</td>
<td>213</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>215</td>
</tr>
<tr>
<td>Appendix A: Sample of Analysis</td>
<td>225</td>
</tr>
</tbody>
</table>
List of Tables

Table 1: Lists used to collect book sampling in this research........................................65
List of Figures

Figure 1: Different covers for the first book in the Harry Potter series..............................3
Figure 2: Abrams triangle .................................................................................................29
Figure 3: Example of multimodality from The Book Thief..................................................138
Figure 4: Example of multimodality in True Diary ............................................................139
Figure 5: Example of multimodality in Hugo Cabret .........................................................140
Figure 6: Example of multimodality in Hugo Cabret .........................................................140
Figure 7: Example of multimodality in Wonderstruck .......................................................142
Figure 8: Example of multimodality in Wonderstruck .......................................................142
Figure 9: Example of multimodality in Graceling series ....................................................143
Figure 10: Example of humorous image in True Diary .....................................................147
Figure 11: Split identity in True Diary ................................................................................155
A. Background and Problem

I had been teaching English to undergraduate students for about 17 years in Indonesia. In my experience teaching and during my observation in some other English departments in Indonesia (through visiting, exchanging curricula and syllabi, and conferences), I noticed that the majority of material taught in these classes was considered “mainstream literature” and “canonical works” such as those of Shakespeare, Jane Austen, Tennessee Williams, Arthur Miller, Ernest Hemingway, Mark Twain, H.G. Wells, Toni Morrison, Alice Walker, and so on.

It was not until after I had studied English for 11 years and taught for three years that I was introduced to literature for children and young adults. In my master’s degree program, I was presented with various kinds of literary works classified as children’s and young adult literature. This classification comprised several forms of books which included counting books, ABC books, picture books, poetry books, and varieties of chapter books: from fantasy and science-fiction, to realistic books and nonfiction. Most of these books were never introduced to me before I came to the United States for my master’s degree program and were not recognized in my country. After reading and analyzing some of these books, I found that they were not as simple as they appeared,
though intended for younger readers. Some of the books had complicated plots, others had complex characters, and even some of the picture books could create questions when adults read them. Noting this fact, I wondered why these kinds of books, although similarly challenging as the mainstream ones, were never discussed in English departments in Indonesia.

Later I found that this issue – the non-inclusion of children’s and young adult literature in the discussion of literature or in literature classes – also existed in most English departments in U.S. universities, including The Ohio State University (OSU). I did an observation in some courses at the undergraduate level in the English department at OSU and found that the materials used in those classes were similar to those used in Indonesia.

What was interesting is that a phenomenon existed in the “real” world that was not present in the academic world. In reality, readers did not seem concerned with classifying the books they read into adult or children’s or young adult literature. Readers chose to read the books they liked. The result was that classification of books into adult/general, children’s or young adult literature did not really exist in readers’ minds. This classification was made by academia or by publishers responsible for marketing the books. In some cases, the same book – because of its appeal to both children and adults – was published twice with different covers, one for children and another one for adults. A famous example of this phenomenon was the first book in the Harry Potter series, *Harry Potter and the Philosopher’s Stone*, which was published with different cover designs for
different audience groups: including teenagers and adults. The term given for such books was “crossover” (Beckett, 2009).

Figure 1: Different covers for the first book in the Harry Potter series

From left to right: UK adult cover; UK paperback version; Original UK cover; Scholastic 15 year anniversary edition; Original US cover

According to Beckett (2009), the crossover phenomenon in literature had existed for a long time. In the past children had read books which were not intended for them, such as Daniel Defoe’s *Robinson Crusoe*, Miguel de Cervantes’s *Don Quijote de la Mancha*, John Bunyan’s *The Pilgrim’s Progress*, and Jonathan Swift’s *Gulliver’s Travels*. When they were written, these books were not intended for young children. However, children read them and claimed the books for themselves. These books were immediately republished for children by printing abridged editions. Some books that were similarly revised for a younger readership are, among others, Bram Stoker’s *Dracula*, James Fenimore Cooper’s *The Last of the Mohicans*, Charles Dickens’s *Oliver Twist, A Christmas Carol*, and *David Copperfield*, and H. G. Wells’s *The Time Machine, The Invisible Man*, and *The War of the Worlds*. 
A number of scholars had suggested the possibility that this phenomenon happened before 1900 because there were not many books written especially for children and teenagers. According to Avery (1995), books for children were first published in the 1700s and the publications were limited in number. In the United States, it was not until the 19th century that printing houses published books for children. As for books published specifically for teenagers, the case was even more delayed. According to Cart (2011), the first book considered to be a young adult book – Maureen Daly’s first book, *Seventeenth Summer* – was published in the United States in 1942. Thus, it was not surprising that children and young adults, who were hungry to read anything that was available, ended up reading books not intended for them. This phenomenon was termed adult-to-child crossover (Beckett, 2009).

When books for children and young adults became more abundant, a newer phenomenon – child-to-adult crossover (Beckett, 2009) – which was the opposite of what had been previously discussed, took place. Adults started to read books intended for children or young adults. With the success of the Harry Potter book series, Beckett (2009) learned that many adults also read the series, thus sparking her interest in researching crossover fiction or crossover literature.

At this time, very few studies existed on the topic of crossover literature. Two prominent scholars who dedicated their writings to crossover literature are Sandra L. Beckett who wrote *Crossover Fiction: Global and Historical Perspectives* (2009) and *Crossover Picturebooks: A Genre for All Ages* (2012), and Rachel Falconer who wrote *The Crossover Novel: Contemporary Children’s Fiction and Its Adult Readership* (2009).
Beckett’s first book, as the title suggests, discusses the history of crossover fiction from the beginning up to the present. This book covers the history and development of crossover literature globally, not only in western society. Explanations about marketing, publishing, shelving, and paratexting were also provided in this book. Beckett gives many examples of crossover fiction and provides short descriptions of each one when mentioning them. The titles she discusses in her book are from different parts of the world.

Beckett’s second book, *Crossover Picturebooks* (2012), generally has the same theme as the one presented in her first book. The focus, however, is different since the first text focuses on fiction both long and short, while the second one focuses exclusively on picture books. She divides her book into several chapters, each dedicated to one type of picture book; for example: wordless picture books, picture books with cross-generational themes, etc.

Falconer’s book (2009) also presents a short history of crossover fiction in the introduction. The rest of the book is dedicated to several crossover fiction titles that she analyzes in detail, instead of giving a broad overview of crossover fiction.

Despite Beckett’s and Falconer’s publications, however, there are still issues worthy of discussion regarding crossover literature in general. For example, although Beckett’s (2009) book discusses many examples of crossover fiction, it does not give readers a clear idea of any pattern in crossover literature. Meanwhile, Falconer’s (2009) book argues that there is no way readers can find any pattern in crossover literature since it manifests in many different genres and formats.
After reading Beckett’s and Falconer’s books in addition to other sources, I had only found discussion on individual features/characteristics of crossover literature, especially from Sandra Beckett’s book. Her book does not obviously state the overall literary patterns of crossover literature. Without the existence of these features/characteristics/patterns that show the distinction of crossover literature from other types of literature, it would be difficult to define and study more about it. Based on what had been done by Beckett, Falconer, and some other scholars, and also based on my own analysis of texts not discussed by the scholars above, I would investigate whether there were consistent features/characteristics/patterns in crossover literature.

B. Purpose of the Study

The purpose of the study was to identify a pattern of the characteristics of crossover literature so that it could be used for further study in the classification of literature. More specifically, this dissertation would address the following research questions:

1. How were the elements/possible features of crossover literature discussed in Beckett’s book (genre, theme, perspectives, characters, plot, setting, and style) applied to the crossover novels which were analyzed in this research?

2. What were additional characteristics (e.g. symbol and novelty) found in the crossover literature analyzed in this study?

3. What generalizations about characteristics of crossover literature could be drawn from the books analyzed in this study?
C. Scope of the Study

Because my area of study was Literature for Children and Young Adults, I limited my study to Child-to-Adult crossover books. I did not discuss Adult-to-Child crossover books. Since I compared the literary characteristics of the books that had been discussed in Beckett’s book with other crossover books not discussed in her book, the scope of the study was limited to child-to-adult crossover books that were not discussed by Beckett. To avoid overlapping, I used recent books that had not been discussed in Beckett’s book.

Since I discussed the literary elements of the crossover literature, I also limited the scope of the study to discussing novels rather than picture books. Picture books have a different set of evaluation criteria which would include assessment of the artistic elements, which was not included in my purpose of the study. In the case of multimodal books which were analyzed in this research, the focus of the analysis was on the story that was formed by both the pictures and the text, and not focusing on the artistic quality of the artwork.

D. The Significance of the Study

As had been stated in the previous part of this research, crossover literature was not a new phenomenon in literature. It had existed for a long time but not really recognized in the past. Now it was growing in popularity, and many books were considered crossover literature or claimed to be crossover literature. However, study on crossover literature was still new. The development of studies such as books and journal articles that discuss crossover literature did not parallel the growth of crossover literature itself.
My research, therefore, is beneficial in that I am contributing to an area that had not yet been widely investigated by researchers. Beckett (2009) had discussed the history of crossover literature, and Falconer (2009) had presented an argument for why several books that she chose could be categorized as crossover literature. I wanted to further explore the definitions and characteristics of crossover literature and extend the discussion and arguments offered by Sandra Beckett.

For literary study, my research is beneficial in understanding the characteristics or patterns of crossover literature; thus, this category of literature will be more recognizable. This research also allows educators to better understand the characteristics of crossover literature and assists them in choosing literary works which resonate with their students, especially those instructors who teach literature for children and young adults (LCYA) to adult students.

E. Definition of Terms

1. Crossover literature: Crossover literature refers to fiction that crosses over from child-to-adult or adult-to-child audiences (Beckett, 2009, p. 4).

2. Adult-to-Child crossover: Literature written with adults as the intended audience but which crosses over or is also read by children and young adults. In the past, a lot of crossover literature was adult-to-child crossover because there were only a few books (or none) intended for children and young adults. As a result, children and young adults read books intended for adults or the adaptations of books, for example the abridged or illustrated editions (Beckett, 2009). The tendency or the general pattern of crossover literature was adult-to-child crossover.
3. Child-to-Adult crossover: Literature written for children or young adults that is also read by adults. This phenomenon was newer than adult-to-child crossover and was only noticed long after books for children and young adults became abundant (Beckett, 2009). Several publishers and scholars, including Beckett, argued that the Harry Potter series were the books that triggered the audience’s attention to children and young adult books, making them cross over to adult audiences.

4. Elements of literature: When discussing elements of literature, scholars with expertise in both literature for children and young adults and adult or general literature, list similar elements which in general consisted of, among others, theme, plot, characters, setting, style, and perspective. These elements of literature are the categories that Beckett (2009) uses in her book.

5. Children’s literature: A type of literature for which content “is limited by children’s experience and understanding” (Kiefer, Hepler & Hickman, 2007, p. 5). Although the topic could be unlimited, according to Kiefer, there is always the element of hope in children’s literature. Still, in the same book, she writes that children’s literature does not necessarily have a happy ending; however, she states that “when you close the door on hope, you have left the realm of childhood” (2007, p. 5). Lehman (2007) wrote that children’s literature “must be claimed by children as theirs” (p. 3) since they are the intended audience. Thus, a work of literature cannot be called children’s literature if not claimed by the intended audience – children – as theirs.

6. Young adult literature: Bucher and Hinton (2010) argue in their book that young adult literature is difficult to define because the definitions of “young adult” itself change
from time to time. However, the combination of two sets of criteria that were used in selecting books to receive the Printz Award (The Michael L. Printz Award was given to the best book written for teens, based entirely on its literary merit) and the Edwards Award (The Margaret A. Edwards Award, given to honor an author for his/her contribution to young adult literature; it was especially given to those who helped young adults’ awareness of their importance in the world) seemed to serve well as the definition of good young adult literature. Young adult literature needed to have literary excellence and literary quality. At the same time, the book needed to provide “young adults with a window through which they can view their world and which will help them to grow and to understand themselves and their role in society” (Bucher & Hinton, 2010, p. 4).

F. Limitations of the Study

Since I was the only reader of the crossover literature, the interpretation of the texts was based on my literary analysis only. However, my experience, education, and training as a graduate from an English department, a lecturer at an English department, and a Ph.D. candidate in the area of Literature for Children and Young Adults, has exposed me to a wide variety of literary works and genres, as well as taught me how to analyze and interpret literature using a variety of literary tools such as narrative analysis, social-historical analysis, formalistic approach, and the like. Thus, I believe my background qualified me to conduct a valid text analysis.

I realized, however, that conducting text analysis with one person as a reader limited the broad interpretation that a text could offer and be given by multiple readers. Thus, a limitation of this study is that the texts were read by only one reader.
The other limitation is that as a reader and graduate student, time did not permit me to do extensive research that could take years to do. In that limited time, I could read and analyze only a certain number of books. This research, therefore, comprised a case study in which only 14 books were analyzed, constituting another limitation of this study.

G. Summary of the Chapter

In this dissertation, I sought to find the characteristics of crossover literature so that they would be more recognizable in the world of literature. Among the reasons why I focused on crossover literature were that they did not receive the attention they deserved and only a handful of books and articles about those texts were written. Other reasons include the fact that children’s and young adult literature are still excluded from discussion in English departments at universities; hopefully those texts, especially if they are crossover, would be more accepted in English departments. Although this research potentially benefits literature readers and educators, it should be noted that this research also has limitations because only one reader read and analyzed the texts.

H. Overview of the Dissertation

Chapter 2 of the dissertation is a theoretical review which includes theories on reader response; theories of literature consisting of theories of children and young adult literature, narrative theory, multimodality, and critical approaches to literature; and, lastly, theories on crossover literature consisting of the development of crossover literature and features or elements of crossover literature.

Chapter 3 is the methodology which has three parts. The first one is the research design, the second part is sampling, and the last part is the data collection method and
data analysis. Chapter 4 is the analysis where all three research questions are answered in order. The last part, chapter 5 is the discussion, implications and limitations of the study, suggestion for further research, and the conclusion.
CHAPTER 2: REVIEW OF LITERATURE

This study of characteristics of crossover literature involved a review of research and theory on reader response, literary theory, and crossover literature itself. Theory on reader response is to understand how meaning making works. Reading is meaning making. Meaning is found not only in the text, but also when readers bring their associations to the texts they are reading. Therefore, it is important to review reader response theories and their applications; how reader response works with readers; and how readers claim literature as theirs in order to better understand why or how adults respond to young adult literature. The second set of theories is theories of literature itself. It is necessary to know how literature for children and young adults is different from adult or general literature, and what kind of basic elements they both share, before discovering how the two cross paths. The last part of the review focuses on what has been written so far about crossover literature itself.

A. Reader Response Theory – Readers Making Meaning

Reading is meaning making (Hillesund, 2010; Kress, 2003; Walsh, 2006). When reading, readers are not passive but active in doing the interpretation. Iser (1978) stated that reading a text is one method of communication. Thus, for communication to occur, two parties are necessary; in this case, the text itself and the reader. The text only offers a frame where the readers can construct their own aesthetic response. This is not a one-way
process in which the text gives something to the reader; it is a two-way process where the reader brings something when reading, too, and the aesthetic response (the “poem” in Rosenblatt’s term) meets halfway in the middle. Iser argued that, when reading, readers have some expectations based on what they read, and while they continue reading, the expectation changes because readers are supplied with new information along the way. Thus the old and new information merge to form the poem. The information could be from the previous part in the text or previous information that readers carry with them all the time. Rosenblatt also identified a similar interpretation by stating that a text is just an “inkblot” on a piece of paper if the reader does not make meaning out of it. A text is a stimulus and provides guidance to readers, but the readers also bring their background knowledge when reading. Thus, readers are active when reading, not just passive (Rosenblatt, 1968, 1994, 2005).

When reading, readers make associations with what is printed in the text with something that they had encountered in the past. Thus a word could have different associations from reader to reader (Iser, 1978). According to Rosenblatt (2005), there is a selective attention process made by readers when reading. When reading (also when listening) a stream of thoughts come to the reader’s mind because readers associate what they read with the storage of their memory. Certain memories move forward and others stay in the background. That is why meaning could be different from reader to reader, similar to what was stated by Iser. However, what happens to readers when reading is still a mystery (Benton, 1999).
Iser (1978; 1989) added that as communication, literature is different from human to human communication. Human communication is accomplished through face-to-face interaction and people could directly react to each other. In communicating with literature, readers could not ask questions, and thus there is a blank that can not be fulfilled by readers since the text does not react. Readers need to fill in the blanks with projections. Readers have to make meaning from what is not said in the literature (Daley, 2002). And according to Iser, this is when communication happens, because readers react to the literary work.

Rosenblatt, in Literature as Exploration (1968), discussed what occurs when students read literary works. Rosenblatt argues that once it leaves the author’s hands, a work belongs to the readers. She states, “a novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols” (p. 25). Thus, it is readers who give meaning to texts. When reading literary works, readers blend their own experiences and relate them to the work which is read so that the work becomes meaningful to the readers. And because of that, she also mentions that reading a literary work is somewhat personal because each reader will bring his/her experience to be mixed with the literary works.

In her later publication, The Reader, the Text, the Poem: The Transactional Theory of the Literary Work, Rosenblatt (1994) emphasized further the importance of readers in reading literary works. She states that it is not the author who is dominant when discussing the work, but readers are also important. She also rejects the idea of New Criticism which believed that a literary work could stand by itself, separated from
the author and the readers. Further, she also discusses that reading a literary work is different from reading other types of texts since reading other texts like informational books does not have to involve feeling and readers receive similar information when reading such texts. That is not true with literary reading since readers bring their experiences when reading a text, and that is where the transaction takes place. In her later article, however, Rosenblatt emphasized that although a text (fiction or nonfiction) could be read efferently or aesthetically, readers often switched stances while reading a piece of work. Stance is not an either/or choice but rather dependent on the readers’ needs when reading (Rosenblatt, 1991, cited in Doiron, 2003). Furthermore, she also mentioned that to become an experienced reader, someone needs to practice to become more informed about the pattern of the text and of life itself. Thus, Rosenblatt’s theory has become the basis of my belief that literature for children and young adults could also be given meaning by adults who read it.

Other authors continue to develop Rosenblatt’s theory in a more practical way. One example was Richard Beach (1993) with his book *A Teacher’s Introduction to Reader-Response Theories* who classifies the response/transaction into five categories. The first category is textual theories of response which focuses on the readers’ understanding of the text itself, the elements, and the genre conventions of the text. The second is experiential theories of response focusing on the relation of readers’ experiences with what happens in the text. The third is psychological theories of response focusing on the readers’ cognitive and subconscious processes in responding to literature. The fourth is social theories of response, which focuses on the influence of the social
context to the readers when responding to literature. The last is cultural theories of response which discusses how the role of the readers in a particular culture might influence their response to reading a literary work. Beach’s proposal supports the idea that it is the readers who give meaning to the literature and their response depends on their knowledge or their emphasis when reading it. “They are all focusing on the same process: how readers create meaning” (Beach, 1993: p. 9). In his book, Beach also offers an example of how one book could have different meanings depending on how a reader read the book or the piece of literature.

**B. Theories of Literature**

In this part, there were several theories of literature that are presented. The first involves theories on the definitions of children’s, young adult, and adult or general literature in order to see the differences or similarities among the three. The second is narrative theory which also includes elements of literature from the narrative points of view. Only narrative elements which are related directly to elements of literature are discussed here. The third theory is multimodality in literature because multimodality is found widely in today’s children’s and young adult literature. The last theory in this section is approaches to literature.

1. **Theories of definitions of children’s literature, young adult literature, and adult literature**

Huck, Kiefer, Hepler, and Hickman (2004) state that “[o]bviously, the line between children’s literature and adult literature is blurred” (p. 4). When doing literary analysis for fiction, scholars focus on literary elements such as characters, plot, setting,
theme, style, atmosphere, and tone. In several books which discuss literary analysis for general literature, for example by Michael Meyer (2009; 2011) and Edgar Roberts (2006), the literary elements that are listed and discussed in those texts are character, setting, plot and structure, point of view, theme, and tone. Meyer’s books add symbolism, style and irony as literary elements discussed in the books.

In other textbooks which talk about young adult literature, similar elements were found and listed as the points discussed when talking about books. Bucher and Hinton (2010) list plot, character, setting, theme, point of view, style, and tone when discussing elements of literature. Tomlinson and Lynch-Brown (2010) also mention plot, characters, setting, theme, and tone when listing elements of fiction. When discussing literary elements of children’s literature, both Kiefer et al. (2007) and Norton (2003) list plot, characterization, setting, theme, style, and point of view as literary elements to be taken into consideration.

If the literary elements are similar for adult, young adult, and children’s literature, what are the differences among the three? Some scholars actually do not categorize literature into adult, young adult, and children’s literature. Before discussing how children’s and young adult literature are different from adult literature, the definition of literature should be discussed first. Kiefer, Hepler, and Hickman (2007) write that definitions of literature vary widely. They write that “our ideas about what should be included have changed over time; definitions vary a bit from culture to culture, from critic to critic, and from reader to reader” (p. 3). They also write that “the line between children’s literature and adult literature is blurred” (p. 4), while Grenby and Immel
(2009) state that “Children’s literature, uniquely, is defined by its intended audience, but neither childhood nor the child is so easy to define” (p. xiii).

One of the obvious differences is related to the intended audience or intended readers, which would lead to several other differences. Kiefer et al. (2007) write that books for children are usually “less frank” (p. 5) than adult books. In the past, events such as death were considered taboo, and even a simple curse word was considered inappropriate in children’s books. Contemporary children’s literature is different now because children are changing. Today’s children “appear to be more sophisticated and knowledgeable about certain life experiences than children of any previous generation,” (Kiefer et al., 2007: p. 4). They have more exposure to electronics such as television and the internet, and they can watch news on war or natural disaster which might not be easily accessible to the previous generations. They are also exposed to violence through media although parents have tried to isolate them from exposure to crime, war, death, and the like. However, in writing a book for children, authors still limit the exposure to children’s understanding, and do not venture beyond that point.

Kiefer et al. (2007) also state that books for children should work within the understanding and experience of the intended readers. One example that they give is about nostalgia, an emotion often felt by, and very familiar to, adults. Nostalgia is not an emotion that children generally are familiar with; thus, this was a topic that might not work for children’s books. Another emotion that should not be part of a children’s book is despair. Although a book might address sadness and difficulties, children still hope that a good thing will happen at the end.
For children, interest in books depends on age and gender in most cases. Children of all ages like stories about animals. Older girls prefer romantic stories, while older boys prefer nonfiction. Developmental stages in children also play a very important role in their interest and engagement in literature, so children’s books would be created based on the developmental stages (Kiefer et al., 2007; Norton, 2003). Books for younger kids, for example, have pictures in them and short texts, rather than longer texts and fewer pictures. The stories are more concrete rather than abstract because children do not comprehend abstract concepts yet.

Lehman (2007) writes that topic, or content, or theme alone was not enough to define children’s literature. She states that children’s books should have appeal to the readers as well as have good literary quality.

All literature must undergo the scrutiny of literary criticism and bear literary merit, and children’s literature is no exception. But because the primary intended audience is children, it also must be claimed by children as theirs. This means that it must have child appeal. Adults can only judge the adequacy of child appeal by working with children, but adults also need to make sense of our interactions with children (just as we do of our interactions with books) by using theory. (p. 3)

If defining children’s literature is tricky, defining young adult literature is even more challenging. Hayn and Kaplan (2012) believe that “these books generally have a young protagonist who deals with issues that other young people face or might have to face” (p. 1). However, they add that adolescent or young adult literature comprises any books that the young adults themselves choose to read, making the definition unclear.
Tomlinson and Lynch-Brown (2010) write that young adult literature is “literature written for young people ages 11 to 18 and books marketed as ‘young adult’ by a publisher” (p. 4). Citing from Herz and Gallo (2005), Tomlinson and Lynch-Brown selected some criteria applicable to literature classified as young adult as follows:

- The main character is a teenager who is the center of the plot.
- The protagonist’s actions and decisions are major factors in the plot outcome.
- The events and problems in the plot are related to teenagers, and the dialogue reflects their speech.
- The point of view is that of an adolescent and reflects an adolescent’s interpretation of events and people. (Tomlinson & Lynch-Brown, 2010, p. 4)

Books for children and young adults are almost always written with an “educational” concept in mind. Grenby and Immel (2009) state that it is because the origin of children’s literature was its derivation from books for mothers who were supposed to educate their children. In texts discussing children’s and young adult literature – especially children’s literature – there is almost always a discussion related to the psychological development of children, as well as cognitive, language, personality, and social development, and how books for children are supposed to help children with this development. For adult/general literature, this is not always discussed although it might also be true.

2. Narrative theory

According to Toolan, “[a] narrative is a perceived sequence of non-randomly connected events, typically involving, as the experiencing agonist, humans or quasi-
humans, or other sentient beings, from whose experience we humans can ‘learn’” (Toolan, 2001, cited in Doloughan, 2011, p. 10).

Narrative, according to Barthes (1966), is not only about fiction or novels. Narrative is found everywhere in humans’ lives. People always try to form a narrative to understand something, not only in the so-called story such as fiction. When looking at a drawing, for example, in order to find or to understand its meaning, the audience will try to form a narrative, to find the story behind the picture. Roland Barthes stated that:

Narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself. (cited in Abbott, 2008, p. 2)

From this very wide universal meaning of narrative, there is this more specific meaning that refers to narrative genres or the literary texts. Fiction and novels as well as epic poems are some of the genres. However, according to Abbott, even lyric poems carry a narrative inside them. It is, therefore, appropriate to use narrative theory in analyzing fiction.

Narrative theory consists of several elements, some of which are also discussed in literary theories, such as time, plot, characters, narrators, and setting. However, narrative
theory looks at those elements from a more abstract conceptual perspective rather than a concrete or applicative one such as the foci in literary elements.

One example is in the discussion of time. In literary theory, when discussing time, readers or researchers generally refer to a particular time in which the story takes place, in relation to a particular place and the social environment in that place at that time. This can be used in relation to the characters of the story and to see whether a particular character acts plausibly based on where and when s/he lives. In narrative theory, when discussing time, the focus is the narrative time of the story in relation to real clock time. For example, an armed robbery takes place in front of a convenient store and the victim (a man) dies. In real or clock time, the actual event might happen only within seconds or minutes. However, the narrative time could vary depending on the complexity of the narrative itself. The story could be told quite straightforwardly and briefly, making the narrative time short. The same story could also be told with a more detailed explanation and maybe include the emotion of the robber or the victim shortly before the shooting happens, making the narrative complex and the narrative time longer.

Elements of narrative theory that I think would be applicable to my research are the elements of narrator and focalizer. Literary theory does not differentiate a narrator from a focalizer; in most books about literary theory, only the narrator is discussed (see chapter 2. C. 2 of this paper). Narrative theory differentiates the two as discussed below.

A narrator is “the agent or, in less anthropomorphic terms, the agency or ‘instance’ that tells or transmits everything – the existents, states, and events – in a narrative to a narratee” (Phelan & Booth, 2008, p. 392). Gerard Genette (1988) points out
that a narrator is the one speaking in the story (voice), to differentiate it from the focalizer, or the one who perceives or sees the events. Genette differentiates a narrator who is participating in the story from one who is not. The one participating in the event is called the homodiegetic narrator and the one who does not participate in the story is called the heterodiegetic narrator. A narrator whose world is outside the storyworld is in an extradiegetic level, and one whose world was the same world as the story is in an intradiegetic one (Phelan & Booth, 2008, p. 390).

Genette (1988) coined the term focalization to avoid confusion regarding reflector and narrator position in a story. If a narrator is the voice of a story, a focalizer is the one perceiving the events in the story. Genette classifies focalization into three parts: the first is non-focalization or zero-focalization where events are narrated in an omniscient way; the second is internal focalization meaning that the events are seen through a reflector character; and the last is external focalization where the focalizer is not one of the characters. Genette divides the second type of focalization into smaller classifications regarding the number of focalizers. A text can have a fixed focalization if it is perceived only from a single character; or a text can have variable focalization if it has more than one reflector; and lastly, a text can have multiple focalizations if the same event in the story is perceived by different focalizers. Mieke Bal, however, singles out the vague focalizer in Genette’s external focalization and also the zero focalization concept and simplifies both into external focalization, meaning that the focalizer is not one of the characters (Jahn, 2007).
One example of the use of focalizer as a character who is not a narrator, found in *Graceling*, when Katsa saw the sea for the first time.

Katsa’s first view of the sea was like her first view of the mountains, though mountains and sea were nothing like each other. The mountains were silent, and the sea was rushing noise, calm, and rushing noise again. The mountains were high, and the sea was flatness reaching so far into the distance she was surprised she couldn’t see the lights of some faraway land twinkling back at her. (p. 372)

In this example, it is from Katsa’s perspective that the first view of the sea and the mountains are alike, not from the perspective of the narrator. The narrator just describes how Katsa feels when she first saw the ocean. It is not the narrator who feels that way.

3. **Multimodality in children’s and young adult fiction**

In the new millennium, new forms of young adult literature started to be recognized when Walter Dean Myers won the Michael L. Printz Award in the year 2000 for his book, *Monster*, which told the story of a teenage African American using words and pictures. According to Cart (2011) this is “[r]eflecting the increasingly visual context of contemporary teens’ Internet-ridden lives” which is in line with Kress’ (2000) statement that written language is no longer the dominant means of communication. Included in the books with both visual elements and words are comic books, which, although they have been around since 1890 (Cart, 2011) or since ancient Egypt (McCloud, 1994), have not been received well as part of the school reading program until the new millennium. The term graphic novel is used by Will Eisner (Arnold, 2003) to call a comic book of novel length. These comic books or graphic novels, which used to be
sold in newsstands, then were sold in bookstores and started to catch the eyes of librarians, who hoped that the popularity of comics could entice young readers to go to the library and read. This is in line with what George Norvell (in Cart, 2011) states, “to increase reading skill, promote the reading habit, and produce a generation of book-lovers, there is no factor so powerful as interest” (p. 21). Other reasons for putting comic books in the library, that have been shown to be true, are:

- Comics’ proven capacity to increase visual literacy, an essential skill in a digital age
- Their high visual content, which recommends their use with reluctant readers and English-language learners
- Their established viability as a new — and continuously evolving — art form
- Their indispensable place in popular culture
- And — more pragmatically — their demonstrated capacity for increasing circulation and enhancing the use of other library collections. (Cart, 2011, pp. 169-170)

Another example of a text that also combines words and pictures is Selznick’s *The Invention of Hugo Cabret*, in which the pictures and the words tell different sections of the story. McGillis (2011) calls this kind of literature polysystem, borrowing Zohar Shavit’s term.

*[Hugo Cabret]* combines the written word, pencil drawings by Selznick, sketches and drawings by George Méliès, and film stills. The narrative proceeds verbally and visually. Unlike the comic book or graphic novel and unlike the conventional
children’s picture book, *Hugo Cabret* separates its verbal telling from its visual
telling. (McGillis, p. 349)

Just like reading comic books or picture books, readers of this book also read on two
different levels: the verbal and the visual. According to McGillis, however, the
complication of multiple levels of reading is made into a more complicated one by adding
another layer, that is, “the direct call to filmic experience, as the book asks the reader to
recall the experience of watching a film” (2011, p. 349).

The “new” genre of books which combines verbal/written and visual modes is
termed multimodal books, meaning that the books carry more than one mode when
telling a story. The term multimodal itself was, for some people, “misleading.”
Doloughan (2011) wrote:

> Even so-called monomodal texts, such as printed narrative, have multimodal
> potential. As van Leeuwen (2004) points out, meanings can be made visually in
> written text through choice of layout or choice and size of font, for example.
> Texts can be laid out in (relatively self-contained) blocks rather than in linear
> sequence, thus bringing to the fore their spatial rather than their temporal
> potential. (pp. 18-19)

However, the term multimodal is still used most when referring to books with both
graphic/visual and verbal/written forms. Bateman (2008) suggests that studying
multimodality in written texts is very important now. He states that in present days, the
writing in written texts has become less and less and some, if not all, of its function is
replaced by the visual aspect of the text.
…nowadays that text is just one strand in a complex presentational form that seamlessly incorporates visual aspects ‘around’, and sometimes even instead of, the text itself. We refer to all these diverse visual aspects as *modes* of information presentation. Combining these modes within a single artifact — in the case of print, by binding, stapling, or folding or, for online media, by ‘linking’ with varieties of hyperlinks — brings our main object of study to life: the *multimodal document*. (p. 1)

Although Bateman talks about documents rather than fiction in his book, his opinion about multimodality can still be related to fictional works. He states in his book that multimodal documents assumed that the readers already know the relationship found in the “documents.” Readers are not given as many clues as when they are reading monomodal text. “What is then interesting about this ‘multimodal’ document is just how little assistance it offers towards finding a sensible interpretation. It relies almost exclusively on the consumer knowing both what information is being presented and the relationship behind that information” (p. 5).

For young readers who were born after the 1970s, the connection is almost natural. For this digital generation, reading multimodal books is more exciting than reading “traditional” texts. Parsons and Hundley (2012) note that young readers are excited to read such books or books that tied to games or websites or are interactive. These readers grew up in the internet era, and they have different expectations of a text than the previous generation.
4. Critical approaches to literature

Literary works can be analyzed using various literary approaches. These approaches to literature used by critics can be seen from Abrams’ (1958, p. 6) “simple” triangle of how literature works.

![Figure 2: Abrams triangle](image)

When studying literature, readers choose one (or more) perspectives from the four Abrams offered: the readers’ perspectives, the text perspective, the author’s perspective, or the context perspective (Abrams, 1958; Soter, 1999). The various approaches to literature, some of which are described below, can be traced back and perceived from one corner of the triangle created by Abrams. For example, reader response theory is looking at a literary work from the audience’s point of view, while Formalistic or New Criticism
is looking at a literary work from the work itself, without relating it to the audience, the artist, or the universe.

The various approaches/criticism which are used to analyze the adult canon or general literature are, among others, Russian Formalism/New Criticism, Reader-Oriented/Reader Response, Structuralism/Deconstruction, Psychoanalytic/Psychological, Feminism, Marxism, New Historicism, Cultural Studies, Mythological/Archetypal (Bressler, 2007; Guerin, et al., 2005). The approaches below are the ones that are most useful in my research.

a. Formalism and New Criticism

Both Formalism and New Criticism (Bressler, 2007; Latrobe & Drury, 2009; Lukens, 2003; McGillis, 1996; Moore, 1997) have a similarity in that both focus only on the text without considering the outside influence of texts such as the author, the context, or the readers. Latrobe and Drury (2009) even state that both Formalism and New Criticism were the same; they were interchangeable. Formalism bases the analysis on the language and structural devices of the text: that is, the form itself. Some of the forms were, for example, the imagery, syntax, and rhyme because the formalist believed that language in literature was different from everyday language. New Criticism also looks at literature from devices such as tone, symbols, or point of view. The New Critics believe that there is only one correct interpretation in a literary work, and the job of literary critics is to find the hidden meaning by the close reading method of approaching the text. The emphasis of these approaches is the unity of the literary elements that form the literary work.
Close reading is considered “one of the legacies attributed to New Criticism” (Latrobe & Drury, 2009, p. 121). Close reading pays attention to exact meaning of words, patterns and order in literary works, and the isolation of the work from the readers’ own situation when reading. When analyzing a literary work using this technique, readers look closely at literary elements such as plot, characters, setting, tone, and the like and the function of each element in forming the unity of the literary work.

Latrobe and Drury (2009) use Myers’ book, Monster, as an example of how to apply this approach in literary analysis. The analysis discusses the plot of the story, which is not chronological because it starts in the middle of the story to emphasize the middle action in the first chapter. It also discusses the style of the story because Myers uses different modes to tell the story.

The novel’s most obvious stylistic device is the pair of alternating chapter formats, the journal and the movie script. The movie script is introduced in Chapter 2, and thus style itself continues the analogy that Steve’s circumstance is like a movie to him. However, Myers makes remarkable use of an array of other stylistic devices: such as the mirror’s reflection, unrecognized by Steve as a symbol of a lost identity (p. 126). The analysis continues by discussing the main character, Steve, and his inner struggle; the author’s tone toward Steve; and the themes of the story.

b. Psychoanalytical/Psychological approaches

Psychoanalytical or Psychological approaches (Bosmajian, 1999; Bressler, 2007; Latrobe & Drury, 2009; McGillis, 1996; Soter, 1999) focus on the mental processes of authors, characters, and/or readers. In this criticism Sigmund Freud was considered a big
name with his theory that our unconscious mind, which is hidden, contributes to “how we act, think, and feel” (Bressler, 2007, p. 143). According to Freud, the best way to understand our unconscious mind is through our dreams. Interpretation of works of literature using such theory is the essence of psychoanalytical/psychological criticism. Freud’s most famous model of the human psyche was his tripartite model concerning the id (the irrational), the ego (the rational), and the superego (the controlling principle). In the development of this critical approach, readers could interpret literature using psychological theories other than Freud’s.

In addition to Freud’s theory, researchers might use other psychologists’ theories and apply them when analyzing literature. Karen Horney, an opponent of Freud (Latrobe & Drury, 2009), believes that people create defense mechanisms and they react or do something based on those mechanisms. This strategy is used to cope with their anxiety. According to Horney, there are three trends or attitudes that people adopt when faced with anxiety. They might move toward people, against people, or away from people. These choices are usually made unconsciously. For healthy people, the trend or attitude that they choose might be different from one situation to another, depending on how they feel at that time. There is a balance of attitudes that people choose. For unhealthy people, however, their choice might tend to lean toward one attitude all the time.

Robert Cormier’s book, *Heroes*, is used as an example of how to analyze a literary work using a psychological approach, in this case using Karen Horney’s theory. The main character of the story, Francis Joseph Cassavant, is discussed in this example. Francis’ parents died when he was very young. His mother died when he was 6 and his
father when he was 13. He lives with his uncle after both parents died while going to a
strict Catholic school where punishment is an everyday experience. Although not
completely detached, Francis turns out to be a very shy person with one goal only –
revenge.

Francis narrates his story, revealing (gradually) details of why he has come to the
point in his young life that he is hopeless and lives only for revenge. It is evident
that traumatic events caused him to change dramatically from a balanced person
who moved easily between detached and compliant trends into an aggressive,
vindictive person. (Latrobe & Drury, 2009, p. 145)

Thus in this example, it can be seen that Karen Horney’s psychological theory is used to
analyze the main character of the book.

c. Sociological criticism

The purpose of sociological studies of literature is basically to look at the social
context at the time the work was created (Latrobe & Drury, 2009). It can be related to
“the cultural, economic, and political context in which it is written or received” (Latrobe
and Drury, 2009, p. 153). Some emphasis of sociological criticisms are the economic
level of the writer or the context based on when the work was written, the social classes
to which a writer belonged, the social context surrounding the production of the text, and
the literary trend of the era when the writer wrote the work.

According to Latrobe & Drury, some contemporary theories might also be
included in this criticism but they are more specific. These might include Feminist and
Historical approaches, which, as the names suggest, focus more on the feminist point of
view of an era and the historical point of view of an era. Marxism is also a type of sociological criticism and, in fact, is considered the beginning of sociological criticism in America.

In its application to literary analysis, the focus of this criticism might include the study of the values found in the literary works, or values to the intended readers, or values of the author. It could include moral or religious values or other values of an era. Besides values, it might focus on interpersonal or social relationships of the characters in a text or of the author, for example whether a character is a product of a safe home or unsafe home, whether a character is the product of a certain culture, or whether a character or even the author is a product of a bad relationship with their parents.

An example of the use of sociological criticism is the application to Gene Luen Yang’s book *American Born Chinese*. Some of the discussions include the social condition experienced by the main character, Jin Wang, who is one of only three Chinese-American students in his new school. In that situation he feels powerless because of his new environment, which is very different from his previous one. Other issues which are highlighted include the racial experience as a minority, the life experience of the author, which has some similarities with the main character, and symbolism which emerges from an archetype.

d. Feminism/Gender criticism

Feminist or Gender Criticism (Bressler, 2007; Latrobe & Drury, 2009; McGillis, 1996; Moore, 1997; Paul, 1999; Soter, 1999) is concerned with the awareness of women,
who are often considered second class citizens in society. This criticism type also focuses on other gender-related issues such as those facing the LGBTQ community.

Feminist criticism has broadly been concerned with unearthing, rediscovering, and reevaluating women’s writing or with rereading literature from the point of view of women (Selden, 1989). At the same time, feminists have generally argued that women, as a social class, were exploited by patriarchy at all levels — that is, economically, politically, and ideologically (Selden, 1989, cited in Soter, 1999, p. 31).

According to feminist criticism, women’s considerations have been ancillary for a long time in both western and eastern culture. The male voice had been the only voice heard in the patriarchal society. The goal of feminists is to reach equality between men and women. When analyzing literature using this criticism, different elements could serve as the focus, for example, the author him/herself, the narrator, the characters, or the roles of women in the literary works and the like.

The gender approach touches questions about sexual orientation especially in young people who are still trying to discover their identity. Latrobe and Drury (2009) mention that often times, adults such as parents and teachers view gay and lesbian students as problems and neglect to look for their potential. ”Heterosexuality has been viewed as the norm, and any other sexual orientation has been viewed as being associated to a higher degree with risk factors (e.g., substance abuse and suicide)” (p. 189). This is just one example of what gender approach discusses.

The example used is Brad Lane’s *Goat: A Memoir*. Brad, who lived in the southern United States in the 1990s, felt that he was expected by society to be a real man,
strong and big, like his younger brother. The fact was that he was not. As a result, he became a nervous and shaky young man, not strong or sure. Because he did not fulfill society’s expectation of being a man, people looked down on him and humiliated him. There were two bad things that Brad had to experience. First, he was beaten by two men when giving them a ride, and second, he was humiliated during an initiation of his paternity group. These two events were the result of his lack of masculinity according to the society’s norms.

e. Archetypal/Mythological criticism

Archetypal criticism is based on the work of Carl Jung who “hypothesized that archetypes reside in the collective unconscious, or common memory, of all people” (Latrobe & Drury, 2009, p. 207). In literature, when applying archetypal criticism or mythological criticism (Latrobe and Drury considered these two as interchangeable or the same), a scholar looks for the archetypes or patterns of human behavior which are usually instinctive. “Archetypal images appear as characters, events, settings, situations, themes, symbols, and rituals of common human experiences (such as marriage, birth, war, death) in, for example, children’s fairy tales and folktales” (Latrobe & Drury, 2009: p. 207).

In their example, Latrobe & Drury applied the Cinderella story pattern to a story by Donna Jo Napoli, *Bound*. The story is a retelling of the Chinese Cinderella story but with no true magic in it. However, it retains patterns identified in the original story, which are: the persecuted heroine, magic help, meeting the prince, proof of identity, and marriage to the prince (p. 212). The main character, Xing-Xing, had a stepmother after her own mother died. The stepmother had a daughter and both of them tortured Xing-
Xing. The magic help came from Xing-Xing’s mother’s spirit and her father’s speech that led her to her real mother’s treasure so that she could go to the party, lose her shoes, and ultimately be found by the prince who married her.

C. Crossover Literature

1. The development of crossover literature

Although the idea of crossover literature is not new, the term crossover literature itself could be considered contemporary. That is one of the reasons why few scholars have studied this topic deeply. One scholar who devoted her time researching crossover literature was Sandra Becket (2009), whose work is heavily referenced in this section.

Crossover literature – “fiction that crosses from child to adult or adult to child audiences” (Beckett, 2009, p. 4) – was not a new phenomenon in the world of literature. In the 1700s, books such as Swift’s *Gulliver’s Travels* and Perrault’s *Contes* had been widely enjoyed by both children and adults. The term crossover itself was coined in the United Kingdom in 2004, although the phenomenon existed long before that. Before the term crossover literature was used, there were several other terms that were used to refer to such literary works, for example, all-ages audience, multipurpose books, having dual audience/cross audience, all-ages literature (*allalders litteratur*), books for all ages (*libros para todas las edades*), all-age-*Buch/all-age-Literature/all-age-Titel*, and *Brückenliteratur* (bridge literature). As shown by the various languages, these terms come from different countries (Beckett, 2009).

The crossover phenomenon of a text differs from time to time and from place to place. In the United States, for example, there seems to be a strict division between adult
and children’s (including young adult) literature, at least in the academic area. This is the case in most western countries. In some other western countries, such as Italy, the division is not very obvious. The strict division between children’s and adult literature in some countries also affects the authors; authors who write for children often receive negative stigma. Society does not give as much appreciation to children’s writers as to writers of adult literature.

According to Beckett (2009) most authors, when asked, state that when writing they did not have particular/designated readers in mind. They write for themselves and do not really think about who will read their books. Most of them argue that a good piece of literature should be able to be read by “children” from the age of seven to 70, or the age of eight to a 118. They argue further that there was no such thing as children’s or adult literature; there is only good or bad literature. Most societies, however, have their own opinion about it. In addition, other groups, especially academics and publishers, often give certain brands to authors; either they are a children’s author (author who writes children’s books) or just an author (meaning an author writing general or adult literature).

Authors who write crossover books are usually crosswriting (which in its strictest sense means writing for both audiences in one text (Beckett, 2009, p. 7)), meaning that they once wrote for an audience of a particular age group, and then crossed over to write for an audience of a different age group; or they wrote for children and adults at the same time but in separate works. Writers such as Rudyard Kipling, Toni Morrison, and William Faulkner are crosswriters although they were well-known as adult literature
writers. Others such as Roald Dahl, Louisa May Alcott, and Madeleine L’Engle are crosswriters who are well-known as writers of children’s literature (Beckett, pp. 5-6).

Still, according to Beckett (2009), in most western countries, children’s literature is divided into smaller categories depending on the age group. There are books for toddlers, books for children under five years old, books for children between five and eight, eight to ten, middle grades, young adults, teenagers, and even for babies. Sometimes these categories are created for marketing purposes only. In the past, “children’s books had been excluded from ‘real’ literature and considered a minor or sub-genre” (Becket, p.11). Children’s literature is often considered lower in status and quality, compared to its adult counterpart. Because the audience is younger, the books are assumed to be simple and easy. Sadly, even authors of children’s literature in the past promoted and confirmed the assumption.

Authors who wrote primarily for adults often tended to speak about their works read by children, regardless of their success, somewhat reluctantly, indeed apologetically. Some, like Arthur Ransome, even denied repeatedly that they wrote for children. Tournier continues to deny vehemently that he writes children’s books. (Beckett, p.13)

Children’s literature has been excluded from the discussion about literature. Only recently has children’s literature received greater appreciation, especially in the publishing business.

According to Beckett (2009), in general, books crossed over in one direction, from adult to child. This phenomenon happened generally before the Harry Potter books
were published. A lot of books were “appropriated” (Beckett, p. 17) for children for example by republishing the books in a format appropriate for children such as an abridged version or adaptations of the books. Some of them became “the sole property of children” (Beckett, p. 17) such as Daniel Defoe’s *Robinson Crusoe*, although the book was not written with children in mind as the primary audience. This adult-to-child crossover phenomenon is understandable because books intended for children were not published until long after the first publications of literature for adults/general literature. Children “stole” from adults when they wanted to read because they did not have literature suitable for their age group. Sometimes children wanted to prove that they could read adult books, and when they did, sometimes they could not go back to reading books intended for their own age group. This phenomenon also made books cross over.

After the publication of the Harry Potter series, the child-to-adult crossover phenomenon became prevalent. Books for young readers suddenly became noticed by adults, and adults enjoyed reading such books without referring to educational purposes (such as for teaching in the classroom or teaching morality) but for pure enjoyment.

2. *Crossover literature – features*

In her book, *Crossover Fiction: Global and Historical Perspectives*, Beckett (2009) discusses the development of crossover literature from all over the world. She mentions many different fiction titles and gives a short description or explanation on almost all of them. Her description and explanation of the texts can be summarized into features or characteristics or similarities found in crossover literature, which is discussed in this section.
a. Genre

One of the characteristics which she discusses is the genres of crossover literature. Beckett states that pop-fiction genres (i.e., horror, detective, romance, fantasy, and science fiction) are the ones that usually cross over between audiences. She even uses stronger language by stating that “popular genre fiction…has always crossed between adult and child audiences” (2009, p. 20). She mentions, for example, Agatha Christie and Sir Arthur Conan Doyle whose works – which are detective novels with Miss Marple, Hercule Poirot, and Sherlock Holmes as the main characters – are very popular among both children and adults. For fantasy novels, she states that the works of Ursula Le Guin and Madeleine L’Engle are very popular among readers of all ages. Beckett writes that Le Guin and L’Engle wrote for both children and adults and their fans were very loyal. That was one of the reasons why their works became crossover literature. Their adult fans read their children’s books, and their child fans read their books for adults.

Still related to genre, Beckett also mentions that a lot of crossover fiction could not be classified into a certain genre. In other words, she states that the genre of crossover literature is often hybridized. She wrote:

While adult fiction has remained very compartmentalized (literary fiction, romance, mystery, science fiction, and so forth), children’s literature has been pushing at the boundaries for many years. Crossover works often challenge borderlines of all sorts, crossing traditional generic boundaries as well as conventional age boundaries. In 1995, Ursula Le Guin observed that “the genres
are all merging.” This hybridization of traditional genres is characteristic of much contemporary crossover fiction. (Beckett, 2009, p. 259)

As an example, she mentions Stephenie Meyer’s book *Twilight* (2005). Meyer’s book, according to Beckett, is a mix of horror, romance, fantasy, and also realistic genres. The vampire part contributes to the horror story plus the fantasy; the boyfriend – girlfriend part is a romance; and the world they are in is partly realistic. Thus, a book such as this one is not easily categorized into a particular genre. It is a mix of genres: a hybrid. This phenomenon is referred to as Genreblending (Cullinan & Person, 2005).

When discussing genre, Edgar V. Roberts (2006) writes that there are four genres of literature. Those are prose fiction, poetry, drama, and nonfiction prose. He further explains that prose fiction – also called narrative fiction – “includes myths, parables, romances, novels, and short stories” (Roberts, p. 3). The most important thing in fiction is the narration where an author presents events that are related to each other to form a story.

Horning (2010) has a more detailed classification of literary genre. She states that literature could be categorized into genres and subgenres. There are several genres that Horning lists: realism, fantasy and science fiction, illustrated novel, horror, and mystery. Realism has several subgenres which include contemporary realistic fiction, historical fiction, school stories, sports stories, and survival stories. Fantasy and science fiction are, of course, divided into two subgenres: fantasy and science fiction.

According to Horning, realism “is most easily defined as stories that could happen in the real world” (Horning, 2010, p. 140). Contemporary realistic fiction is a story that
happens within the present time as the setting, while historical fiction uses the past as the time setting. School stories, as the name suggests, use schools as the setting of the story. It can be a boarding school, which was a popular setting in the past, or public and private schools. Horning suggests that school stories are common in children’s and young adult literature because school is a large part of their everyday lives. Sports stories are stories about a sports player or a sports team. The integral part of such stories usually includes the description of the sport itself and the “play-by-play action” in a particular sport (Horning, p. 141). Survival stories consist of plots where the characters face life difficulties and sometimes near death experiences.

Both fantasy and science fiction “do not take place in the real world as we know it” (Horning, 2010, p. 142). Most people tend to classify the two genres together; however, there are differences between the two. In fantasy, the rules by which the story world operate usually involve magic. To be believable, it should be consistent all along. There are two kinds of fantasy: high fantasy and low fantasy. High fantasy is when the whole setting of the story is set in its own world, the imaginary one, while low fantasy has the real world as the setting but magic is introduced or used in the world. In science fiction, although similarly imaginary, the story world operates based on scientific rules. In most cases, the story is set in the future to make it believable.

The other genres Horning mentions are quite clear. Horror stories are the stories that are made to scare readers. Mystery stories involve a puzzle or problem solving. Illustrated novels are actually related to how the stories are presented, rather than the content or the theme itself.
b. Plot

Beckett (2009) writes that contemporary children’s literature has complex plots, as compared to children’s books in the past. This might be one of the reasons why adults enjoy children’s literature, too, and making them cross over. She states, “The clearly delineated plots of conventional children’s literature have been replaced by complex plots with multiple, interwoven story lines” (p. 260).

Horning (2010) explains that “[t]he basis of all fiction is the plot, that is, a series of events that tell the story, actions that are linked by cause and effect, so that the pieces of the story are all tied together by a narrative” (p. 145). Still, according to Horning, there are different types of narrative structures. The most common one is the linear pattern of narrative where a story is told chronologically. A narrative structure can be made more complicated by using more than one point of view when telling the story, for example, by having two different characters telling the story alternately. Another type of narrative structure is the use of flashback. This happens when the story is linearly moving forward but at one point moves back to the previous time to give readers insight on what is going on in the present time of the story. Abbott (2008) also mentions that instead of moving backward or using flashback, a story can move forward before going back to the present, which is called flash-forward. Thus, a linear or chronological story will move from point A to B to C; a story with flashback could go B to A (flashback) to C; and a flash-forward story would move from A to C going back to B.

In order for a story to develop, there should be a conflict in the storyline. The conflict can exist between or among characters, between character(s) and nature, between
character(s) and the society, or even between a character and him/herself. The traditional plot development usually follows these five steps: exposition, rising action, climax, falling action, and denouement or resolution. According to Horning (2010), this is called a progressive plot which had a general pattern as follows:

1. Presentation of brief background that sets the stage
2. Introduction of conflict
3. Development of conflict
4. Climax or turning point
5. Resolution (p. 148).

Another pattern of plot development is the episodic plot, where each part or each chapter has its own conflict and resolution. Horning mentions that an episodic plot is easier for children to understand than a progressive plot because they still have difficulty in maintaining concentration when reading.

Horning (2010) also mentions that “novels for children sometimes use more complex structures than a straightforward progressive or episodic plot” (p. 150). A story can have a parallel structure where two progressive plots are going on at the same time. Such a story might look like it has two different stories unfolding at the same time; however, at the end readers discover that both are related to each other in a certain way.

Another type of plot development is the use of main plot and sub-plot in a story. Within the bigger frame, there is a smaller frame or some smaller frames woven together in the story. The sub-plots support the main plot in a particular way.
c. **Character and characterization**

When discussing characters in crossover literature, Beckett (2009) mentions that “[c]haracters in today’s children’s fiction are not good and bad or black and white, but complex and ambiguous” (p. 260). She also states that in some crossover literature, animal characters or non-human characters are used. One of the purposes for using animal characters is to avoid being banned when an author wants to criticize a government for example. Another purpose is to excite child readers because animal characters are often interesting for children.

Characters are very important in a literary work because, according to Horning (2010), through them the readers identify with what happens in the story. Especially in children’s and young adult literature, the age of the characters in the story is an important factor because the target audience usually identifies themselves more easily with the characters who are of similar age to them.

Characters are classified into different types. Based on the function, types of characters are classified into protagonist and antagonist characters. The protagonist is believed to be the “good guy,” while the antagonist is the “bad guy” or the “villain.” However, in a more modern definition of a protagonist and antagonist, good and bad are not the only words that defined the terms. A character is classified as a protagonist if she or he can arouse sympathy from the reader, while an antagonist arouses antipathy. A protagonist could be a murderer, for example, but appear sympathetic because the murder she or he committed could be justified for the reader.
A character can be primary or secondary. A primary character is the one who experiences or faces the main conflict of the story. A secondary character has a smaller role in the story than the primary character. Based on the characters’ traits, they can be classified into round and flat characters. A round character has complex characteristics that cannot be described using one or two words only. A flat character, sometimes referred to as a stock character, only has one side and is very predictable and simple. An example is the typical step mother in a fairy tale who is always evil. Regarding the development of a character, there are two classifications. The first is a dynamic character who changes during the course of the story, not only physically (for example from young to becoming older) but especially in characteristics and attitude; for example, a character could be a bad person in the beginning of the story but became a good person at the end of the story after experiencing a series of events that change his/her life. These changes need to be believable or plausible in order for the readers to believe in him or her. The second type is a static character who does not experience big change in attitude and behavior by the end of the story. He/she would stay the same throughout the story (Roberts, 2006).

Characterization is the way the author shows the attributes of the characters. There are several ways of characterization that authors use in a story. An author can reveal a character based on appearance, for example, by providing details such as whether a character is thin, fat, or well-built, whether he/she is beautiful or ugly, clean or dirty, wearing expensive or cheap clothing, and so on. Another way to show traits is by displaying the actions of a character. For example, when two characters are waiting for a
train in a train station, one might sit on the bench and read, while the other one paces up and down and looks at his/her watch all the time. Readers might assume that the first character is a patient person and the second one is not. The third way of presenting characterization is through the character’s thoughts (Roberts, 2006).

d. Style

Style, according to Meyer (2009), “is a concept that everyone understands because in its broadest sense it refers to the particular way in which anything is made or done” (p. 283). Furthermore, Meyer mentions that style is found everywhere in the world, from cars to clothing to buildings to dancing. He gives an example of a song that can be sung in different styles if the singers were different.

In literature, style refers to the manner in which an author presents his/her work. Style in literature is often referred to as the arrangement of language in literary works. The first part of style mentioned by Meyer is diction or choice of words. While telling the same story, an author could use different words and it would have a different effect on the reader. In most cases, words in a dialogue, for example, are chosen based on the characteristics of the characters. Words spoken by a character would show her attitude, education, culture, and so on.

Length of sentences and structure of the sentences are also part of style. Some authors prefer to write short and simple sentences, while others write long and complicated sentences. This leads to tone, the author’s attitude toward the story. While “saying the same words,” someone’s tone can be different. This is true with the author’s tone toward a character, for example, based on the style that he applies.
However, style is not only related to words and language, especially in the contemporary literature. Some literary works do not only use words in creating a story, but might use other modes, such as picture; hence, it is referred to as multimodal literature. Furthermore, Kuiper (2012) writes that style in literature is often influenced by the era in which the author lived, so categories such as romanticism, realism, and naturalism in literature are part of the style.

Beckett (2009) writes in her book that a lot of crossover books are written as a series, such as trilogy, tetralogy and the like. Beckett also says that some of these books are allegories of political situations and might be made that way to avoid banning. These are part of style, too, because authors can choose how they will present the stories, longer or shorter, using brief sentences or longer sentences.

e. **Theme**

Beckett (2009) mentions that most crossover literature has “coming of age” as a theme. This theme might interest both young adults and adults because “coming of age” is basically a transition from childhood to adulthood. Thus, both child and adult could identify with such a theme.

“Theme is the central idea or meaning of a story” (Meyer, 2011, p. 199). Furthermore, Meyer states that theme unifies all of the other elements of literature such as plot, characters, setting, and point of view. Meyer emphasizes the difference between theme and subject of the story. He writes that stories can have the same subject such as love, marriage, or death, but the themes could be different. Thus, theme is more specific to a story, while subject is general.
When discussing theme, Roberts (2006) begins with an explanation about ideas of a story. Ideas can be a single word such as love, piety, causation, and the like. When an idea appears over and over again in a story, it is called a theme. He also says that “[a]lthough single words can name ideas, we must put these words into operation in sentences or assertions before they can advantage to our understanding” (p. 119). Meyer (2011) suggests that theme is best stated in a sentence either to make the subject of a story more specific or to make an idea understandable.

Both Meyer (2011) and Roberts (2006) also lists suggestions on how to find a theme in a story. Roberts suggests that readers pay attention to what the characters say, including paying attention to authorial voice which is usually found in the narrator and, more specifically, a first person narrator. Besides the characters’ statements, characters’ actions might also carry the ideas of the story which would lead to finding the theme.

Meyer’s (2011) list is more elaborate. He suggests that the reader pay attention to the title of the story because it might carry an important symbol of the story. Besides finding symbols in the title, finding symbols in the body of the story is also important. He also suggests that readers pay attention to events or actions in the story because these might result in changes in the characters, which could lead to understanding the theme. According to Meyer, theme should be stated in a sentence or two, instead of a word, which would be appropriate for a subject of a story.

Quoting Herman Melville, Paula Montgomery (1992) states the importance of theme by saying that “To produce a mighty book, you must choose a mighty theme” (p. 15). The theme is that important. In relation to how to teach literature, she breaks down
the theme’s topic into four categories. The first is related to people’s characteristics or traits, such as honesty, faithfulness, loneliness and the like. The second category is theme related to life pattern such as a journey, running away, or youth conflicts. The third category is symbolic representations such as trees or wolves which symbolize something related to life rather than just biological functions. The last category is general truth and interactions which includes the good versus evil, or rise and fall in life. These categories are common ones when discussing themes especially related to children’s and young adult literature, although not limited to only these.

f. Perspectives

Beckett (2009) states that most crossover literature has more than one perspective in a text. For example, a book could have a child main character with her/his child perspective at the same time it has an adult narrator who supplies readers with her/his adult perspective. This is probably one of the reasons why such books are interesting for both children and adults. In literary theory perspective is similar to point of view.

Both Meyer (2011) and Roberts (2006) discuss the role of the narrator with respect to point of view in a literary work. Roberts wrote that the “term point of view refers to the speaker, narrator, persona, or voice created by authors to tell stories, present arguments, and express attitudes and judgments” (p. 77). Roberts says that a speaker or a narrator is not only physically positioned against the story and observes what happened in the story, but a speaker or narrator’s attitude, behavior, and psychological aspects also affect the story or the way the story is told. Furthermore, he mentions that,
like a real human being, a narrator might have a hidden agenda when telling the story, thus making it more complicated.

Regarding point of view, Meyer (2011) writes:

Because one of the pleasures of reading fiction consists of seeing the world through someone else’s eyes, it is easy to overlook the eyes that control our view of the plot, characters, and setting. **Point of view** refers to who tells us the story and how it is told. What we know and how we feel about the events in a story are shaped by the author’s choice of a point of view. The teller of a story, the **narrator**, inevitably affects our understanding of the character’s actions by filtering what is told through his or her own perspective. … If the narrative voice is changed, the story will change. (p. 135)

Narrative theory differentiates a narrator from a focalizer, the eyes through which an event is followed. This difference had been explained earlier in narrative theory (Chapter 2.B.2).

g. **Setting**

Beckett (2009) does not really discuss setting other than the one related to genre. She states that because of the tendency for borderless genres in crossover literature, setting of place might be mixed, too. Setting of place could be both in a fantasy land and in a realistic location.

Meyer (2011) states that setting consists of three elements: time, place and social environment. These three elements create the world of the story and provide background about what happens in the story. However, the significance of setting is not equal from
story to story. In one story, the setting might be very important in showing the character’s view of life, while in another the setting does not really signify anything.

Roberts (2006) writes that setting is the “natural, manufactured, political, cultural, and temporal environment, including everything that characters know and own” (p. 109). He writes further that setting can be a physical building, outdoor scenery, or circumstances such as cultural or historical. Setting has multiple areas of significance in a story. It could emphasize the realistic aspect of the story, for example, by using real cities, towns, streets, and by describing the setting as closely as possible to the real one. Setting could also give information about a character, for example, by describing where he lives and how he maintains his living quarters.

h. Symbol

“A symbol is something that represents something else” (Mays, 2013, p. 335) or “a person, object, or event that suggests more than its literal meaning” (Meyer, 2009, p. 237). A symbol could be found in real life, not only in literature, states Mays, although people might take it for granted and not realize that they used a symbol. One example that he gives is the alphabet, where each letter symbolizes a particular sound. Sometimes a symbol can be closely associated with the thing it represents or symbolizes, but other times the relation is vague or unclear. One example is the smiley icon which symbolizes a smile and is very easy to associate between the symbol and what it symbolizes. Another example is a stop sign used in the U.S. which is a red octagon. It is not easy to correlate between a red octagon with the action of stopping, but that is how a stop is symbolized (Mays, 2013).
Just like Mays, Meyer also states that symbols can be found anywhere. A wedding ring and wedding gown are symbols that people find all the time in real life. “A ring used in a wedding is more than just a piece of jewelry because it suggests the unity and intimacy of a closed circle” (p. 238). The color of the wedding gown might also symbolize something, white might symbolize purity. These kinds of symbols, ones which are recognized widely in a culture or society, are called conventional symbols (Meyer, 2009).

In literature, a symbol is usually not arbitrary, unlike some symbols in real life. “A symbol in literature usually carries richer and more varied meanings, as does a flag or a religious image. And because of its significance, a symbol usually appears or is hinted at numerous times throughout the work” (Mays, 2013, p. 336). However, finding a symbol in literature might be challenging because the interpretation can be different from reader to reader. In literature, there is no one correct interpretation; it is usually multidimensional. In addition, Meyer states that students are often nervous when asked to find a symbol in literature because they cannot see it when reading. It usually takes a second or third reading to recognize patterns and details in a story to find its symbols.

Then the details of a work may suddenly fit together, and its meaning may be reinforced, clarified, or enlarged by the symbol. Symbolic meanings are usually embedded in the texture of the story, but they are not “hidden”; instead, they are carefully placed. Reading between the lines (where there is only space) is unnecessary. What is needed is a careful consideration of the elements of the
story, a sensitivity to its language, and some common sense. (Mayer, 2009: p. 237)

Mays states that some symbols used in literature are archetypal, meaning that these symbols occur or are used in various different cultures, for example a river which can symbolize the flow of life. Some other symbols are traditional because they have been used for a long time, such as a rose which usually symbolizes true love. Of course some symbols can be both traditional and archetypal at the same time. Meyer also mentions the use of traditional, conventional or public symbols, but also mentions that a symbol could be meaningful in the context of a particular work only.

In “Soldier’s Home” (p. 165), Hemingway does not use Krebs’s family home as a conventional symbol of safety, comfort, and refuge from the war. Instead, Krebs’s home becomes symbolic of provincial, erroneous presuppositions compounded by blind innocence, sentimentality, and smug middle-class respectability. The symbolic meaning of his home reveals that Krebs no longer shares his family’s and town’s view of the world. (Meyer, 2009: p. 238)

A literary symbol can be anything and sometimes those symbols carry more than one meaning (Meyer, 2009). When discussing symbols, both Mays and Meyer state that allegory is a type of symbol where each only has one (usually obvious) meaning and both use Bunyan’s *The Pilgrim’s Progress* as the example. In that book, the characters Christian, Worldly Wiseman, Faithful and so on symbolize the virtue of their characteristics.
Both Meyer and Mays state that finding symbols is not an easy task. Readers need to read again and again to find the pattern in the story or repeated details which might refer to a symbol.

To summarize the features of crossover literature based on Sandra Beckett’s book, crossover literature has a tendency to be more complicated in characters and plot, and hybridity in genre which results in mixed setting. Crossover literature tends to be longer than non-crossover one, has both adult and child perspectives, and coming of age as a common theme, which explains its appeal to both children and adults.

**D. Summary of the Chapter**

Reader Response theory was the first theory presented in this chapter because this theory states that readers give meaning to the text when it is read. That is why literature can cross over because readers bring background knowledge when giving meaning to literary works.

Select theory of literature was discussed in order to understand what literature is and how to analyze and approach literary works. Theory on the definition of children’s, young adult, and general literature were collected, along with narrative theory, theory on multimodality, which has become a trend in contemporary children’s and young adult literature, and approaches to literature.

The last section discussed theory about crossover literature itself and elements found in crossover literature. Included in this part were history and development of crossover literature, and elements of literature such as genre, plot, character, style, theme, perspectives, setting, and symbol.
CHAPTER 3: METHODOLOGY

This research study explored whether there were patterns in crossover literature that could be applied to most literature classified as crossover. A few scholars, such as Sandra Beckett and Rachel Falconer, had conducted research about crossover literature in the past. Included in their research were descriptions of elements in crossover literature, e.g., the plot development, theme, genre, characters, and style. However, there had been no attempt yet to find the patterns of those elements across crossover literature.

I researched the patterns in crossover literature by comparing the crossover fiction discussed in those studies and crossover fiction that had not yet been discussed. The elements that were compared were plot development, characters, theme, genre, style, symbol, perspectives, and setting; comparisons were drawn by answering these research questions:

1. How were the elements/possible features of crossover literature discussed in Beckett’s book (genre, theme, perspectives, characters, plot, setting, and style) applied to the crossover novels which were analyzed in this research?
2. What were additional characteristics (e.g. symbol and novelty) found in the crossover literature analyzed in this study?
3. What generalizations about characteristics of crossover literature could be drawn from the books analyzed in this study?
This chapter is divided into three parts which were the research design, data collection, and data analysis.

**A. Research Design**

This dissertation research was a qualitative literary or text analysis of young adult literature. The intention of quantitative research methodology is to generalize a phenomenon, while the intention of qualitative research is to understand a phenomenon (Glesne, 2006, p. 4). Glesne, in the same book, also states that qualitative research’s intention is to search for patterns, which was the intention of this dissertation.

In qualitative research, the main instrument of the research would be the researcher as the reader of the literary works to be analyzed and the researcher often has personal involvement and empathy while doing the research, in contrast to a researcher’s role in quantitative research which is detached from the object (Glesne, 2006, p. 5). Different opinions from other readers might be sought by reading published reviews and analyses of the books which were included in this dissertation in order to corroborate or complicate the researcher’s analyses. Thus, this research did not involve other people physically such as by observation or interview.

Huckin (2004, p. 13) states that “the logical starting point for analyzing texts is to consider the meaning of the text. All texts are about something (i.e., they have content); and the most direct way of taking account of this is through content analysis.” Because the data collected for this research came from the literary texts, content analysis is used as the method. Content analysis was first introduced as a quantitative research method to study printed materials. After World War II, both quantitative and qualitative content
analysis as research methods were used and spread to different fields of study such as psychology, education, anthropology, and social sciences. It was also used in analyzing literature, which is what was done in this research (Krippendorf, 1980).

According to Krippendorf (1980), content analysis is used to find symbolic meaning in messages and meaning can be seen from numerous perspectives which are similarly valid. The content analyst is making inferences of the message or the data in a specific context.

Huckin also defines content analysis in his article. According to Huckin:

Content analysis is the identifying, quantifying, and analyzing of specific words, phrases, concepts, or other observable semantic data in a text or body of texts with the aim of uncovering some underlying thematic or rhetorical pattern running through these texts. (2004, p. 14)

In the case of this research, the messages are the literary texts or novels analyzed in this research, and the context or the environment which limits the focus of the study are the intrinsic elements of the literary works and the background knowledge of the researcher when analyzing the messages.

B. Sampling

According to Krippendorf (1980), “In any content analysis, it must be clear which data are analyzed, how they are defined, and from which population they are drawn” (p. 26). Glesne (2006) states that selection strategy for research purposes is called sampling. While it is not possible for a researcher to analyze all people or all books or all objects, sampling should be conducted and it should represent the objects to be analyzed. Still,
according to Glesne, researchers in qualitative research usually choose a purposive sampling rather than random sampling.

This section discusses how sampling was collected. To find crossover fiction without involving readers directly, there should be a method used in collecting the sampling – which are the crossover fiction works. Beckett (2009) mentions several ways to know whether a text was read by readers from different age groups. The first was by looking at particular awards for crossover literature, such as Alex Awards from the American Library Association which “recognize adult books enjoyed by teens” (p. 32). Another way of recognizing crossover literature was by looking at best seller lists such as the New York Times best sellers, book of the month lists of a certain book club, Amazon.com best sellers, Publisher’s Weekly, and the like. Lists such as these could be categorized into children’s, young adult, and general (or adult) literature. Some books might be found in more than one category, indicating that the book was read beyond its intended age group. When lists were not categorized, usually it was assumed that the list was considered to be general literature. If a young adult book or children’s book was included in this list, it indicated that the book was a crossover title. The next method was to find whether certain books intended for children or young adults were included in anthologies for adults. Mail or emails that were received by authors could sometimes show how wide the range of the audience for certain books was. The way certain books were published or marketed could also indicate whether a book was a crossover. Some books, for example the Harry Potter series, were re-published with different cover designs to suit the new readership, showing that these books – which were intended for
children and young adults in their first publication with covers suitable for a children’s book – had reached readers representing a wider age range. In bookstores, some books could be found in both children’s and adult sections, again showing that either these books were intended for all ages or these books had a wider range of readers. As stated earlier in the scope of the study, I used recent crossover books that were not discussed by either Beckett (2009) or Falconer (2009).

To decide which books would be analyzed for this research, I used several lists on the internet that were relevant to the study. The first was the New York Times Bestseller (NYTB) list up to December 9, 2012. NYTB had several categories in its bestseller list; among them was the children’s book category consisting of 4 sub-categories which were picture books, chapter books, paperback books, and series. Since my focus was child-to-adult crossover literature, I focused on this particular category, leaving out the picturebooks because this genre was not part of what I would analyze. After December 9, 2012, NYTB changed its sub-categories into picturebooks, middle grade, young adult, and series. That was why I only used the list up to December 9, 2012. The reason why I chose the bestseller list was because I assumed that books that had been on the list for a long time might be read not only by children and young adults, but also by adults. This is supported by an article in Publishersweekly.com titled New study: 55% of YA books brought by adults (September 13, 2012), stating that 55% of readers of young adult books are adults age 18 and up, with the biggest segment for readers 30-44 years of age. That could be why those books were on the list for a relatively long time. The Book Thief, for example, was on the list for 272 weeks; The Absolutely True Diary of a Part Time Indian
for 152 weeks; *The Hunger Games* for 118 weeks; and *The Invention of Hugo Cabret* for 110 weeks. Newer books such as *Wonder* (2012) were on the list for 35 weeks and *Divergent* (2011) for 39 weeks.

I merged the bestseller list with some lists created by readers. These reader lists consisted of children’s books read by adults, which could be recognized from the names of the lists. One of the lists was the one that I created on Goodreads.com in early 2013 entitled “21st Century Child-to-Adult Crossover Books.” So far there had been eight people voting and adding books on the list. *The Hunger Games* was the first book on the list and some other titles included *The Book Thief*, *The Invention of Hugo Cabret*, *Wonder*, *The Fault in Our Stars*, *The Absolutely True Diary of a Part-Time Indian*, *Graceling*, *Wonderstruck*, *Divergent*, and *Fire*. These books were also on the bestseller list at some point. Another list found online on Amazon.com was titled “Teen books that adults will love” created by Lisa McMann. *The Book Thief* was included in this list, among other titles. This book, along with *The Absolutely True Diary of a Part-Time Indian*, was also listed on “The 10 Best Young Adult Books for Grownups” created by Bailey Kennedy. Another similar list was one created by Sarah Moon entitled “Books to Steal from the Teenage Crowd.” *The Hunger Games* was, again, included in this list. All of the books are also found in a website Foreveryoungadult.com, which is a book club for YA book readers who are “less Y and more A.” In addition, several of the books mentioned above, or their sequels and prequels, were also mentioned in the New York Times Notable Children’s Books of 2010, 2011, and 2012; those were *Mockingjay*, *Wonderstruck*, *Bitterblue*, *The Fault in Our Stars*, and *Wonder*. 
After looking at those lists, these 14 titles came up as the results of merging all the lists above. The titles of the books (chronological order based on publication year, but for the series the publication of the first book was used) were:

1. *The Book Thief* (Markus Zusak, 2005), a friendship between Liesel and Max, a hidden Jew, during the Nazi era.

2. *The Absolutely True Diary of a Part-Time Indian* (Sherman Alexie, 2007), a Native American teenager who feels that he lives in two worlds.

3. *The Invention of Hugo Cabret* (Brian Selznick, 2007), Hugo accidentally “finds” Georges Méliès, who was an influential movie director.

4. *Graceling* (Kristin Cashore, 2008), Lady Katsa and Prince Po try to fight the evil, Leck, who has powerful special talent.

5. *Fire* (Kristin Cashore, 2009), Lady Fire has to deal with Leck when he was still a teenager.

6. *Bitterblue* (Kristin Cashore, 2012), Bitterblue, Leck’s daughter, tries to correct her father’s mistakes, while also trying to assure herself that she is not like her father.

7. *The Hunger Games* (Suzanne Collins, 2008), Katniss and Peeta are tributes in the Hunger Games and win.

8. *Catching Fire* (Suzanne Collins, 2009), Katniss and Peeta are again selected as tributes to the 75th anniversary the Hunger Games and receive a surprise at the end of the game.

9. *Mockingjay* (Suzanne Collins, 2010), Katniss, Peeta, and Gail are involved in the real revolution against the Capitol.
10. *Wonderstruck* (Brian Selznick, 2011), Ben, who never knew his father, tries to find him after his mother died in a car accident, but finds his grandmother instead.

11. *Divergent* (Veronica Roth, 2011), Tris and Four try to find out what is wrong with the community where they live because curious events are happening.

12. *Insurgent* (Veronica Roth, 2012), Tris and Four join the outcasts in order to change their community to be a better one and not divided any more.


14. *Wonder* (R.J. Palacio, 2012), the struggle of August Pullman, a student with a deformed face, as he attends school for the first time after being homeschooled.
Table 1: Lists used to collect book sampling in this research

<table>
<thead>
<tr>
<th>List</th>
<th>NYT best seller</th>
<th>Teen books adults love</th>
<th>10 Best YA Books</th>
<th>Books to Steal</th>
<th>21st C Crossover</th>
<th>Forever YA</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Book Thief</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>The Absolutely True Diary</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Hugo Cabret</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Graceling</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Fire</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Bitterblue</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>The Hunger Games</td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Catching Fire</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Mockingjay</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Wonderstruck</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Divergent</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Insurgent</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Fault in Our Stars</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Wonder</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

C. Data Collection and Data Analysis

In qualitative research, “the most widely used means of data analysis is thematic analysis, a process that involves coding and then segregating the data by codes into data clumps for further analysis and description” (Glesne, 2006, p. 147). She also states that data analysis involves organizing what had been collected, and in order “to do so, you must categorize, synthesize, search for patterns, and interpret the data you have collected” (Glesne, 2006, p. 147).

Because I did textual analysis with the books that had been chosen as described in the previous section, there were certain steps that I took while analyzing the texts. The
method was quite similar to what had been done by Eubanks (2004) when analyzing interview texts. Eubanks writes:

> After selecting the texts for relevance and interest, I read them repeatedly, identifying all of the stories I could and making notes in the margins. To make the notes useful in a practical way, I jotted summary notations in the margins…

> After taking as many notes as I reasonably could, I sorted the identified stories into analytic categories, attempting to see not just how each story could be understood on its own but how the stories related to each other rhetorically. (2004, p. 37)

This technique is also known as close reading: “the detailed and subtle analysis of the complex interrelations and *ambiguities* (multiple meanings) of the components within a work” (Latrobe & Drury, 2009, p. 119).

The first step was reading the texts that had been chosen based on the limitations above. The texts were read several times. The first time reading was done straight through on the surface level only to know the storyline in general. I did not take notes or do anything during the first reading.

The texts were read for the second and usually third time, and while reading, I underlined parts of the stories that showed similar characteristics with the ones discussed by Beckett. In other words, I categorized the data based on the categories used in Beckett’s book (plot, setting, characters, theme, etc). Besides underlining, I also used sticky notes to mark the lines in the texts that were important to find the characteristics. I
used different colors of sticky notes to show different literary elements to discuss, for example the plot, the characters, style, and the other literary elements.

The texts were read two or three more times to sub-categorize within the categories that had been found in the previous readings; for example, plot development could be categorized into several patterns such as flashback, flash forward, or linear. When reading to find the type of plot of the book, I focused on the events that happened in the novels, because plot was basically the arrangement of events in a literary work. Because causal effect was important in plot (Horning, 2010), the series of events were categorized based on the causal relationship. Although order of events were almost always linear, the order of the telling was not necessarily so. I took notes on both categories so that I could understand the plot development and the type of plot the books had. I recorded all the notes in a journal or a log to help me analyze and write the result.

Similar steps were done for the other literary elements; however, the focus for each one was different, depending on what element was discussed. For example, when focusing on characters and characterization, I paid attention to the description of the characters, the way they talked, the way they dressed, what other characters said about a particular character, and so on.

Using the theories summarized in chapter two of this study, I analyzed the data that had been collected in the first phase of the research. Theories on literary elements were used in finding and categorizing the data, for example, what to focus on when finding the plot of the story or characteristics of the characters. The narrative theory of
narrator and focalization was particularly used in addition to the literary elements when discussing perspectives or point of view in the literary works.

Reader response theories (Iser, 1978; Hillesund, 2010), especially Rosenblatt’s (1968, 1994, 2005), state that readers play a very important role when reading a book. It is the readers who give meaning by relating what they read with their background knowledge. While reading and looking at my categories, I needed to look back at what I had known in the past. For example, when reading *Hunger Games* and looking at how different people in the Capital lived compared to people in the Districts, I looked back at the experience in my own country. The book reminded me of the gap between the haves and the have-nots in my country which created many problems such as inequality in education, social issues, and the like.

Other theories such as sociological theory (Latrobe & Drury, 2009) could help me understand the relationship between literature and society. Also, I could discover that such gaps existed in real society in the present and in the past. With the understanding from the theories and from my own experience, I was able to conclude that *Hunger Games* was not only about a love story triangle between Katniss, Peeta, and Gale, but it also criticized the social and economic gaps found in different societies in the world.

After data were collected from each book and literary elements were found and categorized in each book, I wrote a full analysis for each book. The full analysis of each book is comparable to field notes in other types of qualitative study (other than textual analysis). Next I compared and contrasted the results of the analyses of all the books that
I used in this research. I sought to determine whether there were similarities or patterns that were found across all the books that I analyzed.

To clarify what I did, I provided a brief example using one of the books I discussed, *The Hunger Games*. Beckett (2009) stated that coming of age was a common theme in crossover literature. In this book, the main character, Katniss Everdeen, is 16 years old. She lost her father in a mine explosion when she was 11. Her mother misses her husband so much she is not able to take care of herself and her two children, Katniss and Prim. In a way, the story is about Katniss’ life after her father’s death: how she has to grow up without both father and mother, and she has to function as the head of the family at a very young age, a time when she herself still needs guidance. Thus, this book could be considered to have a “coming of age” theme.

Another aspect of crossover literature that Beckett (2009) mentions is genre. She said that most crossover literature consists of mixed genre, in a borderline of genres instead of sticking to only one genre. The *Hunger Games* fell into this category. This book seems to be set in the future, shown by how advanced the technology is in the capital city. However, in the Seam district, life is very similar to the present. Poverty is the main problem, similar to challenges faced by people in the present. The story also involves a love story triangle between Katniss, Gale, and Peeta. Thus, this book mixes romance, fantasy, science fiction, and realism.

Some crossover literature serves as allegories of political or social situations (to avoid banning by authorities). On the surface, this book tells a story about a game that was conducted annually in the country, Panem, by the winning district. The purpose of
the game is to serve as a punishment to the districts because they had tried to rebel and gain their independence from the Capitol. Another purpose for the game, of course, is to serve as entertainment for the people of Capitol. On a deeper surface level, this book tells about Katniss’ rebellion from the Capitol although it looks like she took part in the game just like any other tributes are required to do. In her own way, she shows her disapproval of what the Capital people did. At the end of the game, for example, she suggests to Peeta that they swallow the poisonous berries so that there would be no winner of the game. This could not happen because the game needs to have a victor. Although the authority “surrenders” to them by announcing that there are two winners, they are not happy about it. In some countries in real life, authorities are like the ones in the Capitol. They only think about their own purpose without thinking about their people’s welfare. Thus, in a deeper layer, this book is also a criticism of authority. The fact that the book could be read from different points of view or different depths showed that this book was a “phantagon” (Isau, 2013). (This example was a shorter version of the full analysis. To see a sample of the full analysis, please see Appendix A.)

In the dissertation, analysis of each literary element is presented first in Chapter 4, followed by a discussion of patterns across the books. Chapter 5 includes overall conclusions about characteristics of crossover literature based on the analysis in Chapter 4. The significance of the conclusions and implications for future scholarship are presented in Chapter 5.
D. Summary of this Chapter

This research was a qualitative design with the researcher as the main instrument who read and analyzed the novels being analyzed. Data were collected by merging the New York Times best seller list with several other lists created by readers who were interested in young adult books read by adults. Fourteen titles came up as the data of this research. The analysis was done by reading and rereading the books and categorizing the elements based on categories by Sandra Beckett, and discussed by using the theories described in Chapter 2.
CHAPTER 4: FINDINGS

In this chapter, the findings of the research will be discussed and the order will be based on the order in which the research questions were presented in Chapter I. Thus, the first part of this chapter will discuss whether the features of crossover literature discussed in Sandra Beckett’s book (characters, genre, perspective, plot, setting, style, and theme) are applicable to the novels which are analyzed; the second part will discuss whether there is/are additional features of literary elements in crossover literature not discussed in Beckett’s book (e.g. symbol) which are discovered in the analysis; and the third part will discuss whether generalizations can be drawn across the books which are analyzed in this study.

A. Literary Elements Discussed in Beckett’s book

1. Characters

Characters are very important in literary works. Through the characters, readers identify themselves with the events in the story (Horning, 2010). Most theories on literature classify characters as the protagonist and the antagonist, where the first one is often considered the good guy and the second one the bad guy or villain. However, good or bad are not necessarily the right terms to use when classifying characters. The protagonist is defined as the character that elicits readers’ sympathies while the antagonist does not. A protagonist might be a murderer but s/he kills someone for “good”
reasons so the readers sympathize with her or him. Although this is not the only classification of characters, this is the one used in this analysis to decide which characters were to be analyzed and which ones were not to be included in this analysis.

Beckett (2009) said that in contemporary children’s books, characters are no longer black and white or good and bad but are more complex and sometimes ambiguous. They are not very easy to define or classify.

In this section, the protagonist(s) and antagonist(s) in each book will be discussed. However, some secondary characters will also be discussed if the characters have an important role in the protagonist’s character development or the plot of the story and if the characters show characteristics that Beckett mentions cited in the previous paragraph.

*The Book Thief*

In *The Book Thief* (*BT*), the protagonist is Liesel Meminger who is nine years old in the beginning of the story which takes place in January, 1939. The story follows the events that happen in her life until the day she dies. She is given up for adoption to the Hubermann family and the book does not really explain why. Based on the condition of her family, it appears the mother is a single parent and too poor to take care of Liesel and her brother, which results in his death on the way to the Hubermann’s house.

There is an indication that her parents are Jewish because they are taken by the Fuhrer. Although it is stated that they are taken for being *kommunisten*, communists, this fact might not be true. Liesel thinks it is because they are communists; however, more than likely they are taken because they are Jewish.
Liesel revisited those dark rooms of her past and her mother answering questions made up of one word.

She saw it all so clearly.

Her starving mother, her missing father. Kommunisten.

Her dead brother. (p. 111)

Her physical appearance also indicates that she has some non-German characteristics which are dangerous for her at that time, resembling Jewish people.

Her hair was a close enough brand of German blond, but she had dangerous eyes.

Dark brown. You didn’t really want brown eyes in Germany around that time.

Perhaps she received them from her father, but she had no way of knowing, as she couldn’t remember him. (p. 31)

Thus, there is indication that she has Jewish blood and is sent to a German family so that she will be safe, but it is ambiguous because in other parts of the story she is referred to as a German girl. When she has conversations with Max, the narrator refers to them as a Jew and a German.

They looked on as both the hidden Jew and the girl slept, hand to shoulder.

They breathed.

German and Jewish lungs. (p. 238)

It is not clear whether the last sentence refers to Max’s lungs as Jewish and Liesel’s as German, or whether their lungs are both Jewish and German, because the Jewish people living in Germany are Germans, too.
Liesel, who has difficulty reading at school because she never learned how to read, grows to be a girl who is good with words. After she learns how to read, she becomes an avid reader and, later in life, becomes a writer.

Another important character in the novel, almost like a second protagonist, is Max Vandenburg. Max is Jewish and his late father, Erik, was a friend of Hans Hubermann during World War I. Erik saved Hans’ life by accident when he sent Hans to do an administrative job after their troop is attacked by the enemy. Everybody in the group dies except Hans, who was doing an administrative job at that time, and he feels that he is in debt to Erik Vandenburg, who saved him. When Max is in trouble and needs protection, Hans cannot say no and that is how Max ends up hiding in the Hubermann house. Max is good with words. He is reading and writing constantly when hiding in the house, which influences Liesel. She, who likes to read, becomes a writer, too, because of him.

In this book, the possible antagonist of the story is Hitler and his Nazi soldiers. Hitler is the leader of the Nazis who orders his subordinates to eliminate all the Jews because he considers them as part of a lower caste that does not deserve to live. Hitler himself does not really appear in the story because the story focuses on Liesel and Max Vandenburg. However, without him there would be no story involving Jewish genocide, and Max would not have to run away from his home and lose all of his family.

Liesel, the protagonist in this story, has some ambiguous characteristics, such as whether or not she is a Jew, and this fits with what Beckett mentioned in her book.
The Absolutely True Diary of a Part-Time Indian

The protagonist and narrator in *The Absolutely True Diary of a Part-Time Indian* is Arnold Spirit Junior. He is 14 years old in the beginning of the story. He is funny and views life from the humorous point of view. He often makes fun of himself and of the difficulties that he encounters. One example is in his description of himself:

My brain damage left me nearsighted in one eye and farsighted in the other, so my ugly glasses were all lopsided because my eyes were so lopsided.

I get headaches because my eyes are, like, enemies, you know, like they used to be married to each other but now hate each other’s guts.

And I started wearing glasses when I was three, so I ran around the rez looking like a three-year-old Indian grandpa.

And, oh, I was skinny. I’d turn sideways and disappear.

But my hands and feet were huge. My feet were a size eleven in third grade! With my big feet and pencil body, I looked like a capital L walking down the road.

(p. 3)

Another example is the description of his poverty:

*Poverty = empty refrigerator + empty stomach*

And sure, sometimes my family misses a meal, and sleep is the only thing we have for dinner, but I know that, sooner or later, my parents will come bursting through the door with a bucket of Kentucky Fried Chicken.

Original Recipe. (p. 8)
He is also smart and likes to read, although as a Native American sometimes his teachers discriminate against him. Although he is from the reservation and school there is not really good, he can ‘beat’ most students in his new school, even the teacher. One example is below.

First of all, I learned that I was smarter than most of those white kids.

Oh, there were a couple girls and one boy who were little Einsteins, and there was no way I’d ever be smarter than them, but I was way smarter than 99 percent of the others. And not just smart for an Indian, okay? I was smart, period.

Let me give you an example.

In geology class, the teacher, Mr. Dodge, was talking about the petrified wood forests near George, Washington, on the Columbia River, and how it was pretty amazing that wood could turn into rock.

I raised my hand.

“Yes, Arnold,” Mr. Dodge said.

He was surprised. That was the first time I’d raised my hand in class.

“uh, er, um,” I said.

Yeah, I was so articulate.

“Spit it out,” Dodge said.

“Well,” I said. “Petrified wood is not wood.”

My classmates stared at me. They couldn’t believe that I was contradicting a teacher.

“If it’s not wood,” Dodge said, “then why do they call it wood?”
“I don’t know,” I said. “I didn’t name the stuff. But I know how it works.”

Dodge’s face was red.

Hot red.

I’d never seen an Indian look that red. So why do they call us the redskins?

“Okay, Arnold, if you’re so smart,” Dodge said, “then tell us how it works”

“Well, what happens is........... (p. 84)

Arnold goes on to explain what happens with petrified wood, which was not wood anymore. His classmates and Mr. Dodge laugh at him, but they are surprised when Gordy, the smartest student in the class, tells them that Arnold is right. His explanation is correct. Arnold and Gordy are the two smartest students in that class.

Arnold is also able to identify good opportunities, and he is determined to make a better future for himself. This is proven by his decision to move from his old school in the reservation to Reardan, a predominately white school. Although it is difficult for him to reach the school, he still does it.

I rode the bus home that night.

Well, no, I rode the bus to the end of the line, which was the reservation border.

And there I waited.

My dad was supposed to pick me up. But he wasn’t sure if he’d have enough gas money.

Especially if he was going to stop at the rez casino and play slot machines first.

I waited for thirty minutes.

Exactly.
Then I started walking.

.....

Three times, I had to walk the whole way home.

Twenty-two miles.

I got blisters each time. (p. 87)

Like in the first book, in *The Book Thief*, there is really no human or antagonist character in this novel. Arnold is fighting the bad conditions that he finds himself in because he lives in a poor Indian reservation, where poverty and the lack of education and educational facilities are common. The conditions that have become part of the reservation for generations and influence most people who live there might be the antagonist in the story. Arnold tries to fight it off and leave behind the fate of his community by going to a better school outside of it.

As Beckett stated in her book, Arnold Spirit fits her description because Arnold is smart and brave although not physically beautiful like characters in fairy tales, who are either perfect in every way or all bad.

*The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay*

The main protagonist in the Hunger Games series is Katniss Everdeen, who is 16 years old in the beginning of the story (the first book). Unlike most girls in District 12 where she lives, Katniss has to support her family after her father dies in a mining accident four years before. Her mother is not able to fully function and does not take care of Katniss and her younger sister. Katniss has to do illegal hunting to feed her family and that is how she develops talent in archery. Hunting also teaches her skills such as how to
walk discreetly so that animals do not run away and also to recognize different types of edible plants.

So I give up trying to make friends and go over to the archery range for some sanity. It’s wonderful there, getting to try out all the different bows and arrows. The trainer, Tax, seeing that the standing targets offer no challenge for me, begins to launch these silly fake birds high into the air for me to hit. At first it seems stupid, but it turns out to be kind of fun. Much more like hunting a moving creature. Since I’m hitting everything he throws up, he starts increasing the number of birds he sends airborne. I forget the rest of the gym and the victors and how miserable I am and lose myself in the shooting. When I manage to take down five birds in one round, I realize it’s so quiet I can hear each one hit the floor. I turn and see the majority of the victors have stopped to watch me. Their faces show everything from envy to hatred to admiration. (Catching Fire (CF), pp. 232-233)

Katniss is also smart in observing and analyzing, which helps her during the Hunger Games. She is able to ‘communicate’ with her mentor, Haymitch, through the gifts that he sends or even through the gifts he does not send.

I bury my face in my hands. There’s no danger of tears now, I couldn’t produce one to save my life. What is Haymitch doing? Despite my anger, hatred, and suspicions, a small voice in the back of my head whispers an answer.
Maybe he’s sending you a message, it says. A message. Saying what? Then I know. There’s only one good reason Haymitch could be withholding water from me. Because he knows I’ve almost found it.

I grit my teeth and pull myself to my feet. (The Hunger Games, pp. 168-169)

Haymitch and I can speak in a kind of shorthand now. In a few minutes I’ve updated him and he’s told me about rumors of uprisings in Districts 7 and 11 as well. (Catching Fire, p. 168)

Peeta Melark and Gale can also be considered protagonists in the story because they are so close to Katniss and what happens to her affects these two boys. Gale is the one who knows the real Katniss because they spend a lot of time together in the forest. Both of them also have quite similar family backgrounds in that both have lost their fathers in mining accidents and they each have to take care of their respective families. That is why they keep hunting because it is the only thing that keeps them alive. Gale is an explosive type of person. He gets angry easily, especially with the government who makes their people suffer. He is brave and is willing to suffer if he is right. This is shown one day when he is captured by the soldiers of the Capitol and lashed by them. He does not even complain.

Peeta is Katniss’ partner in the two Hunger Games that she has to participate in. Peeta is very different from Gale because he comes from a middle class family who still has some money for their day-to-day life. His parents are the bakers in the district and they own a bakery. Peeta does not know how to fight or how to hunt in the forest. He does know how to bake cakes or bread and how to ice a cake. He is an artist not only in
cake icing. He uses his icing talent to apply camouflage to himself during the Games. Unlike Gale, Peeta is calmer and not as explosive. He prefers peaceful actions rather than violent actions.

The antagonist in the novel is President Snow, the leader of Panem. He is cruel and he punishes his own people who live outside of the Capitol because of their disobedience in the past. He makes sure that those districts cannot support their own lives by restricting each district to producing only one thing (such as coal in District 12, or bread in District 2, etc.) so that the Capitol can control them. He wants everybody to be under his control and becomes very angry when Katniss breaks the rules and creates chaos and uprising among the people.

In this series, Katniss, the protagonist, fits the description that Beckett discussed in her book about characters. Katniss is brave and smart but she is not perfectly beautiful and she cannot socialize well with other people. President Snow, however, is all evil and ugly, a typical antagonist character.

*The Invention of Hugo Cabret*

Hugo Cabret, as the title suggests, is the main character or the protagonist in *The Invention of Hugo Cabret*. However, a closer look at the book adds/proves that George Méliès is also another main character in the story. The events of the story revolve around these two characters.

Hugo is about 11 and he is an orphan. His father is a horologist (a clockmaker) and so was his father before him and his brother, Hugo’s uncle. There is no story about Hugo’s mother. Hugo has lived with his father since before his father died in a fire
accident in the museum where he worked part time. After he dies, Hugo has to live with his drunk uncle, who is very different from Hugo’s father although they are brothers. The only similarity between the two is that both are clockmakers. Being taught well by his father makes Hugo basically a good boy, too. This is proven by his conflicted conscience when he has to steal milk, or croissants, or some toy parts. He is forced to steal because he does not have any money. He cannot cash the check that his uncle receives because he does not know how and he is afraid.

Hugo is a brave boy. He is scared most of the time because he has to live alone, but he is brave, too. He is not afraid when he faces Georges who takes his notebook, and he even follows him to his apartment although he has not been outside of the station for months. He is afraid he will get lost, but he goes anyway. This is a real act of bravery.

The second main character is Georges Méliès, the old man. In the first part of the novel, he is described as an old man who is not friendly to children although he owns a toy shop. He does not smile a lot. He often scolds Isabelle, his adopted daughter, and gives her instructions. He forbids her from doing a lot of things, including watching movies, which is something that a child would enjoy very much. He is mean to Hugo when he discovers that Hugo has taken his toys and toy parts. Georges makes Hugo pay him back by taking his notebook, besides all the other things found in his pocket.

When Hugo starts to work for Georges Méliès, Hugo notices that Georges is not as mean as he appears. He deliberately plays magic tricks using cards so that Hugo will become interested and want to learn. On the outside it seems that Georges does not care about Hugo, but he does. He just prefers not to show it. Later readers learn that that is
because of his disappointment with his past life; he has become hardheaded and intolerant of other people. His good heart is proven by his willingness to take Isabelle into his care and later on he also takes Hugo into his house and frees him from the station inspector’s threat.

Other than Hugo’s uncle, there seems to be no antagonist or villain in the novel. However, Hugo’s uncle is not a main/important character in the story. What prevents Hugo from living a decent life is the poverty that traps him because his father dies in an accident and then his uncle also dies because he is drunk and drowns. He cannot prevent these things from happening in his life. That is his destiny.

For Georges Méliès who is the son of a shoemaker and then turns out to be a magician and movie artist, he becomes poor after the First World War. During the war, not many people appreciate his movies or his shows because they have to go to the war or they do not have enough money for entertainment. He can no longer make movies and he even has to give up his movie reels so that they can be made into shoe soles for the soldiers. It really breaks his heart but it is not something that he can prevent from happening. Just like Hugo, fate/destiny becomes his enemy. Thus the antagonist in the story is fate/destiny itself.

Since the Georges Méliès character is based on a real person and the author performed thorough research before writing this book, this protagonist is lifelike. Georges does not have any magical ability and he has his ups and down. The other protagonist, Hugo Cabret, also has his good and bad traits. He is a good boy but he is also a thief because the situation forces him to be. Thus, he is not a perfect person, just like
anyone else in the world. As Beckett stated, characters in crossover literature are not just black or white.

**The Graceling series: Graceling, Fire, Bitterblue**

In the Graceling series, the main protagonist in *Graceling* is Lady Katsa, who is the key person in unraveling all the problems in the seven kingdoms. She is a gracing with a grace of fighting/killing (at least that is what she thinks at the beginning. At the end she discovers that her grace is survival). As a gracing, the colors of her two eyes are different; one is blue and the other one green. Since she is very young, her uncle uses her as his weapon whenever he thinks someone will betray him. Katsa is very upset about this. She is not proud of her grace and is always trying to prove that she is a good person.

Another important character in this book is Katsa’s boyfriend, Prince Po. He is also a gracing with the grace of mind reading, which is very dangerous if discovered by other people. One of his eyes is gold and other one is silver, like the colors of a Po tree; that is why his nickname is Prince Po. At first, the only persons who know about his grace are his mother and himself. He helps Katsa fight the villain, King Leck, who happens to marry Prince Po’s aunt. At the end of the book, he becomes blind although his grace becomes stronger.

In *Fire*, the protagonist is Lady Fire who is a monster because her father is a monster who marries a human being. As a monster, Lady Fire possesses a hypnotic beauty that human beings cannot resist. People gaze at her and become absorbed sometimes. She is the last human monster in Dell, which is also occupied by animal monsters as well as regular animals. She reads people’s minds and persuades them to do
things without them realizing it. Unlike her father, Fire does not abuse her power but uses it wisely.

In the last book, *Bitterblue*, the protagonist is Bitterblue, the daughter of King Leck. Bitterblue is not a graceling. She is an ordinary girl who happens to be a princess. She has a lot of concerns about her people who are confused with the lies that Leck feeds them before he dies. She loves her people so much that she is willing to pretend to be an ordinary person at night so that she can see for herself what her kingdom looks like. In doing so, she puts herself in danger.

The antagonist in the series is King Leck or Immiker. He is a graceling with a power to control people’s minds using words that he utters. People do not know that he is a graceling because he wears a patch over one of his eyes while telling others that he has lost an eye. He does this so that people will not discover that he has two different colored eyes. When he speaks, people believe what he says. When they realize that what he says is not true, the people become confused. Leck has to speak again to make sure that those people are under his control. He even asks people to torture themselves just for his own entertainment. In the first book, he is the one who tells people to do bad things such as kidnap Prince Po’s grandfather. People who do his bidding do not know that they are under his control. In the second book, the story goes back to his childhood. His power and cruelty start from the time he is very young, as young as three years old. He uses his father, who loves him very much, for his own purposes. He does not care if his father is tired; he forces him to walk and carry him. Leck even murders his own father when he realizes what Leck is capable of. In the third book, the story takes place nine years after
his death. However, people in his kingdom are still confused about what happened to them in the past. Most of them are still afraid and some of them even carry a very big burden because Leck makes them torture other people against their own will. Leck uses his words to make them do these things and now that they realize it, they feel very confused and distressed. Thus, Leck creates all these problems even after his death.

In this series, two of the protagonists, Lady Katsa and Lady Fire, have special abilities. Lady Katsa, however, has to use her ability in a negative way because she is forced to by the King. She is not entirely good natured. She is stronger than most men and not stunningly beautiful. Lady Fire has doubts about her own ability because her father is a bad person, which is quite similar to Princess Bitterblue whose father is the villain in this story. Thus these three protagonists have their bad and good traits. Leck, the villain, is all bad. He has a special power that he uses in a very bad way. Thus, the protagonists are more fit to Beckett’s description while the antagonist is pure evil.

**Wonderstruck**

In *Wonderstruck*, there are two main characters in the story because this novel has two parallel stories that tie together at the end. The first protagonist is Ben Wilson, a boy who becomes an orphan. He has been deaf in one ear since birth.

Something hit Ben Wilson and he opened his eyes. The wolves had been chasing him again and his heart was pounding. He sat up in the dark room and rubbed his arm. He picked up the shoe his cousin had thrown at him and dropped it on the floor.

“That hurt, Robby!”
Robby muttered a few words.

“What?” Ben asked.


Robby, along with practically everyone else on Gunflint Lake, knew that Ben had been born deaf in one ear, but he still thought it was funny to ask Ben this all the time, even in the middle of the night (p. 16).

He does not know who his father is because his mom never tells him about it and does not want to talk about it, either. Ben is a quiet boy, “like a turtle“ (p. 26). He is brave and smart and persistent.

The other protagonist is Ben’s grandmother, Rose, the focus of the second story. She is also deaf (in both ears) and has been since she was born. Her mother is a movie star who leaves Rose with her father. She feels trapped in the house and is courageous to run away from it to find her mother and to find her life.

When I was little, I could see New York from my window, but my parents never let me go there. Too dangerous for a deaf girl to leave the house, they said! So, as a child, I used to write little notes and send them out into the world because I felt so alone. I ran away from home many times, and it was Walter who finally rescued me. I found him at the AMNH... (p. 544)

... Walter helped find me a school for the deaf children. I didn’t even know such a thing existed! Our parents were married when my mother was very young. She gave birth to Walter when she was only seventeen. I came along eight years...
later, and soon after that, my parents divorced. It was a very big scandal back then because my mother was famous (one day I’ll show you my scrapbook). (p. 545)

Rose is determined to do so despite her deafness. She leaves the house and lives with her brother until he marries and opens a bookstore.

The antagonist in the novel is not a person. As a young girl, Rose experiences different treatment from people around her including her own family because she is deaf, and people think that she is to be protected from the outside world because of that. Her father will not let her go outside by herself fearing that the world is too dangerous for her. When Ben is struck by lightning and becomes deaf in both ears instead of just one, he has difficulty communicating with other people and almost gives up finding information about his father. In the case of Rose and Ben, deafness is probably the antagonist in the story.

Ben and Rose are lifelike characters, more like real people. They do not have magical talents and they are not unusually beautiful. The book does not even discuss their physical beauty. Both of them are deaf, so they were not perfect people. And these observations fit with Beckett’s description.

*The Divergent series: Divergent, Insurgent*

In *Divergent* and *Insurgent*, the antagonist is a 16-year-old girl named Beatrice Prior (Tris) from the Abnegation faction. When she is sixteen and must take her aptitude test to decide which faction she belongs to, she is surprised by the result. Her tester tells her that she is divergent, a word she hears for the first time and does not understand its
meaning. She just knows that it is dangerous for her if people discover that she is divergent. The test results indicate that she has aptitude for abnegation, dauntless, and erudite. On the choosing day, Tris chooses dauntless and leaves her old faction. Even in the Dauntless compound she is not sure whether her choice is the right one for her. She still feels loyalty to abnegation even though she knows she is not 100% abnegation. Tris is brave and is a rebel. She does not listen to other people, only to herself, and this sometimes puts her in danger.

The second protagonist in the story is Four, or Tobias Eaton. Four is also a transfer from Abnegation to Dauntless. He chose to become a Dauntless member because he wanted to get away from his father who often treated him badly in the past. Four is strong and smart, and this is proven by his rising to the number one spot in the Dauntless initiation in his choosing year. Although he can get a good job becoming the leader of Dauntless, he chooses to be a trainer for new initiates. He realizes that leaders of Dauntless have veered from their original mission and become cruel and ambitious. This shows that Four still has a good conscience and is not greedy.

The main antagonist in the series is Jeanine Matthews, the leader of Erudite faction. Instead of leading her faction wisely, she tries to control the other factions. She wants control of all the factions and is not satisfied because the council members that make decisions regarding important matters come mostly from the Abnegation faction. She does not care about people. What she cares about are science and power. She injects a chip into all the Dauntless soldiers’ bodies so that they blindly obey her orders to kill people from the Abnegation faction.
The other antagonist in the story is Peter, who chooses Dauntless and goes to initiation with Tris. During the initiation, Peter shows his ambition and cruelty. He wants to be the best and does anything he can to make that happen. He even stabs his main rival, Edward, in his sleep. Peter becomes the right hand of Janine and helps her in conquering the factions. He does not even need to be injected with the chip because he willingly does what Jeanine asks. He is willing to kill in order to have power. When Tris helps him, he surprisingly helps her back and releases her from Jeanine’s execution.

Although the main antagonist, Jeanine Matthews, is a stock character who is just evil, the protagonists and some other characters, such as Peter and Caleb, fit Beckett’s description of having more depth than just black or white, good or evil.

*The Fault in Our Stars*

The next protagonist is Hazel Grace, the main character in *The Fault in Our Stars*, a 17-year-old girl who suffers from a type of lung cancer. She is a smart girl and when she talks she uses words that are not usually found in everyday conversation, especially by teenagers. Because of her cancer, she has to use an oxygen tank most of the time and carries one wherever she goes. Although she suffers from cancer, she does not want people to pity her or look at her differently than other people her age. She shows that characteristic when she talks about her favorite book *AIA* by mentioning that it is not a cancer book.

*AIA* is about this girl named Anna (who narrates the story) and her one-eyed mom, who is a professional gardener obsessed with tulips, and they have a
normal lower-middle-class life in a little central California town until Anna gets this rare blood cancer.

But it’s not a cancer book, because cancer books suck. Like, in cancer books, the cancer person starts a charity that raises money to fight cancer, right? And this commitment to charity reminds the cancer person of the essential goodness of humanity and makes him/her feel loved and encouraged because s/he will leave a cancer-curing legacy. But in AIA, Anna decides that being a person with cancer who starts a cancer charity is a bit narcissistic, so she starts a charity called the Anna Foundation for People with Cancer Who Want to Cure Cholera. (pp. 48-49)

Another important character in the story is Augustus Waters, whom Hazel meets during a cancer support group meeting. Augustus is a cancer survivor who is told that he has been cancer-free for a while. He suffered from osteosarcoma which made him lose part of his leg. He uses a prosthetic. He is also like Hazel who does not want to be pitied because of his cancer. He is compatible with Hazel because he is also smart and looks at life differently from other teenagers.

Although they do not want to be perceived differently from other people and they feel they are the same as other people, their view of life and death might be the result of their suffering from cancer; both of them keep saying that everything is a side effect of dying.

Whenever you read a cancer booklet or website or whatever, they always list depression among the side effects of cancer. But, in fact, depression is not a
side effect of cancer. Depression is a side effect of dying. (Cancer is also a side
effect of dying. Almost everything is, really.) (p. 3)

These two characters are also witty as shown in the above quotation. They are
humorously looking at their illness instead of trying to appear miserable because they
suffer from cancer.

The antagonist in the story is not a person, as in some of the other stories. The
protagonists and the other characters in the book are battling cancer. Hazel Grace has
cancer that affects her body’s ability to breathe normally so she has to carry an oxygen
tank everywhere she goes. Augustus had cancer before meeting Hazel, which resulted in
his losing a part of his leg. Their close friend loses both eyes and becomes blind because
of cancer.

The characters in this book are lifelike especially because of the sickness that they
suffer. These are not characters that are perfect in every way but they have their own
strengths and weaknesses, like real people. Thus, they fit the characteristics Beckett
described.

**Wonder**

The next book that will be discussed is *Wonder* and the main character is August
Pullman, the Sun of the story as stated by Via. He is ten years old when the story opens.
He does not have a normal face because of the disease he has had since childhood and he
has had 27 surgeries since he was a baby. Via gives a description of what August looks
like when other people (other than the family) see him.
His eyes are about an inch below where they should be on his face, almost to halfway down his cheeks. They slant downward at an extreme angle, almost like diagonal slits that someone cut into his face, and the left one is noticeably lower than the right one. They bulge outward because his eye cavities are too shallow to accommodate them. The top eyelids are always halfway closed, like he’s on the verge of sleeping. The lower eyelids sag so much they almost look like a piece of invisible string pulling them downward: you can see the red part on the inside, like they’re almost inside out. He doesn’t have eyebrows or eyelashes. His nose is disproportionately big for his face, and kind of fleshy. His head is pinched in on the sides where the ears should be, like someone used giant pliers and crushed the middle part of his face. He doesn’t have cheekbones. There are deep creases running down both sides of his nose to his mouth, which gives him a waxy appearance. Sometimes people assume he’s been burned in a fire. (p. 88)

Although his physical appearance is not like other kids, Auggie is also an ordinary kid who likes to eat ice cream and play games. He is also smart and humorous and he often makes fun of himself, which causes his friends to laugh and like him. For example, when his friend Jack talks about his face:

We nodded and looked down at our books. Then Jack whispered: “Are you always going to look this way, August? I mean, can’t you get plastic surgery or something?”

I smiled and pointed to my face: “Hello? This is after plastic surgery!”

Jack clapped his hand over his forehead and started laughing hysterically.
“Dude, you should sue your doctor!” he answered between giggles.

This time the two of us were laughing so much we couldn’t stop, even after Mr. Roche came over and made us both switch chairs with the kids next to us. (p. 64)

The antagonist in the story is Julian, a member of Auggie’s welcome committee the day he first visits the school. Julian, like most kids at school, does not like and is afraid of how Auggie looks. But unlike most students, he makes fun of Auggie all the time and does bad things to him. At one point, Auggie is isolated from other students because Julian starts a game called ‘plague game’ where they have to wash their hands if they touch Auggie accidentally. Julian is the naughty boy at school and the one who makes the school experience difficult for Auggie.

Auggie is a smart and humorous boy but physically he is far from beautiful because of the disease he has had since birth. He is not a perfect human being. Sometimes he feels sad and afraid, too, because of his condition, but he can overcome it with the help of people around him. He fits Beckett’s description of a rounded character, while Julian is an antagonist who is entirely bad; therefore, he does not fit Beckett’s description.

Among the characters in the novels, there are some that meet the characteristics mentioned by Beckett in her book. Liesel, for example, is ambiguous because readers do not really know whether she is a pure German or a German Jew. Peter is a complex character because he is an antagonist in the beginning but helps the protagonist in the middle of the story. Most if not all protagonists are complex characters in that there is a
mix of good and bad characteristics in them, not all good, while the antagonists generally exhibit bad sides only.

2. **Genre**

Genre can be referred to as classification of types of literature. Literature in general is classified as prose fiction, play, poetry, and nonfiction prose (Roberts, 2006). Prose fiction, which was analyzed in this research, is classified into subgenres such as realism, fantasy, science fiction, horror, mystery, and illustrated novel (Horning, 2010).

Regarding crossover literature, Beckett states that the genres of crossover literature are often hybrid, meaning that it is not purely science fiction or fantasy or realistic, but it is a blend of different genres found together in one book.

**Historical Fiction and Realistic Fiction**

There are three books that fall under the genre of historical fiction in this collection. Those are *The Book Thief, The Invention of Hugo Cabret*, and *Wonderstruck*.

**The Book Thief**

The first book, *The Book Thief*, is historical fiction because the time setting of the story is the past, taking place in 1930s-1940s Germany. The time is realistic as opposed to a time set in the future, for example, because the historically accurate events are tied to this particular time period. The setting includes actual places in Germany such as the cities of Munich and Stuttgart. The fictional place where the main characters live is called Molching, on Himmel Street. Although fictional, the description of the houses is realistic:

The Hubermanns lived in one of the small, boxlike houses on Himmel Street. A few rooms, a kitchen, and a shared outhouse with neighbors. The roof was flat
and there was a shallow basement for storage. It was supposedly not a basement of adequate depth. In 1939, this wasn’t a problem. Later, in ’42 and ’43, it was. When air raids started, they always needed to rush down the street to a better shelter. (p. 32)

Besides the setting of place, the characters in the story are also more like real people with characteristics that can be found in real people, too. Liesel Meminger, Max Vandenburg, Hans and Rosa, are all ordinary people with their individual strengths and weaknesses. They do not have special powers that real people do not have. Thus, this novel is more realistic than fantasy.

**Wonderstruck**

Other books which are also historical fictions are *the Invention of Hugo Cabret* (*IHC*) and *Wonderstruck* (*WS*). In *WS*, the setting is a real place. The first mentioned is a place called Gunflint Lake in Minnesota and the second is New York City. The time is in the past rather than in the future, which makes the story more historical realistic rather than fantasy or science fiction. The idea of setting the story in Gunflint Lake is actually based on a real diorama of wolves in Gunflint Lake which was found in the Museum of Natural History in New York City. The characters are also realistic in that they do not possess any strengths that are unusual for humans to have. They even have disabilities. Both Rose and Ben have hearing loss and since they are related (Rose was Ben’s grandmother) it happens that the hearing disability is genetic.
*The Invention of Hugo Cabret*

In IHC, again the setting of the story is a real place. It is Paris in the 1930s. Hugo, the main character, lives in the train station of Paris because he has nowhere else to go. Hugo is described as an ordinary boy who does not have unusual powers, but he is good at fixing clocks and mechanical objects because his father teaches him while he is young. The story is also based on a real person, Georges Méliès, making it more historical rather than realistic fiction and shows that it is not a fantasy novel.

The other books which are more realistic rather than fantasy are *The Absolutely True Diary of a Part-Time Indian (ATD)*, *The Fault in Our Stars (FOS)*, and *Wonder (WD)*.

*The Absolutely True Diary of a Part-Time Indian*

In ATD, the setting of the story can be found in reality. The Wellpinit Reservation and Reardan High School are real places in the United States. The Native Americans who live on the reservation have characteristics similar to those described in the novel. A lot of residents are poor and do not have the chance to go to school, let alone college. The characters in the novel are also similar to people in real life. Arnold Spirit has to face the challenge of being an Indian and tries to leave the reservation for a better future. He faces angry friends and relatives who do not understand why he wants to leave. He does not have a super power that can eliminate all of his difficulties. All he has is a supportive family.
The Fault in Our Stars

In FOS and WD, the characters suffer from illnesses. In FOS the main characters and some of her friends suffer from cancer, a disease that has become more common in real life these days. She participates in a support group and meets other people with the same disease and similar support groups are also common, especially in the United States. The story takes place in Indiana in the present time; the internet and technical gadgets are customary for people to use. The literary elements do not indicate that the story is a fantasy. It is more realistic.

Wonder

In WD, the main character, August or Auggie, suffers an illness which has deformed his face such that he does not look at all like a normal kid, physically. He does not attend school until he is ten years old and when he goes for the first time, he has problems adjusting and is ‘bullied’ by the other kids. Although his sickness is rarely found in real life, it is not impossible for someone to suffer a similar condition. The children’s behavior at school is also understandable. They do not know him and they do not understand him, so at first they cannot accept him as a friend. This happens in school settings to new students today, whether they are sick or not.

Fantasy and Science Fiction

The other eight books reviewed comprise three series and can be categorized into fantasy/science fiction rather than realistic fiction. Among the eight books, the Graceling series can be considered as fantasy, while the Hunger Games series and Divergent series are science fiction. Van Vliet (1992) stated that a fantasy story could not take place in
real life while a science fiction story might happen in real life in the future. That is why the time setting of a science fiction story is usually the future.

**The Graceling series: Graceling, Fire, Bitterblue**

The first series consists of *Graceling* (GR), *Fire* (FR), and *Bitterblue* (BB). It is not clear in what era the setting of time of the story takes place, but it appears to have happened in the past. There are no cars or electricity or similar contemporary technology present to indicate that the story happens in the modern era. However, some characteristics clearly show that the story is a fantasy. In the novel, some people with two different eye colors demonstrate that they have special power; power that real people do not possess. Prince Po, for example, has one gold and one silver eye. He can read people’s minds clearly and he can sense inanimate objects that surround him. When he becomes blind, he can sense his surroundings so completely that others do not realize he is blind. Lady Katsa has such tremendous survival skills that she never loses a fight. She can also survive in a very cold winter weather without appropriate food or clothing. However, that is not the only unusual thing in the story. In one of the countries in this series called Dell, there exist both human and animal monsters. These monsters are strikingly beautiful in appearance. An animal monster will not be in a regular grey or brown skin but they can be in many different striking colors like bright red or gold or yellow. A human monster, like Lady Fire, has bright red hair. Both the animal and human monsters have hypnotic minds. Someone can look at Lady Fire and be hypnotized without realizing it. Lady Fire has the power to force a person to do whatever she wants him/her to do. An animal monster uses this power on its prey. The victims become
paralyzed and the monster can then attack them. Such animals or humans are not found in real life.

Romance can also be detected in this series especially between Lady Katsa and Prince Po. They fight the first time they meet because of a misunderstanding. They are both equally strong but Po can defeat Katsa because he uses his grace. In spite of a fighting beginning, they eventually become lovers who cannot be separated from each other.

*The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay*

The second series consists of *The Hunger Games (HG), Catching Fire (CF), and Mockingjay (MJ)*. Although the setting is in the United States, this series’ takes place in a United States of the future. In the description of one part of the story, it is stated that the country, Panem, used to be called North America before bad things happened such as a flood, large-scale wars, and other disasters. A story that is set in the future tends to be science fiction because it usually consists of things that do not exist in real life yet. In this series, for example, the technology used in the Hunger Games is too advanced to happen in the present. The games take place in an arena where everything is controlled by the game master, such as extreme weather conditions: big floods, waves, rain, thunder, lightning, and the like. It has lakes, forests, streams, trees and other things that occur in real life but the entire environment is man-made. The animals in the novel are strange and exotic, and the people in the capital city are especially strange because they can alter their bodies. Not only is hair dyed, but skin is also colorful. Medical equipment and treatments are also advanced. They can heal and erase all the scars that someone has and the skin
becomes very smooth as if a scar was never there. They have technology that allows people to live underground; the technology to build apartments deep within the ground with water, electricity and other necessary utilities. The underground living areas are also built such that powerful bombs cannot penetrate them.

**The Divergent series: Divergent, Insurgent**

In the third series which consists of two books, *Divergent (DV)* and *Insurgent (IS)*, the setting again is the United States in the future. The community where the main characters, Tris and Four, live is Chicago in the future. In this future Chicago, the Sears Tower has deteriorated and become an unused building. The Hancock building is no longer inhabited and some teenagers use the building to test their bravery. The lake has dried up and Millenium Park does not exist anymore. The community has been divided into factions based on their basic traits without considering that people are complex with respect to personal characteristics and cannot be categorized into only one simple trait. The science is quite advanced proven by the use of different types of serums that can be used to create hallucinations based on an individual’s fears, or truth serums that prevent people from telling lies. These elements show that the book is science fiction.

A love story can also be found in The Hunger Games series and Divergent series. In The Hunger Games series, two boys, Gale and Peeta, are actually in love with Katniss; the triangle ends with Katniss choosing Peeta. In the Divergent series, the love relationship is found between Tris and Four.

Although Sandra Beckett stated in her book that most crossover literature was pop fiction such as fantasy, science fiction, or detective stories, this research shows that
realistic and historical fiction also crossed over age. These books also hold appeal for adults. Beckett also mentioned that the genre of crossover literature can be hybrid, not strictly one genre within in one book. This is especially true for the fantasy and science fiction books where romance is also found in the plot of the stories.

3. Perspective

Perspective or point of view refers to the speaker or narrator of the story through which readers are able to see the events in the story. A narrator is important because readers need to be able to trust him/her since there is no other way readers will be able to know what happens in the story other than from the narrator. According to Roberts (2006), a narrator might have an agenda in telling the story, thus making the story more complicated because readers might trust him/her but the narrator may not be trustworthy.

Narrative theory, however, differentiates a narrator from a focalizer. According to narrative theory, a narrator is the one telling the story, while a focalizer is the one who sees or perceives an event. Although a story might only have one narrator, it can have several focalizers depending on who is ‘followed’ by the narrator at a certain time.

The most common points of view in a story are third person and first person points of view. From the fourteen books analyzed in this research, there are eight using first person point of view, and the other six can be considered as using mixed points of view.
First person point of view

The books using first person point of view are *The Absolutely True Diary of a Part-Time Indian*, the Hunger Games series, the Divergent series, and *The Fault in Our Stars*.

*The Absolutely True Diary of a Part-Time Indian*

In ATD, the novel is told using the first person point of view of the main character, Arnold Spirit Junior. However, by the way he tells jokes about himself, his situation in the Wellpinit reservation, and the difficulties that he faces, it seems like this is the older Arnold Spirit who is retelling the story of his younger life. One example of this is when he describes one of his limitations:

And jeez, you’re still fairly cute when you’re a stuttering and lisping six-, seven-, and eight-year-old, but it’s all over when you turn nine and ten.

After that, your stutter and lisp turn you into a retard.

And if you’re fourteen years old, like me, and you’re still stuttering and lisping, then you become the biggest retard in the world.

Everybody on the rez calls me a retard about twice a day. They call me retard when they are pantsing me or stuffing my head in the toilet or just smacking me upside the head.

I’m not even writing down this story the way I actually talk, because I’d have to fill it with stutters and lisps, and then you’d be wondering why you’re reading a story written by such a retard. (p. 4)
A teenager who is still experiencing these difficulties might not be able to look at them humorously. Only when grown up and looking back is he able to do that.

*The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay*

In the Hunger Games series, the story is told from Katniss’ perspective using a first person narrator. The events that happen in the story are seen from her point of view and her perspective only. Readers do not know what happens beyond what she tells them. In other words, Katniss is also the focalizer in the story. This is true for all the books in this series. One example appears in the first book, HG, when Katniss decides to take Prim’s place in the Hunger Games.

Now I am truly in danger of crying, but fortunately Haymitch chooses this time to come staggering across the stage to congratulate me. “Look at her. Look at this one!” he hollers, throwing an arm around my shoulders. He’s surprisingly strong for such a wreck. “I like her!” His breath reeks of liquor and it’s been a long time since he’s bathed. “Lots of…” He can’t think of the word for a while. “Spunk!” he says triumphantly. “More than you!” he releases me and starts for the front of the stage. “More than you!” he shouts, pointing directly into a camera.

Is he addressing the audience or is he so drunk he might actually be taunting the Capitol? I’ll never know because just as he’s opening his mouth to continue, Haymitch plummets off the stage and knocks himself unconscious. (HG, P. 24)
The Divergent series: Divergent, Insurgent

These first and second books of the Divergent series use a first person narrator from the perspective of Tris. Thus, Tris is the ‘I’ and the ‘eye’ of the narration. Readers follow the perceptions of Tris and do not know what happens in the story outside of what she comprehends. One obvious example is in regards to the world outside the community. The community is surrounded by a fence to protect it from the outside world. No one there, including Tris, knows what is outside the fence that is so scary. Consequently, readers also do not know about it because Tris does not.

Another example is when Tris is put into a kind of jail by Jeanine Matthews. She is not told why she is wanted by Jeanine. In her cell, Tris does not even know the time because there is no clock. Readers also have no idea on what is going on because Tris does not know.

I forgot my watch.

Minutes or hours later, when the panic subsides, that is what I most regret. Not coming here in the first place—that seemed like an obvious choice—but my bare wrist, which makes it impossible for me to know how long I have been sitting in this room. My back aches, which is some indication, but it is not definite enough.

…

“I’d like to know what time it is,” I say.

**The Fault in Our Stars**

In FOS, the story is told using the first person point of view from the perspective of Hazel Grace. Readers follow her movements and thoughts and they feel what she feels and see what she sees. Unless she is with Augustus, for example, readers do not know what Augustus is doing or what is happening to him.

I did not speak to Augustus again for about a week. I had called him on the Night of the Broken Trophies, so per tradition it was his turn to call. But he didn’t. Now, it wasn’t as if I held my phone in my sweaty hand all day, staring at it while wearing my Special Yellow Dress, patiently waiting for my gentleman caller to live up to his sobriquet. I went about my life: I met Kaitlyn and her (cute but frankly not Augustinian) boyfriend for coffee one afternoon; I ingested my recommended daily allowance of Phalanxifor; I attended classes three mornings that week at MCC: and every night, I sat down to dinner with my mom and dad.

(p. 64)

In these books which use first person point of view, the focalizers in the story are also the main character in the novels: Arnold, Katniss, Tris, and Hazel Grace.

**Multiple Perspectives**

The other six books have multiple perspectives. These are *Wonder, The Book Thief, The Invention of Hugo Cabret*, the *Graceling* series, and *Wonderstruck*.

**Wonder**

The first novel, *Wonder* (WD), has multiple perspectives although all are told in the first person point of view, making this book different from most other books. There
are six characters who narrate their stories in this novel. Besides telling the readers about themselves, all of them talk about how they met Auggie for the first time, and what they think and feel about him over the course of time. The narrators are Auggie himself, his sister Via, Jack Will and Summer, his best friends at school, Justin (Via’s boyfriend), and Miranda (Via’s best friend).

Via, for example, narrates her feelings about being Auggie’s sister. She loves him blindly but she also realizes that Auggie is number one in the family. He is the center of the family’s universe. He is the Sun and the other family members are planets orbiting the Sun. Via also shares her feelings about other things and other people, such as Miranda, who is her best friend but changes when they get to high school. Summer tells the story of how a friend, Savannah, tries to change Summer’s opinion about Auggie so that she would not want to be friends with him anymore. At first she thinks Savannah is cool because she is the most popular girl at school. But after what she says about Auggie, Summer thinks she is not cool at all. She knows Auggie is a better friend than the popular Savannah. They keep all of these things to themselves and tell no one. Thus, by letting the characters narrate the story, readers know about things that happen in their inner lives that nobody else would know otherwise.

**The Book Thief**

In BT, Death is the narrator of the story, which makes the novel unusual. Although the story uses first person point of view, Death narrates the story of Liesel’s life; therefore, a third person point of view is also presented at the same time. Death can be and is in different places at different times, so he presumably knows a lot of things. He
knows what happened in the past and he knows what happens in the future making him not only an omniscient narrator but much more. His narration about death and how he takes someone’s soul might also change readers’ opinions about Death (the narrator) and death (the condition). In pictures or other books, he is usually described as someone wearing a black hooded robe carrying a weapon, and he is cruel. In this book, Death is not cruel. He takes lives because he has to. He has feelings.

Still, it’s possible that you might be asking, why does he even need a vacation? What does he need distraction from?

Which brings me to my next point.

It’s the leftover humans.

The survivors.

They’re the ones I can’t stand to look at, although on many occasions I still fail. I deliberately seek out the colors to keep my mind off them, but now and then, I witness the ones who are left behind, crumbling among the jigsaw puzzles of realization, despair, and surprise. They have punctured hearts. They have beaten lungs. (p. 5)

Although Death is the narrator, the whole story is not seen from his perspective. Some events are seen from the perspective of Liesel, too. In other words, Liesel is the focalizer. One example of this occurs when Liesel has to go to school with the younger kids because she cannot yet read. “Even though she was thin-boned and pale, she felt gigantic among the midget children, and she often wished she was pale enough to
disappear altogether” (p. 39). These feelings can only be felt by Liesel and the narrator shows it from her perspective.

Thus, the novel, although it only has one narrator, has two different perspectives or focalizers. One is from the perspective of an adult, which is Death himself, and the other is the perspective of a child, which is Liesel.

**The Invention of Hugo Cabret**

The story teller or the narrator of IHC is Professor H. Alcofrisbas, as he himself mentions in the introduction of the story.

*The story I am about to share with you takes place in 1931, under the roofs of Paris. Here you will meet a boy named Hugo Cabret, who once, long ago, discovered a mysterious drawing that changed his life forever. (n.p)*

Professor Alcofrisbas turns out to be Hugo Cabret’s name when he is older, when he becomes a magician like he always wants to be.

Time can play all sorts of tricks on you.

In the blink of an eye, babies appear in carriages, coffins disappear into the ground, wars are won and lost, and children transform, like butterflies, into adults.

That’s what happened to me.

Once upon a time, I was a boy named Hugo Cabret, and I desperately believed that a broken automaton would save my life. Now that my cocoon has fallen away and I have emerged as a magician named Professor Alcofrisbas, I can look back and see that I was right. (p. 509)
The older Hugo is narrating the story of his younger self; therefore, he does not use the first person but the third person point of view. Because the narrator is an older Hugo narrating the story about a younger Hugo, there are two perspectives in the story, the younger and the older Hugo Cabret. It is like the older Hugo Cabret/Professor Alcofrisbas is looking back at his life in the past.

**The Graceling series: Graceling, Fire, Bitterblue**

The perspectives and narrators in the Graceling series are different from each other. The first book, *Graceling*, uses a third person narrator following the perceptions of Lady Katsa, the main character in the story. Thus, readers do not know what happens in the story unless Katsa sees it. She, and also the readers, find out information from other characters who experience the events first hand. One of these examples occurs when Prince Po is left alone in Monsea and Katsa has to take Bitterblue to Leonid. Katsa does not know whether Po is still alive, and does not know what happens to him for months. She finds out when they meet again and Po confides in her.

In the second book, *Fire*, the perspective is quite interesting because it shifts from one character to another. In the Prologue which tells the story of Larch and Immiker, the narration follows the perspective of Larch, and then after he dies, the perspective shifts to Immiker. In the main body of the story, the third person narrator sees the events from Lady Fire’s perspective. Thus, Larch, Immiker, and Lady Fire take turns as the focalizers.

In the third book, *Bitterblue*, a first person narrator is used in the prologue of the novel and the narrator is Bitterblue. In the body of the text, a third person narrator is used
following Bitterblue’s perceptions. Although there is a change in the narrators, the main focalizer remains the same, who is Bitterblue.

Wonderstruck

The book *Wonderstruck* (WS) is highly multimodal. Since the story is told in text and drawings, determining the perspectives is a bit tricky. In the text, a third person narrator is narrating the story from the perspective of Ben Wilson. The narration follows Ben’s thoughts and perceptions and readers see events from his eyes. In other words, Ben Wilson is the focalizer of the story. One example that proves Ben is the focalizer can be found in the quote below

After the funeral in March, Ben had figured he’d be able to go back into his house whenever he wanted, considering it was only eighty-three steps away from his cousins’. But the more time passed, the more afraid he was to walk through the front door again without his mom there to greet him on the other side.

There weren’t many houses on the lake. His house and his cousins’ house were the two closest to one another. Ben missed the cluttered coziness of his house—the little tables, mismatched chairs, old clocks, quotes his mom had carefully clipped and taped to the refrigerator, prints of her favorite artwork, rusted cogs and wheels and other interesting things Ben had scavenged on their walks around the lake and in town, their record collection, the stone fireplace, their prized moose antler found along the Gunflint Trail, and of course all of their books, which spilled out of the bookcases and were stacked in piles around the house. (p. 19)
The narrator describes the deepest emotions that only Ben would know and feel about his mom, his house, and their belongings. The narrator presents those feelings from Ben’s perspective so that readers also know how he feels.

In the drawing part, readers look at Rose and what happens to her and can interpret the drawings themselves. This has more to do with actually seeing Rose and her surroundings rather than looking through her perception of her surroundings. Rose is not the focalizer of the story although she is the focus of the story. Thus, it is a little bit different from the narration part where Ben Wilson is the focalizer and readers see the story through him. The drawings do not have any text except some writings that are written by Rose and other characters (because she is deaf and that is how she communicates with other people) or regular written things such as billboards, newspapers and the like.

Thus, the last six novels have uniqueness in the presentation of point of view. It is not merely first person or third person but a mix of points of view or narrators.

4. **Plot**

Plot is the cause and effect of the series of events in a literary work (Horning, 2010). A traditional plot is usually linear or chronological and has five parts or stages. They are: introduction, rising action, climax or turning point, falling action, and resolution or denouement. However, there are various structures of plot in fiction (Horning, 2010). A story can use multiple or parallel narrators where the story will have parallel plots as well. A story can use flashback or flashforward devices (Abbott, 2008) in telling the story; thus, it will not be linear or chronological in structure.
Conflict is an integral part of plot (Horning, 2010) because it is the conflict that creates a problem in the story and develops the structure of the story. A conflict can be between or among characters, between the main character and nature or society, and even an internal conflict (a character with him/herself).

According to Beckett (2009), most crossover literature has complex plots, compared to simple plots found especially in children’s books in the past.

Most of the novels discussed in this research have a chronological, linear plot. The story moves forward from point A to point B to C and so on. However, flashbacks were usually found in novel when the narrator explains or describes to the readers the past life of a certain character. The Hunger Games series, Hugo Cabret, and the Divergent series had this type of plot.

*The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay*

The HG series develops almost like one long book with a linear, forward-moving plot development. There are some flashbacks found when talking about or explaining the past. One such example is when Katniss tells the readers what happened to her father, or when she tries to explain her relationship with Peeta and their first encounter in the past.

It was during the worst time. My father had been killed in the mine accident three months earlier in the bitterest January anyone could remember. The numbness of his loss had passed, and the pain would hit me out of nowhere, doubling me over, racking my body with sobs. *Where are you?* I would cry out in my mind. *Where have you gone?* Of course there was never any answer. (HG, p. 26)
Other than some flashbacks, the story basically moves forward chronologically. However, the course of the story is not always predictable. In some parts, especially in the last book, there are some unexpected things that happen. One of those unexpected things comes at the end of the second book when Katniss (and the readers) realize that Plutarch Heavensbee, the Head Gamemaker, is actually one of the leaders of the revolution. People expect the head gamemaker to be someone who is very loyal to the Capitol; thus, it is surprising to learn that he becomes head gamemaker just to be close to the president and to find the Capitol’s weaknesses.

There was a plan to break us out of the arena from the moment the Quell was announced. The victor tributes from 3, 4, 6, 7, 8, and 11 had varying degrees of knowledge about it. Plutarch Heavensbee has been, for several years, part of an undercover group aiming to overthrow the Capitol. He made sure the wire was among the weapons. Beetee was in charge of blowing a hole in the force field. The bread we received in the arena was code for the time of the rescue. The district where the bread originated indicated the day. Three. The number of rolls the hour. Twenty four. The hovercraft belongs to District 13. Bonie and Twill, the women I met in the woods from 8, were right about its existence and its defense capabilities. We are currently on a very roundabout journey to District 13. Meanwhile, most of the districts in Panem are in full-scale rebellion.

Haymitch stops to see if I am following. Or maybe he is done for the moment. (CF, p. 385)
The fact that Plutarch is involved in the revolution, however, is shown in foreshadowing. Readers may think about the foreshadowing element but may not fully understand its meaning. The foreshadowing occurs during the party at the Capitol.

Plutarch steps back and pulls out a gold watch on a chain from a vest pocket. He flips open the lid, sees the time, and frowns. “I’ll have to be going soon.” He turns the watch so I can see the face. “It starts at midnight.”

“That seems late for—“ I say, but then something distracts me. Plutarch has run his thumb across the crystal face of the watch and for just a moment an image appears, glowing as if lit by candlelight. It’s another mockingjay. Exactly like the pin on my dress. Only this one disappears. He snaps the watch closed.

…. There was something strange about it. (CF, pp. 82-83)

Another example of an unexpected event takes place in the third book, where it turns out that President Coin, the president of District Thirteen, has not been honest with her troops. She plans something that is not acceptable to her allies, if they only knew. She kills children and blames President Snow for her deeds.

“… Anyone could see the game was over by that point. In fact, I was just about to issue an official surrender when they released those parachutes.” His eyes are glued on me, unblinking, so as not to miss a second of my reaction. But what he’s said makes no sense. When they released the parachutes? “Well, you really didn’t think I gave the order, did you? Forget the obvious fact that if I’d had a working hovercraft at my disposal, I’d have been using it to make an escape. But that aside, what purpose could it have served? We both know I’m not above
killing children, but I’m not wasteful. I take life for very specific reasons. And there was no reason for me to destroy a pen full of Capitol children. None at all.”

“However, I must concede it was a masterful move on Coin’s part. The idea that I was bombing our own helpless children instantly snapped whatever frail allegiance my people still felt to me. There was no real resistance after that. (MJ, pp. 356-357)

The plot of the *Hunger Games* series is mostly linear or chronological with unexpected events or elements of surprise found in several places throughout the series to make it more appealing.

**The Invention of Hugo Cabret**

The plot development of IHC is mostly linear with some exceptions of flashbacks which provide explanation about what happened to the main characters’ lives in the past. For example, in Part 5 titled ‘Hugo’s Father,’ the story of what happens to Hugo’s father and why Hugo ends up living alone in the train station is told:

Hugo’s father had owned a clock shop and worked part-time in an old museum taking care of the clocks there.

.....

Hugo stayed up all night waiting for his father to come home. He had never been this late before. But when the door finally opened in the morning, it wasn’t Father.

It was Uncle Claude.
“Pack your things quickly, Nephew,” Uncle Claude had said, his breath smelling of alcohol as usual. Uncle Claude lifted his tiny steel spectacles with one hand and wiped his bloodshot eyes with the other. “Your father’s dead, and as your only living relative, I’m taking you in.” (pp. 114, 124)

Another example of a big flashback occurs when the story about Georges Méliès’ past is told.

“My parents were shoemakers, did you know that?” he asked as he looked toward Hugo and Isabelle.

“They wanted me to work in their factory, but I hated shoes. The only thing I liked about it was the machinery. I taught myself how to fix the machines, and I dreamed about getting away and becoming a magician. So when I was finally old enough I sold my share of the factory and bought a magic theater. My wife was my assistant. We were very happy. I had a special workroom in the back where I built my automaton, and my audiences loved him.

“Then the Lumiere brothers invented the movies. I immediately fell in love with their invention, and I asked them to sell me a camera. (pp. 404-405)

What is interesting is the shift of focus on the character. In most stories, the whole story follows the same main characters. In this book, the first part tries to unravel the secrets of Hugo Cabret’s life: who he is, who his parents are, what happens to them and to him, how he lives and so on. In part Two, although the book still talks about Hugo Cabret, the unraveling shifts to discovering the mystery surrounding Georges Méliès.
Hugo Cabret and Isabelle, the Méliès’ foster daughter, try every way possible to discover who Georges Méliès is and why he becomes hateful toward movies and movie theaters.

**The Divergent series: Divergent, Insurgent**

In the Divergent series, the plot development is linear or moving forward. All the books in this series form one big story although each book has its own plot structure including its own climax and conflicts. The first book, Divergent, is an introduction to the community where the five factions and the factionless live. Most of them do not know what has happened outside their community. They do not know whether there is such a thing as an outside world. Problems start when some people, led by Jeanine Matthews, begin killing those who are divergent and this created unrest. They give serum shots to the Dauntless’ soldiers in order to make them obey without thinking about the instruction. These soldiers kill anyone thought to be divergent, especially from the Abnegation faction. The first book ends when Tris and Four are able to stop the mass murder by taking over the control room.

The second book is a continuation of the first, where the community people keep trying to defeat Jeanine Matthews and trying to find out what really happens to the people who are divergent. They try to discover what makes divergent individuals so dangerous that they are killed. At the end of the second book, Tris and the other revolution leaders find a video that explains the real history of their community. They also succeed in killing Jeanine Matthews. Thus, this series, like the Hunger Games series, is more like one big story that is told continuously through three books.
The rest of the books, although highly chronological, each have uniqueness in the plot development, which will be discussed one by one.

*The Book Thief*

BT is told in the form of a diary, narrated by Death, based on the story that Liesel writes during the Second World War. Thus, this is a retelling of a story. Death adds some introductory chapters at the beginning, but the main story is divided into ten chapters, which mirrors how Liesel divides her own book chapters. Each chapter is inspired by a book she steals or receives, although the story of the book is not always related to the story in the chapter. Death states that each book marks an important time in her life:

> All told, she owned fourteen books, but she saw her story as being made up predominantly of ten of them. Of those ten, six were stolen, one showed up at the kitchen table, two were made for her by a hidden Jew, and one was delivered by a soft, yellow-dressed afternoon. (p. 30)

The plot itself is linear and moves forward. However, because Death is retelling the story, he already knows what happens in the future, and thus, he sometimes inserts what happens in the future into the story, informing the reader about what to expect in the future (flash-forward).

Frau Holtzapfel was a wiry woman and quite obviously spiteful. She’d never married but had two sons, a few years older than the Hubermann offspring. Both were in the army and both will make cameo appearances by the time we’re finished here, I assure you. (p. 44)
Four years later, when she came to write in the basement, two thoughts struck Liesel about the trauma of wetting the bed. First, she felt extremely lucky that it was Papa who discovered the book. (Fortunately, when the sheets had been washed previously, Rosa had made Liesel strip the bed and make it up. “And be quick about it, Saumensch! Does it look like we’ve got all day?”). Second, she was clearly proud of Hans Hubermann’s part in her education. (p. 64)

In the paragraph above, the phrase “four years later” is a flash-forward because Death—in the present time—tells the reader what happens in the future to Liesel because he already knows. The narration is his retelling of Liesel’s life so he knows what happens in the future already. On page 97, the narrator even uses the phrase ‘flash forward’ to show that he is talking about the future while in the present time. Thus, he goes back and forth from present time to the future:

Flash forward to the basement, September 1943.

A fourteen-year-old girl is writing in a small dark-covered book. She is bony but strong and has seen many things. Papa sits with the accordion at his feet. (p. 97)

Besides flash-forwards, the story also has some flashbacks, an example of which occurs when the story describes the friendship between Hans Hubermann and Erik Vandenburg, Max’s father, during “the Great War” (pp. 175-178).

Some parts of this book also contain parallel plots. An example of this can be found in the part that describes Max Vandenburg before he arrives at the 33 Himmel Street house. Max has his own events, and Liesel and her family have their own events
happening at the same time. The parallel story comes to unity when Max arrives at the house. From then on, the story moves in the same direction.

*The Absolutely True Diary of a Part-Time Indian*

The plot in ATD does not really build upon a big, single topic, but it is written more like a diary. Thus, the story is more episodic, consisting of short episodes which sometimes are not directly related to each other. For example, in the chapter called “Why Chicken Means So Much to Me” he is mostly talking about the poverty of his family which leads to his dog’s death, but in the next part called “Revenge Is My Middle Name” he talks about his friend Rowdy and the powwow, which is a traditional Native American festival. The story, however, is told chronologically, moving forward.

*The Graceling series: Graceling, Fire, Bitterblue*

The plot development of each book in the Graceling series is not really unusual. Each one has a linear, forward-moving plot which ends with the defeat of the evil or villain. However, the series as a whole does not have a forward-moving plot. The first book, *Graceling*, tells the story of Lady Katsa and Prince Po defeating and killing the powerful and evil King Leck. In this book, Leck is 50 years old when he dies; his wife is 32; and their daughter, Bitterblue, is 9 years old.

The second book, *Fire*, tells the story of young Leck, who at that time is named Immiker, son of Larch. In this second book, Larch and Immiker fall into a hole on earth and come out on the other side of the mountains at Dell. They do not know that there is another country with humans and monsters on the other side of the mountains. Immiker is about three years old when this happens. He changes his name to Leck when his father
dies. And because he creates wars between countries there, he is chased until he falls back down the hole, back to where he belongs. He is about eighteen when this happens. The book appears unrelated to the first, except for the existence of Leck.

The third book takes place nine years later than the first book. This book relates the first and the second at the end because the old Lady Fire from Dell visits Bitterblue in Monsea, which opens up all Leck’s past life and secrets.

Thus, this series is unique in that it does not move forward; the second book is a flashback, and the third book is the bridge that relates the other two books.

*Wonderstruck*

The structure of WS is interesting. Brian Selznick uses two different methods to tell his readers about two different people in the story. Alternately, he uses text and pictures to tell the story. He uses text to tell the story of Ben Wilson and uses pictures to tell the life story of Ben Wilson’s grandmother starting from the time she was a little girl. She is deaf and does not live with her mother, who turns out to be a famous actress. Alternately, the book tells these story lines as parallel stories which end when Ben finds the bookstore in the book mark, and finds her grandmother there.

There are still some flashbacks found in the story, for example when discussing Ben’s mother’s death (the story starts three months after her death) and when his grandma tells him what happens between his father and his mother.

*The Fault in Our Stars*

The plot development of FOS moves forward with several flashbacks when the characters are talking about their past lives. It is interesting, however, that in the novel
there is another novel that the main character, Hazel Grace, likes so much. The novel inside the novel is entitled *An Imperial Affliction*. The story is about a girl named Anna who suffers from a rare blood cancer, and Anna is the narrator of the story. Thus, it is interesting that there are two novels about a girl with cancer, and one is inside the other. It is not a story inside a story because the content of AIA is not disclosed in this novel, only the summary. But readers might expect that the plot of both to be similar. Thus AIA functions like a foreshadowing of what might happen in the novel.

*Wonder*

The plot in *Wonder* is chronological or moving forward, although there are some flashbacks found in the story, for example when describing Auggie as a baby or a toddler.

I like when Mom tells this story because it makes me laugh so much. It’s not funny in the way a joke is funny, but when Mom tells it, Via and I just start cracking up.

So when I was in my mom’s stomach, no one had any idea I would come out looking the way I look. Mom had had Via four years before, and that had been such a “walk in the park” (Mom’s expression) that there was no reason to run any special tests. About a month before I was born, the doctors realized there was something wrong with my face, but they didn’t think it was going to be bad. They told Mom and Dad I had a cleft palate and some other stuff going on. They called it “small anomalies.” (p. 6)
However, the linear forward-moving plot is not developed by one big event but more episodic like a diary. Each part or episode is about one event in the characters’ everyday life. It does not need to be a continuous event that leads to a climax.

What is interesting is that this story is told by many characters and sometimes one thing or one event is experienced by different characters from different perspectives. One example of this is when characters share their opinions about Auggie. When talking about August, his sister Via states:

August is the Sun. Me and Mom and Dad are planets orbiting the Sun. The rest of our family and friends are asteroids and comets floating around the planets orbiting the Sun. The only celestial body that doesn’t orbit August the Sun is Daisy the dog, and that’s only because to her little doggy eyes, August’s face doesn’t look very different from any other human’s face. (p. 82)

…

I never used to see August the way other people saw him. I knew he didn’t look exactly normal, but I really didn’t understand why strangers seemed so shocked when they saw him. Horrified. Sickened. Scared. There are so many words I can use to describe the looks on people’s faces. And for a long time I didn’t get it. (p. 85)

One of his friends, Summer, gives her opinion about him:

I sat with him that first day because I felt sorry for him. That’s all. Here he was, this strange looking kid in a brand-new school. No one was talking to him. Everyone was staring at him. All the girls at my table were whispering about him.
He wasn’t the only new kid at Beecher Prep, but he was the only one everyone was talking about. (p. 119)

While Jack, his other friend, says:

I remember seeing him for the first time in front of the Carvel on Amesfort Avenue when I was about five or six. Me and Veronica, my babysitter, were sitting on the bench outside the store with Jamie, my baby brother, who was sitting in his stroller facing us. I guess I was busy eating my ice cream cone, because I didn’t even notice the people who sat down next to us.

Then at one point I turned my head to suck the ice cream out of the bottom of my cone, and that’s when I saw him: August. He was sitting right next to me. I know it wasn’t cool, but I kind of went “Uhh!” when I saw him because I honestly got scared. I thought he was wearing a zombie mask or something. (p. 136)

Thus, although the plot moves forward, sometimes it goes back at a certain event because this event is described by another character who narrates the story.

In general, the plots of these novels are chronological or moving forward with some flashbacks when a narrator is talking about the past or the history of a certain character. Some of the books, however, have uniqueness which includes parallel story, story within a story, flashforward and flashback, and also episodic events.

5. Setting

Setting is the time and place where a story takes place. Meyer (2011) mentions that time and place forms the social environment of the story. The time, place and social
environment forms the world of the story, and setting of the story should be plausible for what happens in the story itself. A story might make sense if the setting is in the future but not when set in the present time. According to Meyer, the importance of setting is not similar from one story to another. Setting might be crucial in one, but might not signify anything in others.

Roberts (2006) states that setting can be a building or scenery, but can also be a circumstance such as social or cultural environment. Setting can show the realistic nature of the story by using, for example, real cities or countries or other places. It can also describe more about a character by showing their living quarters or how a character reacts toward a certain place.

Beckett does not discuss much about setting in crossover literature. She mentions, however, that in relation to the hybrid genre of crossover literature, the setting might also be a blend of the realistic and non-realistic.

For some of the books, especially historical fiction, setting is very important because the events in the story can only happen in a certain place at a certain time. These books are *The Book Thief*, *The Invention of Hugo Cabret*, *Wonderstruck*, and *The Absolutely True Diary of a Part-time Indian*.

**The Book Thief**

The setting of *The Book Thief* is Germany between 1939 and 1943. Most of the events happen in Molching, around the Hubermann house at Himmel Street. Although the setting is realistic, there is really no city called Molching in Germany, and therefore there
is no Himmel Street either. However, some of the places mentioned in the book are real, such as Stuttgart and Munich.

Quite a way beyond the outskirts of Munich, there was a town called Molching, said best by the likes of you and me as “Molking” that’s where they were taking her, to a street by the name of Himmel.

*** A TRANSLATION***

Himmel = Heaven

Whoever named Himmel Street certainly had a healthy sense of irony. Not that it was a living hell. It wasn’t. But it sure as hell wasn’t heaven, either. (p. 26)

***SOME STATISTICAL INFORMATION***

First stolen book: January 13, 1939

Second stolen book: April 20, 1940

Duration between said stolen books: 463 days. (p. 83)

Some of the events that happen in a particular time and place are also real, like World War II and also how Hitler treated the Jews. Most of the events are fiction, of course, as are the people in the story such as Liesel, Max and the Hubermanns.

That was the first time Hans Hubermann escaped me. The Great War.

A second escape was still to come, in 1943, in Essen.

Two wars for two escapes.

Once young, once middle-aged.

Not many men are lucky enough to cheat me twice. (p. 178)
The narrator is referring to the first and the second World Wars. Thus, the setting in the book is a mix between reality and fiction.

*The Absolutely True Diary of a Part-Time Indian*

The setting of place of the ATD was Wellpinit Spokane Indian Reservation in Washington State, and also Reardan High School, Washington State. Just as Arnold Spirit Junior states in the novel, the distance between the two is about twenty-two miles. These two places are real places in the United States; thus, these are not imaginative or fictional places.

I didn’t know how to start, so I just started with the biggest question.

“Who has the most hope?” I asked.

Mom and Dad looked at each other. They studied each other’s eyes, you know, like they had antennas and were sending radio signals to each other. And then they both looked back at me.

“Come on,” I said. “Who has the most hope?”

“White people,” my parents said at the same time.

That’s exactly what I thought they were going to say, so I said the most surprising thing they’d ever heard from me.

“I want to transfer schools,” I said.

“You want to go to Hunters?” Mom said.

It’s another school on the west end of the reservation, filled with poor Indians and poorer white kids. Yes, there is a place in the world where the white people are even poorer than the Indians.
“No,” I said.

“You want to go to Springdale?” Dad asked.

It’s a school on the reservation border filled with the poorest Indians and poorer-than-poorest white kids. Yes, there is a place in the world where the white people are even poorer than you ever thought possible.

“I want to go to Reardan,” I said.

Reardan is the rich, white farm town that sits in the wheat fields exactly twenty-two miles away from the rez. And it’s a hick town, I suppose, filled with farmers and rednecks and racist cops who stop every Indian that drives through.

(pp. 45-46)

In this case, the setting of the book involves real places with which the author is familiar, having come from there and spending his teenage days there.

_The Invention of Hugo Cabret_

In _The Invention of Hugo Cabret_, as mentioned in the introduction by Prof. Alcofrisbas, the story takes place in Paris in 1931. More specifically, it takes place mostly in the train station of Paris. The station is a busy place and people come and go all the time except at night. There are a lot of merchants with people selling different things and services. Some mentioned in the novel include the toy booth owned by Georges Méliès, the book store owned by Mr. Labisse, the newspaper booth owned by monsieur Frick, and the café belonging to Madame Emile.

The train station has 27 clocks that need tending to every day. After his uncle goes missing, Hugo is the one taking care of the clocks without anyone knowing. There
are hidden apartments within the walls of the train station that used to be occupied by station workers. Now all of them are empty except the one where Hugo lives. Hugo has to go through a door in the wall to go to the apartment and to tend the clocks. That is why no one really notices him and realizes that he lives in the station.

Another place where events happen is Georges Méliès’ apartment. The apartment is described as “decrepit” (p. 94) and located across from a graveyard. The building is dirty and has cracks from ivy plants that have been removed. The condition of the apartment shows that those who live there are not wealthy people. They probably do not have any choice because they cannot afford a better place to live.

Most of the places mentioned in the novel are real places, such as the city of Paris and the Paris train station. The author visited Paris for thorough research before writing about the book.

**Wonderstruck**

In *Wonderstruck*, the setting of place of the novel occurs in real places. The story is set in several places. The first one is Gunflint Lake in Minnesota, a countryside where Ben Wilson lives with her mother in a house next to her aunt’s family house. The setting of time is 1977 when Ben is 12 years old. The second place is Hoboken, New Jersey, where Rose lives with her father during her childhood. The setting of time is 1927 when Rose is still a girl. Both of them run away, in different times, to New York City, for their own reasons.

Some of the buildings in New York City that are mentioned in the book are also real, for example the American Natural History Museum including the diorama of the
wolves from Gunflint Lake. Gunflint Lodge where Ben’s uncle works is also a real place. However, some of the settings are probably not real, such as Ben’s house, his cousins’ house, and Rose Kincaid’s bookstore.

He was staring into the shimmering lights of the aurora borealis cascading across a painted night sky. Beneath the blue light of an unseen moon, two wolves were running across a snowy landscape, heading right for Ben. A terrible shiver rippled through him.

It was as if someone had cut out the dream from his brain and put it behind glass.

Ben read the name of the diorama written in raised gold letters.

WOLF (CANIS LUPUS), GUNFLINT LAKE, MINNESOTA. (p. 359)

The notes in the book explain that the diorama in the museum in New York is one of the inspirations behind why the author wrote book.

**The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay**

In the Hunger Games and Divergent series, the setting is important, especially the setting of time. Setting the time in the future helps to classify this series as science fiction. In the Hunger Games series, the story takes place in both the real world and in a fantasy world. The setting of place is North America but the setting of time is in a future North America.

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It’s the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North
America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games. (HG, p. 18)

**The Divergent series: Divergent, Insurgent**

In the Divergent series, the setting of the story is Chicago in the future. The Chicago we know today is in the past for the people in the story. For example, what is currently known as the Sears Tower is called the Hub in the story.

The building that was once called the Sears Tower—we call it the Hub—emerges from the fog, a black pillar in the skyline. The bus passes under the elevated tracks. I have never been on a train, though they never stop running and there are tracks everywhere. Only the Dauntless ride them. (Divergent, p. 4)

In both series, because of the advancement of science and technology, it is not possible for the setting to take place in the present time.

**The Fault in Our Stars**

In *The Fault in Our Stars* the setting of place and time of the story is Indiana in present day.
So here’s how it went in God’s heart: The six or seven or ten of us walked/wheeled in, grazed at a decrepit selection of cookies and lemonade, sat down in the Circle of Trust, and listened to Patrick recount for the thousandth time his depressingly miserable life story—how he had cancer in his balls and they thought he was going to die but he didn’t die and now here he is, a full-grown adult in a church basement in the 137th nicest city in America, divorced, addicted to video games, mostly friendless, eking out a meager living by exploiting his cancertastic past, slowly working his way toward a master’s degree that will not improve his career prospects, waiting, as we all do, for the sword of Damocles to give him the relief that he escaped lo those many years ago when cancer took both of his nuts but spared what only the most generous soul would call his life. (pp. 4-5)

These teenagers are playing video games which were invented in the current era. Thus, the setting of time of the story is in the present time. In one of the classes that she takes, Hazel studies poets of the 20th century, meaning that the time is either the end of the 20th century or it is the 21st century.

The other setting of place is Amsterdam where Peter van Houten, the writer of AIA, lives. Hazel Grace and Augustus go to visit him there. The apartment where he lives is a fictional place although the city is real.

*Wonder*

In *Wonder*, Auggie and his family live in North River Heights, Manhattan, New York City.
When we were little, we used to have playdates all the time, but then Christopher moved to Bridgeport in Connecticut. That’s more than an hour away from where I live in North River Heights, which is at the top tip of Manhattan. And Zachary and Alex started going to school. It’s funny: even though Christopher’s the one who moved far away, I still see him more often than I see Zachary and Alex. (pp. 4-5)

There is no year mentioned in the novel to show the setting of time of the story. However, based on the things that they have such as the gadget Auggie plays with, the time is contemporary. The story takes place in the 21st century.

I know I’m not an ordinary ten-year-old kid. I mean, sure, I do ordinary things. I eat ice cream. I ride my bike. I play ball. I have an Xbox. Stuff like that makes me ordinary. I guess. And I feel ordinary. Inside. But I know ordinary kids don’t make other ordinary kids run away screaming in playgrounds. I know ordinary kids don’t get stared at wherever they go. (p. 3)

In these two books, setting of place and time is not as significant as it is in the previously discussed books. Although they might be slightly different in details, stories about people with sickness or disease can happen anytime anywhere since people always suffer from illness.

The Graceling series: Graceling, Fire, Bitterblue

The setting of the last books, the Graceling series, are in the seven kingdoms of Monsea, Lienid, Estill, Middluns, Wester, Sunder, and Nander which are close to each other in one area, except for Lienid which is an island not far from the mainland. Estill
and Monsea are the eastern part of the seven kingdoms and in the east there are high mountains as the border. People in the seven kingdoms think that there is nothing to the east of the mountains.

However, it turns out that to the east of the mountains there are two kingdoms, the Dells and Pikkia. People at the Dells and Pikkia also think that there is nothing to the west of the mountains.

These places are imaginative places, not referring to any real place in the real world. The setting of time is also not clearly stated; however, it may be during the Middle Ages. They do not have cars or any machinery or electricity. Their transportation is either by horse or walking on foot. Thus, the story is not set in the modern era. Their medicine, though, seems to be advanced. They use herbs in healing people based on their research. The imaginary setting is suitable for the genre of the story, fantasy. There are things that the characters do in the story that real people cannot do.

6. **Style**

Just like in other human creations such as houses, fashion, movies, songs, cars and the like, style in literature can refer to many things. Style refers to how an author presents her/his story. When discussing style, discussion in the past referred to the language of the novel such as diction, length of sentences and structure of the sentences used by the author. However, for contemporary literature style can refer to much more. One new trend in literature is the use of images in a novel to be used together with the text, known as multimodality of the story, which is found in some of the novels discussed in this research.
Although not discussing style in particular, Beckett stated that crossover fiction is often written in a series, meaning that authors choose to write their stories in longer forms rather than shorter forms. This section discusses the styles found in the books analyzed in this research.

The first category of style found in some of the novels analyzed in this research is the multimodality of the novels. Some of the books consist not only of text but also of drawings or pictures.

*The Book Thief*

The first one is *The Book Thief*. In this book, the multimodality has been shown in the text. The text uses regular font but for the page number it uses a different type of font that looks like it came from an old typewriter which seems to show that this is about a story in the past where computers are not invented yet. Inside the text itself there are some parts which are typed in bold letters and put in the center of the page. This is to differentiate it from the rest of the text. Sometimes this part shows a definition of a word; sometimes it shows an important conversation; and other times it shows Death’s opinion about something. Thus, it has different functions but is clearly distinctive from the rest of the text.

The multimodality is also shown in the books that Max writes for Liesel. The first book is *The Standover Man* and the second one is *The Word Shaker*. These books are multimodal because they have illustrations in them. The first one is a picture book describing how Max feels about Liesel the first time they meet, and the second one is
about Liesel who becomes a word shaker, someone who is good with words. Thus, the picturebooks in the text make the text multimodal (see figure 3 below).

![Figure 3: Example of multimodality from The Book Thief](image)

Figure 3 shows that besides text, this book also uses images. In the example above, the text in the picture book is part of the image.

**The Absolutely True Diary of a Part-Time Indian**

In ATD, multimodality is also a style that is found in the book. Arnold Spirit Jr. considers himself a cartoonist. When describing an event, a person, or his feelings, he often uses pictures instead of words. For him, drawings are more universal than language.

I draw all the time.

I draw cartoons of my mother and father; my sister and grandmother; my best friend, Rowdy; and everybody else on the rez.

I draw because words are too unpredictable.
I draw because words are too limited.

If you speak and write in English, or Spanish, of Chinese, or any other language, then only a certain percentage of human beings will get your meaning.

But when you draw a picture, everybody can understand it.

If I draw a cartoon of a flower, then every man, woman, and child in the world can look at it and say, “That’s a flower.” (p. 5)

Because he is fond of drawings, the novel contains some of his drawings and becomes multimodal.

The other two books that are highly multimodal are IHC and WS both by Brian Selznick.

**The Invention of Hugo Cabret**

IHC won the Caldecott Medal in 2008 because of its new style. Parts of the books are told in regular written text, while other parts are told using drawings. The text and
drawings alternate and form a continuous story. Thus, the drawings do not only serve as illustrations of the text, but the drawings tell part of the story. Figure 5 and 6 below show different style of drawings in the book. Figure 5 shows how detail the images are, and figure 6 shows different angles of images such as close up and from a distance.

![Figure 5: Example of multimodality in Hugo Cabret](image)

![Figure 6: Example of multimodality in Hugo Cabret](image)

The drawings themselves are unique because they are constructed as if they are pictures from a movie in a movie theater. For example, in the beginning of the story there is a picture of the sun which then is zoomed out to be a smaller sun, and then the sun and
the Eifel Tower and the city of Paris and then more focus to a train station in Paris where Hugo lives. This imitation of a movie is in line with the content which talks about Georges Méliès, a movie director. This is also introduced by Professor Alcofrisbas in the Introduction of the book.

But before you turn the page, I want you to picture yourself sitting in the darkness, like the beginning of a movie. On screen, the sun will soon rise, and you will find yourself zooming toward a train station in the middle of the city. You will rush through the doors into a crowded lobby. You will eventually spot a boy amid the crowd, and he will start to move through the train station. (n.p.)

Wonderstruck

In the other book, Wonderstruck, the most noticeable style in this book which makes it different from most other books is the use of both drawings and texts in telling the story. Just like in his other book, the Invention of Hugo Cabret, Selznick is again using both in this book. The use of multimodality itself makes the style of this book unique. However, the structure of the story is another style that is not found in many books. Selznick presents two parallel stories in this novel. The first one is the story about Ben Wilson and the second one is the story about his grandmother, Rose Kincaid. Up to page 504, the stories are told alternately using texts (the story of Ben) and drawings (the story of Rose). Ben and Rose’ stories merge on page 504 and from then on the story blends into one starting with their reunion. The story is still told using text and drawings but it tells the same story about Rose and Ben and their reunion and relation to each other.
Figure 7: Example of multimodality in *Wonderstruck*

Figure 8: Example of multimodality in *Wonderstruck*
The two pictures above show how Brian Selznick’s style in this book is different from his previous book where he adapts movie technique into his drawing in his book. These two pictures also to show that in this book, the drawings tell the story of Rose Kincaid when she was a girl. The drawings do not tell the story of Ben Wilson, whose story is told in the text section of the book.

**The Graceling series: Graceling, Fire, Bitterblue**

Other books with pictures in them are those in the Graceling series. In the beginning of each book, there is a map of the kingdoms. However, the maps are not directly woven into the story. The map of the kingdoms is provided so that readers can visualize the approximate distance and proximity among the kingdoms. Multimodality is not found in the text itself.

![Figure 9: Example of multimodality in Graceling series](image.jpg)
Other unique style is found in BT and WD, where the beginning of each chapter is presented in a unique way.

*The Book Thief*

In BT the book division is unique in that in the beginning of each chapter/part the topics of each sub-part are written almost like a summary of the part. For example, on page 17:

**PART ONE**

The grave digger’s handbook

Featuring:

- himmel street—the art of *saumensch*ing—an ironfisted woman—a kiss attempt—jesse owens—
- sandpaper—the smell of friendship—a heavyweight champion—and the mother of all *watschens* (p. 17)

*Wonder*

In *Wonder*, in the beginning of each new narrator section, the author uses a quotation from a song or a book. The quotes or songs have a kind of relation to what happens to Auggie and what happens in the novel. For example, the first quote is from the song “Wonder” by Natalie Merchant, which talks about a woman with a physical disability who tries to move on in life.

Fate smiled and destiny

Laughed as she came to my cradle…

--Natalie Merchant, “Wonder” (p. 1)
Another quote is found on page 118:

You are beautiful no matter what they say
Words can’t bring you down
You are beautiful in every single way
Yes, words can’t bring you down
--Christina Aguilera, “Beautiful”

This song is found in the beginning of Summer’s narration. As shown by these words, this song talks about the admiration of someone by another person. It speaks to the idea of beauty not only being found in physical ways but in other ways, just like August who is beautiful inside although physically he is not.

Another example is the quote on part four:

Now here is my secret. It is very simple.
It is only with one’s heart that one can see clearly.
What is essential is invisible to the eye
--Antoine de Saint-Exupery. The Little Prince (p. 133)

This quote which is found in the beginning of Jack Will’s narration seems to be the summary of what Jack experiences from his relationship with Auggie. He sees the beauty in August when he looks at him with his heart, not with his eyes only.

The Absolutely True Diary of a Part-Time Indian

There are various literary styles found in each book. The first one is in ATD. The author uses humor along with the story, even when describing something sad. The narrator, who is also the main character, looks at the bad side of life from the humorous
point of view instead of from sad or angry ones. One of the examples cited earlier is when he describes himself.

In a sad moment, for example when his grandmother passes away, he is still funny. At the wake, a rich man comes to return an Indian dance costume which, he thinks, belongs to Grandma Spirit. His visual description of this guy, Ted, is funny. But his comment is also funny.

Oh, God, he was a collector. Those guys made Indians feel like insects pinned to a display board. I looked around the football field. Yep, all of my cousins were squirming like beetles and butterflies with pins stuck in their hearts.

....

“About ten years ago, this Indian guy knocked on the door of my cabin in Montana.”

Cabin, my butt. Ted lived in a forty-room log mansion just outside of Bozeman.

“Well, I didn’t know this stranger,” Ted said. “But I always open my door to Indians.”

Oh please. (p. 163)

In ATD, there are also some pictures which Arnold draws which show how humorous he is, for example pictures of his parents, himself, the chicken dancer, his sister Mary, the comparison between a Native American and the whites (such as depicted in figure 10 below), and also some pictures showing how he feels about things.
The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay

In the Hunger Games series, the books are not multimodal in style. They consist of just text to tell readers what happens in the story. These books, however, are more action-oriented rather than introspective. The story is mostly built with collections of actions performed by the main characters and the other characters. Streams of Katniss’ thoughts (as the main character and the narrator) are also about the actions performed either by herself or by the other characters, as in the example below:

No, I need to look one step ahead of the game.

So as I slide out of the foliage and into the dawn light, I pause a second, giving the cameras time to lock on me. Then I cock my head slightly to the side
and give a knowing smile. There! Let them figure out what that means! (HG, p. 164)

_The Graceling series: Graceling, Fire, Bitterblue_

In the Graceling series what is different is the way the story is told. As stated in the plot development, these three books are not written in chronological order. What happens in the second book actually takes place long before the events happen in the first book. This style of storytelling is interesting and quite unusual. Flashbacks take place in most stories, but usually not like the one in this series. It is like the second book is a big flashback of the whole story. Inside the book, there are still some flashbacks; thus, there is double flashback in this series.

_The Divergent series: Divergent, Insurgent_

In the Divergent series, although there is no really unique style in the format of the book itself, I found it interesting that surprising events are found quite often in the book. Thus, events in the book are sometimes unpredictable. One example is what happens to Tris when she is about to be executed by Jeanine Matthews. Peter, the most evil of the initiates in Dauntless, helps her run away from her cell and he himself has to leave Erudite and Jeanine’s protection. On the other hand, Caleb, Tris’ brother, who seems to be very selfless and loves her very much, gives up her secrets to Jeanine because of his curiosity as a scholar. Another example is when the Abnegation faction is attacked by the Erudite and the Dauntless soldiers. Tris’ mother who is a member of Abnegation and who is selfless and seems to be weak, turns out to be an expert in using weapons. She can use the gun without even thinking about it. Tris discovers later on that
her mother was a transfer from Dauntless. She notices her tattoo under her clothes during the war.

These are unpredictable events because they turn into unexpected happenings or behavior of the characters based on what the readers know. Readers might expect that Peter will be all evil, like Jeanine Matthews, but he helps Tris and even joins her in the end. While Caleb, who is expected by readers to be selfless and care for other people (let alone his sister), proves to be selfish by wanting to fulfill his thirst for knowledge rather than help his own sister escape from death.

*The Fault in Our Stars*

In *FOS*, the main characters, Hazel Grace and Augustus Waters, are smart teenagers. They, especially Hazel Grace the narrator, like to use long and complicated sentences and words that are not usually used in everyday conversations. Some of the examples are below.

… Most would live into adulthood, as Patrick had.

(Which meant there was quite a lot competitiveness about it, with everybody wanting to beat not only cancer itself, but also the other people in the room. Like, I realize that this is irrational, but when they tell you that you have, say, a 20 percent chance of living five years, the math kicks in and you figure that’s one in five…so you look around and think, as any healthy person would: I gotta outlast four of these bastards.) (p. 5)
The sentence above is very long while the example below shows that she uses the word preternaturally instead of the word unusual. She chooses a word that is not usually found in everyday conversation.

…he wore the kind of thick glasses that made his eyes…preternaturally huge…(p. 6)

These are two examples of long sentences and unusual words that are used in this book.

*Wonder*

In *Wonder*, the unique style is the use of multiple narrators as described also in section A.3 of this chapter. Some of the characters are given a chance to tell their own story from their points of view. Thus, although all of the narrations are first person, the narrators are different from each other and the points of view are various. The narrators in the novel are: August himself, Via (August’s sister), Summer (August’s new friend at school), Jack Will (August’s first friend at school), Justin (Via’s boyfriend), and Miranda (Via’s best friend in the past).

On page 3, “I know I’m not an ordinary ten-year-old kid” the ‘I’ references August since he is the narrator in this part of the novel. On page 82, in the sentence “I’m used to the way this universe works,” the ‘I’ refers to Via, who is the narrator in this part of the novel. Thus, although the whole novel is told by first person narrators, each one is different from another because the narrators are changing from one person to another.

Thus, regarding style, these novels have several literary styles which are unique or quite different from novels in general which includes multimodality in some texts,
chapter openings which is different from most novels in general, humor, story flashback, parallel stories, multiple narrators, and unusual words.

7. Theme

Theme is an idea that unifies the elements of literature (Meyer, 2011). Both Meyer and Roberts (2006) stated that a theme should be operational and better stated as a sentence, unlike topic or subject of a story. Thus, stories can have the same topic or idea, for example love, but the themes might be different from each other; for example: love needs sacrifice, love never dies, love hurts and so on. While topic is general, theme is more specific to the particular story.

Both Meyer and Roberts also agreed that finding a theme is challenging. They suggest readers pay attention to the title and symbols to be able to find the theme, and also to consider what the characters say and do because theme might be found from these.

Beckett (2009) mentioned that most crossover literature has “coming of age” as a theme. This theme may be interesting for both children and adults because it touches both age categories. Coming of age is a transition from childhood to adulthood, thus people from both categories can identify themselves with it.

Finding Identity

As mentioned by Beckett as the one theme often found in crossover literature, coming of age, especially finding identity, is present in some of the books discussed in this study.
The Book Thief

In BT, the story is about Liesel Meminger, a nine year old who is given away to another family and who never knows her father. She does not know what will happen to her at first; she cannot read; she does not know anything about her foster parents. She learns and lives her life and finally knows that she is good with words and becomes a writer. This is about a girl who is finding herself. At first she is a book thief:

They recounted the good old days for the remainder of the walk, Liesel often glancing down at The Whistler, at the gray cover and the black imprinted title.

Before they went into their respective homes, Rudy stopped a moment and said “Goodbye, Saumensch.” He laughed. “Good night, book thief.”

It was the first time Liesel had been branded with her title, and she couldn’t hide the fact that she liked it very much. (pp. 291-292)

Then she becomes a reader and she even promises her papa anything to be able to read or to be read to.

“Listen, Liesel.” Papa placed his arm around her and walked her on. “This is our secret, this book. We’ll read it at night or in the basement, just like the others—but you have to promise me something.”

“Anything, Papa.”

The night was smooth and still. Everything listened.”If I ever ask you to keep a secret for me, you will do it.”

“I promise.” (p. 127)
And then she grows up to become a writer:

The woman quieted her. She reached into her bag and pulled out a small black book. Inside was not a story, but lined paper. “I thought if you’re not going to read any more of my books, you might like to write one instead. Your letter, it was…” She handed the book to Liesel with both hands. “You can certainly write. You write well.” (p. 523)

...

Her hand was sore by page three.

Words are so heavy, she thought, but as the night wore on, she was able to complete eleven pages.

***PAGE 1***

*I try to ignore it, but I know this all*

*started with the train and the snow and my*

*coughing brother. I stole my first book that*

*day. It was a manual for digging graves and*

*I stole it on my way to Himmel Street…*

She fell asleep down there, on a bed of drop sheets, with the paper curling at the edges, up on the taller paint can. In the morning, Mama stood above her, her chlorinated eyes questioning.

”Liesel,” she said, “what on earth are you doing down here?”

“I’m writing, Mama.” (p. 526)
Thus Liesel grows and finds what she is good at, with the help of the people around her. One of the themes in this book is: a person can grow to be someone mature with the help of others around her/him.

**The Absolutely True Diary of a Part-Time Indian**

In ATD as the title of the book suggests, the main character, Arnold Spirit Jr, feels that he is a ‘part-time’ Indian, suggesting that he is part-time something else, too.

Travelling between Reardan and Wellpinit, between the little white town and the reservation, I always felt like a stranger.

I was half Indian in one place and half white in the other.

It was like being Indian was my job, but it was only a part time job. And it didn’t pay well at all. (p. 118)

Arnold feels like he does not belong in either place. It looks like he is confused about his identity and tries to find his true identity. He lives in a reservation but he feels that he is not like other people who live there. He goes to school at Reardan but he feels he is different from the other kids. This confusion also shows in his drawing on page 182 of the book. He pictures himself playing basketball for Reardan where his Indian friend boos him and he has to ‘destroy’ his Indian friends who are also part of himself. It is quite difficult for a 14 year old to be torn by two identities (see Figure 11). In other words, the theme is the act of finding one’s identity is not easy.
The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay

In HG series, Katniss, the smart girl, is often confused when making decisions. One example is when she has to decide whether she wants to be the mockingjay, the symbol of the revolution, or to be someone who is directly involved in the revolution, not just a symbol. She decides that she can become both, by becoming the mockingjay who also goes to the real war.

She also finds her identity when deciding who she will marry. She finds out that she has a lot of fire and anger, the same as Gale, while Peeta, on the contrary, is always trying to find peace. Knowing her own characteristics, Katniss decides that Peeta would be better for her because her anger can be calmed by Peeta. With Gale, her anger might be compounded by Gale’s anger, too, so it could explode and be dangerous for both of them. Thus, a person can learn to find her identity by looking deep into herself.
The Graceling series: Graceling, Fire, Bitterblue

In the Graceling series, finding identity is a theme across the three books. In the first book, Lady Katsa thinks that her grace is killing because she never fails to do that. She does not want to be a lady killer and wonders if that is her real grace. She does not feel like being a killer. After contemplating for a long time, she realizes that she is able not only to kill those who disturb her, but she is also able to overcome challenges such as very cold wintry weather, and also she is never sick in her life. She realizes that her grace is survival, not killing. In her case, the theme is quite similar to the previous book, a person can find her identity by looking deep into herself.

In the second book, Lady Fire is very afraid that she will be just like her monster father, who abuses his ability of getting into people’s minds for his own entertainment. Not until after her friends assure her to use her power to help save the kingdom is she sure she is not like her father. She can be herself and use her power for good things, to help people instead of torturing them. She actually proves it by making her father commit suicide.

Almost the same as Lady Fire, Princess Bitterblue in the third book also has the same concerns because King Leck, her father, is very cruel. Although she is not graced like her father, she is afraid that she cannot become a good queen and will end up making her people miserable. Support from her friends and family, like Katsa and Po, and also trust from her ordinary friends (who at first did not know that she was the princess/queen) assures her that she can be herself.
In these two latter books, the theme is that a person’s bad or good traits are decided by her/himself, not by their parents.

**Wonderstruck**

In WS both the main characters also try to find out about their parents. Ben does not know about his father and that fact makes him not sure about himself. Rose, although she knows who her mother is, tries to find out why she leaves her. Both of them are trying to find out who they are by finding out the facts about their parents. Finding identity is a theme in this novel. Although Ben lives with a loving mother, not knowing his real father makes him not sure about himself. He does not feel complete and feels that he needs to search for his father. Although later he finds out that his father had died, he feels relief that he finally discovers who he is through Rose.

**The Divergent series: Divergent, Insurgent**

In the Divergent series, Tris, the main character, chooses to ‘convert’ to Dauntless on the choosing day. However, she is not sure if that is the right choice. In the Dauntless compound, she often feels that being selfless (as the Abnegation people did) is also brave. Not many people can do that. She keeps asking herself whether being dauntless is the right choice for her. She often thinks that people are not supposed to be divided by their aptitudes; that it is impossible for most people to be categorized in one way only. Before she finds out more about the history of the factions’ way of living, she already thinks that it is not right. She keeps trying to find her own identity, which is one of the themes of the novel: a person’s identity or personality cannot be classified into one trait only.
**Wonder**

In *Wonder*, August is not sure what will become of him in the future. He does not go to regular school because of the surgeries that he has so he is constantly in the hospital. He does not have any friends and all he knows is that people are afraid of him. When he is younger, he even wears a helmet all the time so that people cannot see what he looks like. He is hiding behind the helmet. His favorite time of the year is Halloween because during trick-or-treat he can wear any mask over his ‘ugly’ face and people will not recognize who he is. Once a year, he can be ‘normal’ because a lot of other kids are also wearing masks at that time. After he goes out to a regular school and interacts with other students and teachers and parents, he finds out that they can like him even when he becomes himself. He does not have to hide anymore. He finds his confidence and his true self. The theme is one’s true identity lies under the skin: the personality is more than the physical appearance only.

**Good versus Evil**

The second theme which is also found in some of these books is the battle between good and evil.

**The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay**

In HG, one of the obvious themes in this series is the good versus evil, where the good is winning at the end. President Snow of the Capitol leads the country cruelly and allows children to kill each other every year to show his authority. Although the Capitol is very prosperous, the other twelve districts are in a very poor condition. There is no justice and balance between the Capitol and the districts. At the end of the story,
President Snow and President Coin, who is also a bad person, are defeated and the ‘good people’ win the battle.

He’s right. We did.

The point of my arrow shifts upward. I release the string. And President Coin collapses over the side of the balcony and plunges to the ground. Dead.

In the stunned reaction that follows, I’m aware of one sound. Snow’s laughter. An awful gurgling cackle accompanied by an eruption of foamy blood when the coughing begins. I see him bend forward, spewing out his life, until the guards block him from my sight. (MJ, pp. 372-373)

At the end of the story President Snow and President Coin die as punishment for their cruelty. Katniss finds out that Coin just pretends to be a good person so she kills her, while President Snow disd because he is very sick with his own greed.

**The Graceling series: Graceling, Fire, Bitterblue**

In the Graceling series, one big theme in this series is also the good versus evil where the good is winning over the evil. Leck is very powerful with his grace of power over people’s minds. He can persuade people to do what he wants them to without them realizing it. He can torture people and they do not feel that they are tortured. They still love and adore him because they are under his influence. It takes a lot of people to fight him and to erase his cruelty marks. But the good wins in the end.

**The Divergent series: Divergent, Insurgent**

In Divergent series, good versus evil is also one if its themes. The main characters, Tris and Four, represent the good ones, while Jeanine Matthews represents the
evil. Jeanine is trying to manipulate the people in the community by planting chips and giving serum to people without their permission and them being unaware of it. She wants to take over control of the whole society by sacrificing other people. With her cleverness and with the help of other good people, Tris can prevent the destruction Jeanine causes. Jeanine is killed at the end of the first book.

**Wonder**

In *Wonder*, the fight between good and evil is also found, although it is not a real evil like in the previously discussed books. On his first days of school, Auggie does not have a real friend. He does not know anybody because he never went to school before, while most the other students have been in school since kindergarten and have known one another for a long time. Julian is one of them. For some reason, he really does not like Auggie, and he persuades his friends to not like Auggie, too. He creates the plague game where a student who accidentally touches Auggie needs to wash their hands or body part which comes into contact with Auggie’s body to avoid the ‘plague’ that he brings. At the end of the story, Auggie, who never takes revenge on Julian, is loved by his new friends because of his big heart in accepting the weakness of his friends’ behavior. Julian, on the other hand, has to move to another school because of the behavior that he shows regarding Auggie. Even Julian’s closest friends like Auggie more than they like him.

In these nine books the theme that good will defeat evil is found.

**Other themes**

Besides those two general themes, each book in this research also carries its own individual themes.
**The Book Thief**

BT discusses the Holocaust era. A lot of books look at it from the point of view of the Jewish people. This book is different because it tells the story of a German family during the era, and the family is helping a Jewish man to survive. They are hiding the Jew, and that means they are also in danger themselves.

***A SHORT HISTORY OF***

**HANS HUBERMAN VS. HIS SON**

The young man was a Nazi; his father was not. In the opinion of Hans Junior, his father was part of an old, decrepit Germany—one that allowed everyone else to take it for the proverbial ride while its own people suffered.

As a teenager, he was aware that his father had been called “Der Juden Maler”—the Jew painter—for painting Jewish houses. Then came an incident I’ll fully present to you soon enough—the day Hans blew it, on the verge of joining the party. Everyone knew you weren’t supposed to paint over slurs written on a Jewish shop front. Such behavior was bad for Germany, and it was bad for the transgressor. (p. 104)

Thus, not all Germans are on Hitler’s side which points out that people cannot stereotype or generalize a group of people. The theme is that people should be viewed individually.

Another angle on this theme is about death itself. Death (the narrator) picks up people’s souls no matter who they are or from what ethnic group. Everybody will die at the end. It does not matter whether they are Germans, Nazis, Jews, adults, children, young, or old, they will be picked up by Death at their own time. The cause of death
might be different from one another, but the result is the same. This also reminds us that people are basically the same. They are born, live and then die. Thus, there is no purpose in discriminating against people. Death comes to everybody, not only to certain people.

*The Absolutely True Diary of a Part-Time Indian*

In ATD, besides finding identity, this book also talks about how difficult it is for Arnold to be ‘successful’ in this world. He decides to move to Reardan High School although he knows that his Indian friends and neighbors will alienate him. He has to walk to school sometimes because his family is too poor to provide him with transportation. However, he does it anyway and he thinks that that is a good decision for him because he feels that his ability improves and is even acknowledged in that school.

Back on the rez, I was a decent player, I guess. A rebounder and a guy who could run up and down the floor without tripping. But something magical happened to me when I went to Reardan.

Overnight, I became a good player.

I suppose it had something to do with confidence. I mean, I’d always been the lowest Indian on the reservation totem pole – I wasn’t expected to be good so I wasn’t. But in Reardan, my coach and the other players wanted me to be good. They needed me to be good. They expected me to be good. And so I became good.

I wanted to live up to expectations.

I guess that’s what it comes down to.

The power of expectations.
And as they expected more of me, I expected more of myself, and it just grew and grew until I was scoring twelve points a game. (p. 180)

It is not easy, though, to walk on that path. For example, he is ignored and bullied in his new school.

Okay, so now that you know about the rules, then I can tell you that I went from being a small target in Wellpinit to being a larger target in Reardan.

Well, let’s get something straight. All of those pretty, pretty, pretty, pretty white girls ignored me. But that was okay. Indian girls ignored me, too, so I was used to it.

And let’s face it, most of the white boys ignored me, too. But there were a few of those Reardan boys, the big jocks, who paid special attention to me. None of those guys punched me or got violent. After all, I was a reservation Indian, and no matter how geeky and weak I appeared to be, I was still a potential killer. So mostly they called me names. Lots of names.

And yeah, those were bad enough names. But I could handle them, especially when some huge monster boy was insulting me. But I knew I’d have to put a stop to it eventually or I’d always be known as “Chief” or “Tonto” or “Squaw Boy” (pp. 63-64).

Arnold endures all these difficulties and at the end he becomes a good basketball player at school and he is well received by his schoolmates. To be able to achieve something, you will have to go through many difficulties.
Another theme is from the Hunger Games series shown in the different ways people live in the Capitol and in the districts, especially District 12. In the Capitol, everything is modern and advanced, such as the medical equipment and medicines, and everyday equipments. People are able to be cured from almost anything, from the worst wound to disease, to mere plastic surgery. They have more than enough food and they party all the time. On the other hand, people in the twelve districts live in poverty. They cannot go to school after high school and have to work in low paying jobs. However, it looks like the people from the districts can see things more clearly. They are able to distinguish right and wrong attitudes. All the wealth and luxury and beautiful faces in the Capitol do not correspond with their attitude. The Capitol residents do not think that the Hunger Games are wrong, that letting children kill each other is not a bad thing. Thus, one of the themes in the books is the surface appearance of people (wealth, formal education, pretty faces) does not determine their attitude and behavior; it is the inside that determines those.

This story is set in a future North America, which becomes bad because of what happened in the past, such as war, drought, disasters, fire and so on. Panem has much smaller lands than it used to and has more water surface than before. The remaining land condition is also not good like before. This happens as the result of people’s behavior in the past who do not take care of the environment well and even had several wars. Because Panem’s past is our present, this story seems to warn people now not to do anything bad such as engage in war and encourages people to take care of the
environment so that the future will not be bad. The present decides what the future might become.

**The Invention of Hugo Cabret**

In IHC, as Professor Alcosfrisbas states at the end of the story, “Time can play all sorts of tricks on you” (p. 509), time and change seems to be the theme in the novel. With the coming of time, people can change and people’s situations can also change. For example, Hugo is only a poor orphan boy when he is eleven years old. He does not have anyone to care of him and he does not even go to school. But with the passing of time, he experiences things which change his life. He meets Georges Méliès, he is taken care of and goes to school, he learns to play tricks, and he becomes a famous magician.

Georges Méliès’ life is also changing. He is the son of a shoemaker, who is interested in magic. He becomes a magician but then is also interested in movie making and becomes a very famous movie director. War changes his luck and life. He has to sell his movie equipment and becomes a poor toy maker. People think he has died. However, with the courage and curiosity of Hugo and Isabelle, people recognize him one more time as a great movie director. Thus, things can happen to change people with the passage of time. People do not know what will happen in the future.

Hugo also mentions that when looking at people at the city from the train station tower, he sees that those people look like parts of a clock. Each part of a clock is necessary and a clock cannot have too many or too few spare parts. Every screw and nut or bolt has to have its own place or purpose so that a clock can work. People are like parts of a clock.
“Sometimes I come up here at night, even when I’m not fixing the clocks, just to look at the city. I like to imagine that the world is one big machine. You know, machines never have any extra parts. They have the exact number and type of parts they need. So I figure if the entire world is a big machine, I have to be here for some reason. And that means you have to be here for some reason, too.” (p. 378)

Thus, everybody has their own place in this life and is born for a purpose, which is another theme in the novel.

**Wonderstruck**

In WS, there are similarities found in both Ben Wilson and Rose Kincaid. Both of them have hearing disabilities, although in Ben’s case he has it in only one ear while Rose has it in both. Both of them have questions regarding their parents. Ben never meets his father and never knows who he is until his mother dies. Rose’s mother leaves her with her dad because she is an actress who has to travel a lot for work. Both Ben and Rose are determined to learn out about their parents and find them. Although she is deaf and not allowed to travel alone, Rose runs away from her home in Hoboken, New Jersey, to go to New York City to find and see her mother. She is successful in her efforts to see her mother although her mother does not want her there and worries about her being deaf in a big city. When her mother tries to send her home, she runs away again to find her brother, Walter, who works at the museum and decides to live with him. Rose is determined to get what she wants and she does.
The same thing happens to Ben. He wants to find out about his father and decides to leave his aunt’s house to go to New York City to find out about him, although he does not have a lot of money. He has never been to New York before, and his only lead is a piece of a bookmark from a bookstore. He is determined to do that, and at the end he discovers who his father is and what happened between him and Ben’s mother, although his father is already dead. Looking at these two stories of two characters, one of the themes is about determination. When someone is determined to do something and find out about something and put all effort into it, the chance is that s/he would be able to do it, despite their weakness or disability. In both cases, it shows that determination can conquer challenges to achieve a purpose.

*The Divergent series: Divergent, Insurgent*

A different theme is found in the Divergent series. In these books, there are some people, like Jeanine Matthews and Eric–her right hand man–who are evil all along. However, there are more people who are unpredictable in their behavior. Peter is one example. He is one of the teenagers who chooses Dauntless on the choosing day. He is very ambitious and wants to be number one, the best. However, he will do anything to make it happen. In the initiation after finding out that Edward, another initiate, is the best candidate, Peter stabs Edward’s eye while he is asleep so that he cannot continue the training and Peter can be number one. Peter is so evil. He also helps Jeanine to murder the divergents. However, Peter is also the one who saves Tris when Jeanine is ready to execute her. Along the way, Peter works together with Tris and Four and their other friends to find out what is really going on in the community. This shows the readers that
people have their good and bad deeds in their hearts. They do not consist of one thing only. This is proven also by the division of people into factions. People in abnegation are not only selfless; they have other characteristics, too. Humans are multidimensional.

The Fault in Our Stars

In FOS, one of the themes of the book is about the unpredictability of the universe. Hazel Grace, although she is quite healthy, is not declared cancer free. So there is always the possibility that her cancer will spread and she will get worse. Augustus, on the other hand, has been declared cancer free for almost two years. However, in the end of the story, it is Augustus whose cancer has reemerged and spreads all over his body and defeats him.

He leaned back and sighed. “Just before you went into the ICU, I started to feel this ache in my hip.”

“No,” I said. Panic rolled in, pulled me under.

He nodded. “So I went in for a PET scan.” He stopped.

…

He flashed his crooked smile, then said, “I lit up like a Christmas tree, Hazel Grace. The lining of my chest, my left hip, my liver, everywhere.” (pp. 213-214)

Thus, everything in the universe is unpredictable.

Another theme found in this book is about oblivion after people die. Augustus mentions that his fear was oblivion, that after he dies people will forget him. People die and some of them are remembered longer because they die for something like being
killed, sacrificed for someone or something, or in the war. But for those who are ill, there is no memorial of any kind. They are fighting in a battle, too, against their sickness; they are loved by people, too, including their family and friends. But there will be times when nobody will be there to remember. Whatever people do in life, their actions will not matter anymore because no one will remember them. Based on Augustus’ thought, everybody is special and memorable and no matter how death comes to people, there is always a fight.

*Wonder*

In another book, *Wonder*, Auggie is a boy with a deformed face, but it is obvious that his emotion and mentality are not deformed. He is a perfectly normal boy who wants to do normal activities. He is also smart. However, when people see him for the first time, they always judge him by his physical appearance. Most of them are scared because they think he is some kind of monster. They do not want to know him. When some open minded people are willing to open their hearts, such as Summer, Jack Will and his mother, and finally almost all of his school friends and teachers, they realize how wonderful Auggie is. They love him at the end. Thus one of the themes is ‘don’t judge a book by its cover’ when judging other people. People should be open minded to know other people. This actually is true for Auggie, too. He thinks that people outside of his family will be scared of him and hate him forever. But when he opens up, they love him back. At the end of the school year, Auggie even wins an award:

He [Mr. Tushman, the principal] put his reading glasses on again, leafed through a book, and started to read. “‘Greatness,’ wrote Beecher, ‘lies not in
being strong, but in the right using of the strength…. He is the greatest whose strength carries up the most hearts…”

And again, out of the blue, he got all choked up. He put his two index fingers over his mouth for a second before continuing.

“‘He is the greatest,’” he finally continued, “‘whose strength carries up the most hearts by the attraction of his own.’ Without further ado, this year I am very proud to award the Henry Ward Beecher medal to the student whose quiet strength has carried up the most hearts.

“So, will August Pullman please come up here to receive this award?” (p. 304)

Thus a person cannot be perceived from the outside only, and should not be judged only from the cover.

Different themes are found in these books, but finding identity or coming of age is found across most of the books. Good versus evil is another theme which is found in most of the books, although not in as many books as the first theme. Besides these two common themes, several significant individual themes are also found in these books.

**B. Literary Elements not Discussed in Beckett’s Book**

1. **Symbol**

Although not really part of the discussion in Beckett’s book, symbol is important in literature. A symbol is something to represent something else, and symbols can be found also in real life. Road signs on the street are symbols. Each of them has a meaning that people understand already by learning about them. A wedding ring is another symbol...
in real life. In literature, a symbol can have universal meaning which is similar across books, or individual meaning, which is meaningful for that particular book only.

**Books as a symbol**

In the novels discussed in this research, the symbols are different from one book to another. However, books themselves as symbols appear and reappear in some books.

**The Book Thief**

In BT, “book” is very important. Books play an important part in the story, as the title suggests. Liesel’s story seems to start with a book when she steals her first book, *The Gravedigger’s Handbook*. This book is taken from her brother’s graveyard and because of this book, she can learn how to read. Her father teaches her how to read when he knows that Liesel never learned how. After that, she becomes addicted to reading, and later on, writing.

The book she writes is divided into ten chapters and titles based on the books that she owns.

By the next raid, on October 2, she was finished. Only a few dozen pages remained blank and the book thief was already starting to read over what she’d written. The book was divided into ten parts, all of which were given the title of books or stories and described how each affected her life.

Often, I wonder what page she was up to when I walked down Himmel Street in the dripping-tap rain, five nights later. I wonder what she was reading when the first bomb dropped from the rib cage of a plane. (p. 528)
She writes that each chapter describes important event/events in her life. For example, *The Gravedigger’s Handbook* reminds her of her dead brother and her mother who leaves her. The second book, *The Shoulder Shrug*, is taken from the fire where the Germans burn Jewish books. One important event in this part is she realizes that Hitler takes her parents for political reasons. The two books that Max write for her are about the real Liesel as Max has seen her. Max is the first one to realize that Liesel can be someone by writing the words. Books symbolize Liesel’s development as a person. From a child who is lost, Liesel develops into a girl or a woman who knows her strengths. In the first book she is just learning how to read, while in the last book she is the writer.

Another meaning of books as symbol is also found as Liesel learns about other worlds from the books that she reads. Other people also find knowledge from the books that they read. Some of the books might tell them that what Hitler does to the Jews is actually wrong. That is why the Nazis burn “Jewish books” so that people do not obtain knowledge from the books. Thus, books can symbolize knowledge.

*Wonderstruck*

In WS, books are very important, also. Ben’s mother is a librarian so she reads a lot of books and takes care of them. She likes to get quotes from the books she reads and shares with Ben. Rose, Ben’s grandmother, owns a bookstore; thus, she is dealing a lot with books, too. In that circumstance, Ben finally finds his dad because of a book. After his mother dies, he finds that his mom keeps a book called *Wonderstruck* in her closet and inside the book is the bookmark from Kincaid bookstore. The book itself also gives him a lot of information about a museum. It looks like books symbolize knowledge and
information. In this novel, not only information is found in each book but also specific information about Ben’s father and his family.

**The Fault in Our Stars**

In FOS, there is a book that Hazel Grace loves. For her, it is the book, not just a book. The title of the book was *An Imperial Affliction* (AIA).

I’d learned this from my aforementioned third best friend, Peter Van Houten, the reclusive author of An Imperial Affliction, the book that was as close a thing as I had to a Bible. Peter Van Houten was the only person I’d ever come across who seemed to (a) understand what it’s like to be dying, and (b) not have died. (p. 13)

This book is very important to Hazel Grace, and she tries everything to meet the author to know what happens to the characters after the book ends. The book itself is about girls who have cancer and the book ends in the middle of a sentence which makes Hazel Grace curious as to what happens. One possibility is that the character dies of her cancer before she can finish the sentence. For Hazel Grace, the book, or the story to be precise, symbolizes her own life which is unpredictable and unknown. With her disease, anything can happen to her at any time.

**Other symbols**

Additional symbols are found throughout the books discussed in this research.
The Book Thief

In BT, Death (the narrator) often associates events or people with colors. “First the colors. Then the humans. That’s usually how I see things. Or at least, how I try” (p. 3). When Liesel’s brother dies, Death associates it with a color, too.

First up is something white. Of the blinding kind.

... Some of you are most likely thinking that white is not really a color and all of that tired sort of nonsense. Well, I’m here to tell you that it is. White is without question a color, and personally, I don’t think you want to argue with me.

... Yes, it was white.

It felt as though the whole globe was dressed in snow. Like it had pulled it on, on the way you pull on a sweater. Next to the train line, footprints were sunken to their shins. Trees wore blankets of ice.

As you might expect, someone had died. (p. 6) White often symbolizes purity, and the one who dies here is a little boy. Children are still considered pure, which is why white is associated with the boy’s death.

In another section of the novel, Death also uses color for another death. When a plane crashes and the pilot is dying, death uses the color black to describe the moment. Black is often used to symbolize sadness and death.

Next is a signature black, to show the poles of my versatility, if you like. It was darkest moment before the dawn.
This time, I had come for a man of perhaps twenty-four years of age. It was a beautiful thing in some ways. The plane was still coughing. Smoke was leaking from both its lungs.

When it crashed, three deep gashes were made in the earth. Its wings were now sawn-off arms. No more flapping. Not for this metallic little bird.

…

I walked in, loosened his soul, and carried it gently away.

…

As the crowd arrived in full, things, of course, had changed. The horizon was beginning to charcoal. What was left of the blackness above was nothing now but a scribble, and disappearing fast. (pp. 8-9)

When he takes the soul of the pilot away, the color Death uses changes from black to charcoal. It seemed that the darkness will fade away, turning to charcoal and later to no color. It might symbolize that sadness will fade away with time.

Death himself can be a symbol in the novel. When someone’s time comes, Death will pick up his/her soul. He does not choose his ‘victims’ based on any preference such as the color of their skin, their ethnicity, their age, or their gender. Death comes to everybody. Death symbolizes justice and equality, which is in opposition or contrast to what the Nazis’ final solution symbolizes.

Another symbol in the book is Hans Hubermann’s accordion. The accordion belongs to Erik Vandenburg, and when he dies Hans takes it with him to return to Erik’s family. But they gave it to Hans. Since he has it, it never leaves his side, and he learns
how to play it and he plays really well. The accordion helps him earn some money, too, because people like it when he plays at the bar. It symbolizes Hans’ luck where he can escape death twice during the war and he can escape hunger, too, at home. It also symbolizes his friendship with Erik and his promise to Erik’s family.

She saw it but didn’t realize until later, when all the stories came together. She didn’t see him watching as he played, having no idea that Hans Hubermann’s accordion was a story. In the times ahead, that story would arrive at 33 Himmel Street in the early hours of morning, wearing ruffled shoulders and a shivering jacket. It would carry a suitcase, a book, and two questions. A story. Story after story. Story within story. (p. 71)

Thus, the accordion symbolizes the story of Hans Hubberman’s life itself, from his friendship, his life difficulties, and his happiness.

**The Absolutely True Diary of a Part-Time Indian**

In ATD, both Arnold and her sister, Mary, want to escape from the world that seems to have been molded for Indians who live in the reservation(s). Mary wants to be a writer who writes Indian romance stories. Although at first she does not care about her life and after high school she just lives in their parents’ basement not doing anything, she finally realizes that her life can change. She realizes it after Arnold decides to move to Reardan High School in the hope that he will have a better future. Mary decides to get married and tries to pursue her dream to be a writer by moving out of the reservation with her husband. Although she moves to a different reservation, her decision is a brave one in taking the next step.
Arnold states that words are important for Mary just like drawings are for him: “I want the pictures; my sister wants the words” (p. 39).

So I draw because I want to talk to the world. And I want the world to pay attention to me.

I feel important with a pen in my hand. I feel like I might grow up to be somebody important. An artist. Maybe a famous artist. Maybe a rich artist.

That’s the only way I can become rich and famous. (p. 6)

Thus words and drawings have become symbols for Mary and Arnold, symbols of hope and success. By being a cartoonist or a writer, they hope they will be able to leave the reservation and live a better life.

The Hunger Games series: The Hunger Games, Catching Fire, Mockingjay

In HG series, the mockingjay is a symbol in the book. Mockingjay is a mixed-breed bird, the breeding of jabberjay and mockingbird. Jabberjays are birds created by the Capitol to help them watch over the twelve districts. Jabberjays can repeat the words that they hear from people when they talk. The Capitol sends these birds to the districts to spy with the hope that they will return and repeat what the people in the districts say. For a while it is successful, but when people find out about it, they feed the birds with false information. When the Capitol realizes that the birds are no longer useful, they just let them go and hope that they will all die eventually.

In the forests, they mate with mockingbirds and create a new species of birds called mockingjays. These birds can sing beautifully and can repeat the songs that people sing. Thus, the mockingjay symbolizes the failure of the Capitol: failure in creating a tool
that they need, and failure to diminish them. Thus, Katniss as a mockingjay is a perfect symbol of defeat of the Capitol. Katniss is their own ‘creation,’ their own people who turn back and become dangerous to the Capitol.

*The Invention of Hugo Cabret*

Symbols in literary works are usually things that appear or are mentioned over and over in the story. In IHC, the word ‘clock’ is mentioned over and over. Hugo and his family are horologists, or clockmakers. They work making, maintaining, and fixing clocks. When explaining to Hugo how the automaton works, the father says:

“Some magicians started off as clock makers. They used their knowledge of machines to build these automata to amaze their audiences. The sole purpose of the machines was to fill people with wonder, and they succeeded. No one in the audience could figure out how these mysterious figures danced or wrote or sang. It was as if the magicians had created artificial life, but the secret was always in the clockworks.” (p. 115)

When looking at life, Hugo often compares it with clock and the machinery inside it.

“Sometimes I come up here at night, even when I’m not fixing the clocks, just to look at the city. I like to imagine that the world is one big machine. You know, machines never have any extra parts. They have the exact number and type of parts they need. So I figure if the entire world is a big machine, I have to be here for some reason, too.” (p. 378)

Clocks here symbolize life itself. It is the base of so many things for example an automaton that can work magic for the audience. Life is like a clock and all the people
are parts of it, the nuts and bolts and screws of the clock. In order for life to be good, everybody should be in their exact place.

Train is another thing that comes up often in this novel. Hugo even lives in a train station, and he can see trains come and go every day. Trains always move forward and they move based on the schedule. They will not wait for people who come late to the station. Those people will have to wait for the next train, and they might miss some events or things. The trains can also symbolize life and time in life. Life and time are always moving forward. They will not wait for those who walk slowly and are late. Once an opportunity in life passes by, those who do not catch it will not be able to get it back.

**The Graceling series: Graceling, Fire, Bitterblue**

In the Graceling series, the gracelings themselves symbolize valuable things in life. When people have something valuable, they will be grateful and happy but also worry that this valuable thing might be stolen from them or misused. These gracelings in the story, and their families, are always worried when they find out that they are gracelings. They are afraid that these children will be taken and used by the kings, as almost always happens.

Lady Katsa, for example, has the grace of fight. When she fights, she always wins, whether the enemy is a man, a woman, bigger, or taller than she. Her uncle, the king, uses her ability or her grace for his own purposes. He asks her to threaten people to pay taxes to him and asks her to beat the person if he or she cannot pay. That is why the gracelings and their families are always worried about their abilities because the lords or
the kings will take them away from the family and force them to do things they do not want to do. Thus, the grace can be a disaster, too, for them and their families.

*Wonderstruck*

In WS, another symbol that appears over and over again is the wolf from Gunflint Lake. Ben often experiences them in his dreams. He dreams that he is chased by wolves. The picture of the wolves is also found in his memory box that he carries around all the time. The wolves are also found in the book that he finds, *Wonderstruck*. When he goes to New York City and visits the Museum of Natural History, he discovers that the picture of the wolves from Gunflint Lake is also posted in the museum. It turns out that it is his father who takes the pictures of the wolves of Gunflint Lake at the museum. He realizes afterward that the wolves did not chase him all this time, but they lead him to find his father. According to O’Connel and Airey (2006), “wolf [is an] ambivalent symbol of cruelty, cunning and greed but in other cultures of courage, victory or nourishing care” (p. 249). In the case of this novel, it looks like the second one is true. The wolves in the novel lead Ben to his father, thus nurturing and caring about him. They give him courage to leave his home to go to New York to find his identity.

*The Divergent series: Divergent, Insurgent*

In DV series, when Tris and her peers go to the ceremony where they have to choose their factions, each faction is represented or symbolized by something.

In the last circle are five metal bowls so large they could hold my entire body, if I curled up. Each one contains a substance that represents each faction:
gray stones for Abnegation, water for Erudite, earth for Amity, lit coals for Dauntless, and glass for Candor. (p. 40)

The gray stones symbolize the simple life of the Abnegation. Water symbolizes the flow of knowledge/science by the Erudite. Earth symbolizes the Amity who believe in peace and nature and whose main job is to plant food for the community. Lit coals symbolize the excitement and bravery of the Dauntless. Glass symbolizes the honesty in the Candor. However, each of the materials will not be useful in itself. Earth or soil, for example, needs water so that people could plant many trees. Stones will need water and other materials in order to build a house. These materials together symbolize that people have more than one trait in their characteristics or need more than just one trait in order to live.

It is not possible for people to have only one characteristic and classified as such. Tris, for example, is low profile but also brave and smart, which is the combination of abnegation, dauntless, and erudite. This proves that someone cannot be classified as having one trait only.

The tattoos worn by the Dauntless also become symbols in the novel. Only people in Dauntless faction have tattoos on their skin. To have tattoos on someone’s skin is not easy. It takes effort and bravery because it hurts when someone tattoos your skin. The tattoos symbolize the bravery and determination of the Dauntless in general.

The drawings or images on the tattoos themselves symbolize the owner or something important to the owner. Tris’ tattoo, three birds, symbolizes the members of her family whom she leaves on choosing day: her mother, her father, and Caleb, her brother. She gets the tattoo to symbolize her love for them and also to show that a family
can still be close to each other even though they are physically separated. Four’s tattoo is all the factions’ symbols down his back, symbolizing that everybody should live together hand in hand, but also symbolizes that an individual cannot be categorized as one thing or one faction only. Thus, the images in their tattoos symbolize certain things, usually related to the tattoo owner.

**Wonder**

In *Wonder*, one thing that keeps popping up in the story is the use of masks. When he is little, Auggie wears an astronaut helmet given to him by Miranda, Via’s friend. His favorite moment of the year is Halloween, because he can wear masks without having to be different from other children. He feels ordinary and can be himself on that day.

Masks are used to cover what people do not like about themselves. People hide behind masks, literally and also symbolically. Some people pretend to be someone different from themselves. Auggie, on the other hand, has to wear a mask to be himself, so that people can see his personality, not just his face. In my opinion, in this novel a mask, ironically, symbolizes pretense that enables his true self to be seen by others.

2. *Uniqueness/novelty*

When these crossover books first came out, there was something new in most of these books that was not available for the readership before. Brian Selznick’s books, for example, *Wonderstruck* and *The Invention of Hugo Cabret* both offer a new form of literature which has not been well represented before. These two books are novels or chapter books consisting of both text and images, but they are not picturebooks in the ‘traditional’ sense, although IHC won a Caldecott Award. Selznick himself said about
IHC, “But unlike most novels, the images in my new book don't just illustrate the story; they help tell it. I've used the lessons I learned from Remy Charlip and other masters of the picture book to create something that is not a exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things.” (http://www.amazon.com/dp/0439813786)

The use of images, making a book multimodal, is also found in *True Diary* and *The Book Thief*. Multimodality is a new trend especially in children’s and young adult literature, and also in general literature. These multimodal books are not picturebooks or comic books but chapter books. However, they incorporate images in the text to tell the story, and the images do not serve as illustration only.

In books for very young children, the topic of death is usually avoided. However, the topic is introduced to older readers and also to teenagers and young adults. In her article, Sian Cain (2014) mentions that more and more books for young adults discussed death, and he listed several books such as *The Fault in Our Stars*, *My Sister’s Keeper*, *The Book Thief*, *The Lovely Bones*, *If I Stay*, and *Before I Fall*. Cain stated that by discussing death, YA books are becoming more and more dark and, quoting Jay Asher, Cain says that these books are usually a way “to discuss issues and questions many people have at that age” (2014, p. 2). In other words, these books offer a way to deal with death and loss. Death as a topic in YA literature is becoming more and more usual.

In *The Book Thief*, the personification and creation of a narrator called Death is a way to offer more comfort when talking about death (Cain, 2014, p. 2). Death as a narrator seems to become like a friend to the readers, thus, making it less scary and a
more normal everyday life situation. The use of Death as a narrator is also unique and not found in any other books before.

Besides using Death as a narrator, the use of multiple narrators in a story is also unique, as found in Wonder. The use of multiple narrators can serve different purposes. In this story, each narrator tells their side of the story and their perception (or change of perception) about Auggie so that readers can get a more well-rounded idea of what Auggie is like. By having description about Auggie from different people or different sides, readers can have a better understanding of Auggie’s personality and description, and not only seeing him from his or one person’s perspective.

Unlike The Book Thief, in The Hunger Games series and Divergent series, although death is feared and avoided, at the same time death is presented as a game. In the Hunger Games series, for most of the participants in the games and their families, death is still frightening, and most people from the districts are afraid on the reaping day. They are afraid that they or their families will be reaped. However, for some of the tributes, such as the ones from district one and two, and also for most people in the Capitol, death is only a game. Death in the games is not seen like death in “real life.” People watch and cheer when a tribute kills another tribute.

In the Divergent series, death as a “game” is shown especially in the Dauntless faction. To become an initiate in the faction, those who choose Dauntless on the choosing day have to start playing with death right away. One example is on their way to the compound, they have to jump on and off a running train to the roof of the compound. These new initiates have not had any training before so some of them fall and die because
from this. Although death is not a new topic in young adult literature, looking at death as a game is something new.

Thus, most of these books introduce something new that may make them appealing to both adults and children/young adults.

C. Similarities across the Novels Analyzed in This Research

From the analysis described in part A and part B above, general characteristics were collected across the 14 books discussed in this study.

1. Characters

There are several similarities across the characters in the books. The first one is that women/girls are given more roles in the stories. From the 14 books that were analyzed, there are seven main characters who are women/girls: Katniss, Tris, Katsa, Fire, Bitterblue, Hazel Grace, and Liesel. Katniss and Tris are the main characters in The Hunger Games series and Divergent series, respectively. The rest of the books have boys as the main characters: Hugo, Auggie, Ben, and Arnold. Even in the books with boy main characters, the roles of the women/girls are quite significant both in the story and in the society within the story. Mary, for example, is Arnold’s bigger sister in ATD. She is described as a smart girl, and her inability to continue studying is not because she is a girl but because she is poor like the rest of the people in the reservation. Using a different tool from Arnold, she is able to leave the rez and tries to pursue her dream as a writer of romances. Via, Auggie’s sister in Wonder, is invisible in the family not because she is a girl but because of Auggie’s condition which needs more attention than a normal child.
Most, if not all, main characters in these stories are described as smart and witty. They have various abilities such as fighting, survival, writing, sport, arts. They are observant and are able to analyze their surroundings to be applied for their future use. Katniss, for example, is not only good in fighting and surviving but also able to put two and two together in the arena so that she can win using her brain rather than her muscle. Arnold is obviously smart and an avid reader, and he knows when his teachers make mistakes. He is also good at sports.

These characters are also not perfect fairy tale characters. In a fairy tale, the main characters are usually physically pretty and perfect and they are also good in every way. Nice, polite, goodhearted, never angry, usually also rich or a prince or princess in a kingdom. The main characters in the books discussed in this research are more like human beings. Tris and Katniss, for example, are not physically beautiful. Tris is too skinny compared to other girls her age and she is often not comfortable talking to other people or being in a crowd. Katniss is not a patient girl and often explodes and feels angry. Auggie, Hazel Grace, and Arnold are sickly and the sickness affects their physical conditions, too. They are not normal physically, let alone beautiful.

Thus, similarities include more roles for girls as main characters, and that the characters are mostly round and complex rather than flat and simple.

2. Genre

In terms of genre, crossover literature does not come in one genre only. Of the 14 books discussed, five of them are science fiction (from two series, The Hunger Games and Divergent), three are fantasy (from one series, Graceling), three are historical fiction
(The Book Thief, The Invention of Hugo Cabret, and Wonderstruck), and three are realistic fictions (Wonder, The Fault in Our Stars, and The Absolutely True Diary of a Part-Time Indian). Although Beckett stated in her book that most crossover literature is from the fantasy genre (and eight of these are either fantasy or science fiction), it seems like crossover literature could come from various genres.

Especially in fantasy and science fiction, romance is also found in the books making these books hybrid in genre, not purely one genre. Hybridity is another thing that Beckett states in her book about genre in crossover literature.

### 3. Perspective

Although both first person and third person points of view or perspectives are common in literature, it is quite surprising that almost all of the books in this discussion use the first person point of view in the narration. Only one book, Graceling, uses ‘traditional’ third person point of view. It follows the perception of Lady Katsa. Seven books use first person point of view. Those are True Diary, The Hunger Games, Catching Fire, Mockingjay, The Fault in Our Stars, Divergent, and Insurgent. These books also put the main protagonists as the focalizers. The rest of the books use mixed or unique points of view in some way. Wonder is unique because it uses first person point of view but it has more than one narrator. Hugo Cabret and Wonderstruck use third person point of view but also pictures, which is not really third person or first person point of view because the readers ‘watch’ what happens to the protagonists instead of the actions being narrated. Fire and Bitterblue have shifts in point of view from first to third person or the same point of view but different focalizers. Thus, first person point of view or
unique/mixed point of view are more common in crossover literature than traditional/simple third person point of view. Point of view is sometimes more complex in these books.

4. Plot

Most of the books discussed in this research have a chronological plot where the story moves forward. This is especially true for the Hunger Games series and Divergent series where the stories move forward from the first book to the next one to form one big continuous story. All books use small flashbacks when describing an event or some events in the past, but the stories themselves move forward chronologically.

One exception is the Graceling series where the second book, Fire, is actually the prequel of the first book, instead of the sequel. The last book is the continuation of the first book but also the bridge that connects the first and the second books.

The rest of the books have quite unusual structures, despite being chronological. BT has a few flashforward occurrences instead of flashback because Death, the narrator, knows what happens in the future and sometimes mentions it while narrating. BT and WS also have parallel plot lines where two stories about two characters are told separately until they merge into one. In BT, the stories are of Liesel and Max Vandenburg, while in WS these are the stories of Ben Wilson and Rose Kincaid, his grandma. ATD is a diary; thus, sometimes the next chapter does not always relate directly to the previous one. It is more episodic. In FOS, there is almost a story within a story because Hazel Grace summarizes the story of the book she likes so much. In WD, there are several narrators
narrating their stories; thus each section does not always function as a continuation of the previous one.

5. Setting

Although the genre of books can be classified into several different ones, most of the settings of the books are mixed with combinations of reality and imaginary. In *The Book Thief*, there are real places or cities such as Munich, but Molching and Himmel Street are imaginary. This is true for most of the books including *True Diary* (Wellpinit Reservation and Reardan High School where these places are real but the setting of time seems to be imaginary), *Wonderstruck*, *Hunger Games* series, *Divergent* series, and *Fault in Our Stars* (places are true but time seems to be imaginary since in the story there is a medicine for cancer which does not exist in reality). The other three books are either realistic in setting (*Hugo Cabret* and *Wonder*) or totally imaginary (*Graceling* series).

The settings of these books are mostly a mix of imaginary and reality, and the combination can be both for setting of place or setting of place and time.

6. Style

One of the styles found in some of these books is the multimodality of the books, as opposed to the traditional text only in fiction. IHC and WS are highly multimodal since the ratio of the text and the pictures are about half and half. ATD and BT are moderately multimodal, and GC series has the image of the map of the countries in the book but no pictures in the body of the text, thus, a touch of multimodality.

BT and WD have a unique touch in the beginning of the parts or the chapters in the book. BT has a kind of summary of the content in the beginning of each part, and WD
uses quotations from songs or books at the beginning of each chapter which hints at part of the content of the story. The rest of the books have individual unique styles such as more action oriented (in HG series), unpredictable events (DV series), and the use of multiple narrators in WD.

Although different styles are found in these books, multimodality is found in some of the books. Those that do not use multimodality have various types of styles.

7. **Theme**

Coming of age or finding identity is a common theme found across the books that were analyzed. This is a common theme found in teen and young adult books because the protagonists are teenagers and young adults who are still searching for their meaning in life, such as the ones found in these books. They are from different eras, in different places, have different social statuses, but they are all teenagers who try to find out who they really are and what is to become of them.

Another theme which was found in some of these books is about good versus evil, where the good usually defeats the evil. HG series, DV series, GC series and WD offer this classic theme. The first three series are either fantasy or science fiction books and the last book is a realistic novel. Thus, this fairytale theme is found more in fantasy and science fiction rather than realistic fiction.

Other than coming of age or finding identity and good versus evil, various themes are found in these books individually, such as endurance or effort in achieving something, theme about time, and also about judging people.
8. Symbol

Although there are no common symbols across the books, symbols themselves can always be found in these books and function as important as any other literary elements. Some of the symbols used are universal symbols such as the use of colors in *The Book Thief*. Colors which symbolize something are not used only in this book but are universal, for example white to show purity or black to show sadness. Other universal symbols are Death/death which symbolizes equality, clock or time which symbolizes life journey, and the wolf which symbolizes nurture and care.

Individual symbols, which are meaningful in a particular book only, are also used in some of these books. Examples are the mockingjays in *The Hunger Games* series where the birds symbolize revolution and rebellion, tattoos in *Divergent* to symbolize bravery, and accordion in *The Book Thief* which symbolizes friendship and luck of the owner.

One symbol that appears in some of the novels analyzed is the book itself. In *The Book Thief*, books symbolize Liesel’s journey of life and also symbolizes knowledge. Book as a symbol is also found in *Wonder*, which symbolizes knowledge and information, and also in *Fault in Our Stars* to symbolize the unpredictability of life.

Symbols are important in all of the books. From all the various symbols found, book as a symbol can be found across some of the books symbolizing knowledge.

9. Novelty/Uniqueness

One possible reason why these books attract both young and adult readers is possibly the novelty or newness or uniqueness of the books. These books all have
something which is not commonly found in other books. One of the new elements is the multimodality in fiction. Multimodality can be found in several of the novels such as *Hugo Cabret*, *Wonderstruck*, *True Diary* and *The Book Thief*. Another unique thing is the use of unusual narrators, such as Death in *The Book Thief* and the use of multiple narrators in *Wonder*. The portrayal of death as a part of a game instead of something serious is also new.

Thus, novelty or uniqueness may be one of the aspects as to why these books become crossover, appealing to both children and adults.

**D. Chapter Summary**

This chapter was divided into three subsections which describe, respectively: a) separate literary elements of each book discussed in this research based on Sandra Beckett’s book, b) additional literary elements not discussed in Sandra Beckett’s book, and c) similarities of characteristics found in cross over books. The characteristics of literary elements discussed in Beckett’s book are found in most of these books.

The next chapter is a discussion of findings which is based on the analysis in this chapter, followed by implications of the study, limitations of the study, and suggestions for further research.
CHAPTER 5: DISCUSSIONS AND CONCLUSION

This chapter consists of discussion about the findings described in the previous chapter, implications of this research, limitations of the study, and suggestions for future research. Since the purpose of my research is trying to find whether there is a pattern or general characteristics across literary elements in crossover literary works, the focus of the discussion will center on whether a pattern or general characteristics are found.

A. Findings

The discussion of the findings is based on the analysis in chapter 4. Therefore, the discussion is divided into several sections based on the literary elements which were described in Chapter 4 and closes with a conclusion regarding the characteristics or patterns of child-to-adult crossover literature at the end of this section.

1. Genre

When discussing genre in her book, Sandra Beckett states that usually pop-fiction genres of literature such as horror, detective story, romance, fantasy, and science fiction were the ones which were crossing over. These genres of literature are very popular, as the name (pop-fiction, or sometimes called genre-fiction) suggests, and because of the popularity among readers, it can be predicted that people from different age groups read these books. Becket also states that a lot of crossover literature has a hybrid genre or a mixed genre. Each book cannot be categorized in purely one genre only but a mix of
several genres. For example, the main genre of a book can be horror, but inside it is mixed with romance and maybe realism, too.

From the 14 books that are analyzed in this research, different from what has been suggested by Beckett, the numbers of pop-fiction and other genres are almost the same. There are three fantasy books and five science fiction books in the collection, totaling eight books of pop-fiction (these are from three series). On the other hand, there are three historical fiction and the other three are realistic fictions. Thus, historical and realistic fictions also have a tendency to be crossing over and have appeal to both children/young adults and adults.

Regarding the hybrid genre stated by Beckett, it is true in some of the books. The *Hunger Games* and *Divergent* series are science fiction, but the setting is based on a real place, which is the United States, in the future. In *The Book Thief*, the book is historical fiction about what happened in a small town called Molching in Germany. The story is realistic and some of the places and events are even real such as the city of Munich and the First and Second World War including what happened to the Jews in Germany. However, Molching itself is not a real city. Even the narrator of the story is Death, not a common person. Thus, there are hybrid genres in these books.

Especially in the science fiction and fantasy categories, romance also plays a big part in the stories. In the Graceling series, the rough path of the love story between Lady Katsa and Prince Po covers a big chunk in the story, although it is not the main plot of the series. In the *Hunger Games* series, the love story is the triangle between the main character, Katniss, and Peeta and Gail, both of whom love her so much. Woven into the
story is the Katniss – Gale relationship, which mostly happens in the forest when they are hunting, and the Katniss – Peeta relationship, that mostly happens in the Arena. In the last series, *Divergent*, the love story between Tris and Four can also be found, among their fights, rebellion, and revolution against the evil leader. Thus, genres in the crossover literature can be a hybrid, not purely one genre only.

2. Characters

For characters in crossover literature, Sandra Beckett mentions that the characters are no longer black and white or purely good and purely evil, but they are more complex and more like real people. Characters have their good sides and bad sides and those who have a good heart are not always physically beautiful, and vice versa.

One example is Auggie in *Wonder*. He is the protagonist in the story. He is considered a good person but he is not physically beautiful, unlike the stock characters in a fairytale. Liesel in *The Book Thief* is a good person but she is also a thief. In the *Divergent* series, one of the antagonists, Peter, surprisingly helps Tris when she is about to be executed, while Tris’ brother, Caleb, surprisingly betrays her and joins the enemy. Both Katniss (*Hunger Games* series) and Tris (*Divergent* series) are smart but not beautiful physically, and they are not social people. They often do not know how to relate to other people. Thus, most of the characters in these books, especially the protagonists, are complex, round characters with both admirable and less laudable traits, and not simple, stock characters.

It is also worth noting that from the 14 books, ten of them have female main characters or protagonists. This shows that women or females are given more prominent
roles in the story and hopefully in real life, and no longer considered the second class gender. These female main characters are described as smart and dependable and not always presented as having physical beauty only.

Discussion about why female characters are dominating in these books can be applied using the feminist approach or feminist criticism discussed in the chapter 2 of this research. According to feminist theories, women have been neglected and second class citizens for a long time. The world was (and still is) a patriarchal society at different levels. Even in literature, men dominate, and in the past women writers had to write under a pseudonym because women were not supposed to write.

Looking at the fact that most of the books discussed in this research have girls or women as the main characters might show that this is one of the appeals that these books have to attract readers’ attention. One possibility is that girls or women are the dominant readers of literature (Lines, 2007; Stephen King is America’s favorite author, 2010), including crossover books, and, thus, the fact that girls/women are given a chance to become main characters fulfills their own needs to be noticed in real life. These readers may identify more with these characters, rather than reading books with male characters.

The characters in these crossover books are generally lifelike, rather than traditional superhero characters (who do not have any weaknesses) or stock characters (who are too simple). That is why discussion about characteristics of the characters can also be related to the understanding of psychological theories, as stated in chapter 2 of this research, which can be applied to real people. Freud’s psychological theory of id, ego, and super-ego can be applied to the fantasy and science fiction books by comparing
the protagonists and the antagonists in the stories. The antagonists in *The Hunger Games*, *Graceling*, and *Divergent* series focus on their ego and do bad things to other people as long as their ego is fulfilled. On the other hand, the protagonists who also have ego, choose to think about what is good for the whole community rather than for themselves only. In other words, they listen to their super ego most of the times, and not only to their ego.

Other than Freud’s theory, other psychological theories can also be used to analyze characters in these literary works, just like when analyzing people in real life. One theory described in Chapter 2 is Karen Horning’s theory about defense mechanism. When coping with anxiety, people would move towards people, against people, or away from people. A healthy person’s choice can change depending on the situation, but unhealthy individuals tend to lean towards one choice. An example can be applied to Auggie in *Wonder*. Auggie has a problem with his physical appearance because of the disease he suffers since birth. Although he is very close to his family, he tends to move away from other people because he does not have confidence when being around them. He does not have experience being around other people except his family. However, after he goes to regular school at the age of ten, he learns that people’s attitudes towards him are different from each other. Some can accept him almost immediately, and he shifts the way he copes by moving towards people that he gradually comes to know. This results in a positive attitude in himself and makes more people like him.
Thus, this discussion shows that Beckett’s description about characters in crossover literature (i.e., that they are complex, multi-dimensional) is found across the protagonists in the books and some antagonists and additional characters.

3. Plot

Beckett writes that contemporary children’s books have a more complex plot compared to children’s books in the past. This complex plot might make books cross over to adults because it is more interesting for adults, too.

Most books discussed in this research have a complex plot. The first plot device that can be found in all the books is the flashback. In different ways and different amounts, all the books use flashback at some points of the story, for example when a character recalls what happened in the past. An element of surprise is also found in some of the books making the plot unpredictable. *The Book Thief* has a unique plot because in some parts the narrator jumps to tell what happens in the future to the readers. The *Graceling* series is unique because events in the second book happen long before the first book, thus becoming a prequel or a big flashback to the first book and at the same time it appears that they both are not related to each other. The third book in the series is the one relating the other two together. *Wonderstruck* has a parallel plot telling stories of two different people which are united at the end of the book.

Looking at the analysis of the plot of the books, it is in line with what Beckett mentions in her book that crossover children’s books have complex, not simple, plots. Although most are chronological, devices that make the plot complicated are still found in these books.
4. Setting

Beckett wrote about setting in crossover literature in relation to the genres of the literary works. She stated that since genres in crossover literature are often borderless or hybrid, the setting is often borderless as well. Thus, settings of crossover literature can be mixed between realistic and fantasy places (and times).

In *The Book Thief*, for example, the genre of the story is historical fiction and there are true historical facts in this book, such as the First World War, the Second World War, and the genocide of the Jewish people in Germany. Consequently, the places mentioned in the story are also true such as the city of Munich or Berlin and the country Germany. However, the main setting of the story, which is a small town called Molching is not an actual town in Germany. There is no town called Molching in Germany.

In the two science fiction series, *The Hunger Games* and *Divergent* series, the stories are imaginary because these are science fiction (in some scholarship, science fiction is considered as part of fantasy). The stories took place in the future shown by the advanced technology not available up to now such as the arena for the hunger games that is equipped with technology that can control the weather in the arena to look like real weather or the advanced development of different types of serum in the *Divergent* series which is not found in our present time. However, the setting of both stories is in the United States. Although it is a future United States, there is still a real fact of the stories’ settings. While the Hunger Games take place in a smaller United States (most of the US has been flooded with water because of climate change), the Divergent stories take place in the Chicago area which has become filled with ruins due to wars and other conflicts.
In *The Fault in Our Stars*, the setting of time and place is the present time United States, mostly in Indiana, and also in Amsterdam. The environment seems to be in line with things people can find nowadays, such as the use of the internet, emails, cell phones, airplanes, cars, and the like. However, the medication that Hazel Grace takes for her cancer is an imaginary one. There is no medication called phalanxifor that has been found as of now. Thus, there is a touch of imagination in the environment which is not in line with the time and the place of the story.

In these crossover stories, a mixture between realistic and imaginary setting is found in most of the books.

5. Theme

In her book, Beckett mentioned that coming of age as a theme is usually found in crossover literature. Coming of age itself is defined as a transition from childhood to adulthood; thus, it touches both age groups which might be one of the reasons why these books appeal to both children and adults.

When analyzing these books, finding identity, which is an important part of coming of age, seems to dominate the books. In *The Book Thief*, Liesel does not even know who her parents really are and why they are taken away from her. She does not know that she is a good writer because she cannot even read when her classmates read fluently. Through her experiences with the Hubberman family, Max Vandenburg, and other people in Molching, she realizes that she likes reading and later realizes that she likes writing and is a good writer, too.
Auggie in *Wonder* is afraid at first to go to regular school because of his physical conditions. Until the age of ten he is home schooled by his parents because his face is not normal even after he experienced a series of surgeries. Both his parents and Auggie himself are not sure that he will ‘survive’ in the real world. His family are very protective of him which makes Auggie not realize his own strength and ability. At the end of the story, Auggie does not only survive in a regular school but he makes a lot of friends, finds some close friends, and makes people like him.

Across the remaining books, a similar theme is also found. Katniss in the *Hunger Games* series changes from a breadwinner for a poor family to a revolution symbol and activist. Lady Katsa finally finds her real grace after questioning it her whole life. Lady Fire and Princess Bitterblue are finally assured that they are not similar to their cruel fathers. Ben finally finds his father’s family, although he cannot meet his father because he passes away. This theme is also found in *True Diary* and the *Divergent* series.

Although other themes are also found in these books, finding identity is found across all of the books because it is an important part of people’s lives. It is appealing to both children and adults because people do not stop searching for who they are even when they grow up (Munseay, 2006).

6. Perspective

Regarding perspective or point of view in a story, Beckett said that two or more perspectives are often found in crossover literature. In some cases both child and adult perspectives are found in one book, which may explain why these books have appeal to a wide age range of readers.
For example in *The Invention of Hugo Cabret*, the narrator, Professor Alcofrisbas, states in the Introduction of the story that he is the one who told the story, he is the one who will share the story with the readers and the story will be about a boy named Hugo Cabret. At the end of the book, in the Epilogue, readers are told that Professor Alcofrisbas is the older Hugo Cabret, who has become a magician like he always wanted. In this case, there are two perspectives in the story. The first one is the young Hugo whose story readers follow, and the second one is the old Hugo who tells the story. Other books with child and adult perspectives are *True Diary*, *The Book Thief*, and *Wonderstruck*.

In *Wonder*, the perspectives are more complicated because there are several narrators in the story who tell their experience and impression about Auggie and about knowing Auggie. These narrators are Auggie himself, his sister, his two best friends, his sister’s best friend, and his sister’s boyfriend. Each of them (except Auggie) recalls their first meeting with Auggie and how they feel about him and his unusual face. Although there is no adult perspective in this story, the use of multiple narrators and multiple perspectives make this novel unique. Besides Wonder, several other books also have multiple perspectives including *The Book Thief*, *The Invention of Hugo Cabret*, *The Graceling* series, and *Wonderstruck*.

Presenting both adult and child perspectives in one book may give these books more appeal to both children and adults. Each group can identify with each perspective, although the adult and child perspectives are not strictly separated from each other. Using multiple perspectives is also appealing to readers because of the added complexity when
reading the books. If a book is too simple, it might not appeal to both adults and children. Besides its complexity, the use of multiple perspectives is a new style in literature and because of its novelty, it might attract more readers’ curiosity than the traditional single perspective.

7. **Style**

Style can cover many things in a literary work and in many different forms. The most common discussion when talking about style refers to the language of the literary work. Beckett does not discuss a lot about style; moreover, she does not discuss style regarding the language of the literary works. She mentions in her book that most crossover literature is written in a series, such as trilogy, tetralogy and the like. She cites that the Harry Potter series has seven books in the complete series.

From the fourteen books discussed in this research, eight of them come as series. These are *The Hunger Games* series (three books), the *Graceling* series (three books, and the *Divergent* series (two books discussed in this research and the third book came later and is not included in this research). Although not written as part of a series, three of the rest of the books are quite long especially for young readers. *The Invention of Hugo Cabret*, *Wonderstruck*, and *The Book Thief* have more than 400 pages each. Although not a guarantee, longer books might have a more complicated and twisted plot, which could make the books appealing. This is supported by what Nancy Lamb (2001) wrote in her book and also Laura Backes (2014) in her article.

In her guide book on how to write stories for young people, Lamb (2001) stated that one thing to consider in writing books for children was the length. For very young
children, ages 3 – 8 years old, the books (usually picture books) are about 24 – 36 pages long. For ages 7 – 10, usually 1500-10000 words or 40-80 pages; while for young adults usually 16000 or 125-250 pages. The length of the books is in line with the more complex subjects and also the plot complications (Backes, 2014; Lamb, 2011).

Another style trait that is noteworthy is also the fact that most of these books are multimodal in different levels. *The Invention of Hugo Cabret* and *Wonderstruck* are highly multimodal because texts and images have similar roles in telling the stories. They are used alternately in telling the stories. In *The Book Thief* and *The Absolutely True Diary of a Part-Time Indian*, some parts of the stories have images to describe more about what has been described in the text or to tell a story of its own. In *True Diary*, the main character and narrator, Arnold Spirit, is or wants to be a cartoonist so he draws pictures to show what he wants to explain. In *The Book Thief*, Max makes a book to express his impression about Liesel and he writes and draws in the book.

Multimodality has become a new trend in literature. To understand pictures sometimes it requires more effort than reading text where most things are described or explained. The complexity of “reading” images may add to the appeal of these types of literature.

8. **Symbols**

Sandra Beckett did not mention symbolism in crossover literature; however, symbol is an important element in literature and that is the reason why I examined whether there is any pattern in symbolism in crossover literature.
Symbols are found across all the crossover books in this research, but there is no one similar symbol used in these books. However, the book itself has become an important symbol in some of the books: *The Book Thief*, *Wonderstruck*, and *The Fault in Our Stars*. Books symbolize knowledge in *The Book Thief* and *Wonderstruck*. In the first book, knowledge is seen as something dangerous by the Nazis so they feel the need to burn all books about Jewish knowledge as well as the Jewish people. In the second book, the knowledge found in the book makes Ben able to find his long lost family. In BT and FOS, a book can also symbolize the development of life of the main characters, Liesel and Hazel Grace. For Liesel, each book she steals or receives marks a new step in her life, while for Hazel Grace the story in the book *An Imperial Affliction* is similar to her life and symbolizes the uncertainty of life of a person with cancer like her, and even those who have survived cancer.

It is no secret that books are very important in life. People can learn from books. However, the existence and the function of books are now threatened by the invention of different types of technology especially for entertainment such as TV, tablet, internet, and the like (Dredge, 2013; Rich, 2008; Stephens, 1991). Using books as an important symbol in books for children and young adults seems to be one way the authors have found to emphasize the importance of books in life.

Other symbols found in the books are the meaning of colors, Death (*The Book Thief*), words and drawings (*True Diary*), Mockingjay (*The Hunger Games* series), clock, train (*Hugo Cabret*), gracelings (*The Graceling* series), and wolf (*Wonderstruck*). Although there is no “uniform” symbol found across the books, symbols and symbolism
are important in the books and can be found in each one. Each book or each series has a symbol or some symbols that readers can find and relate to the story. Since symbol is universal and can be found in real life, finding symbols in literary works can help readers understand the books.

9.  Novelty/Uniqueness

Novelty or uniqueness seems to have a role in making a book cross over and become popular with both children and adults. New things are a surprise to readers instead of the predictable patterns or clichés. The use of multimodality is considered a new element in chapter books, which is used by some books as explained in the section discussing style. Another new thing is the use of Death (character) as an omniscient narrator, which is not found in many novels, and also how death (state of death) is seen in some of these books. In The Hunger Games series and Divergent series, death is presented as a game, not as something serious or frightening like found in other books.

10. Conclusion on a pattern of crossover literature

From the discussion and findings about the literary elements of crossover literature, a conclusion can be made regarding the characteristics or pattern of crossover literature based on Sandra Beckett’s book. My research questions focused on whether there is a pattern in crossover literature to distinguish it from literature which is not crossing over. As individual literary elements, the characteristics of literary elements in crossover literature might have similarities with those which are not in crossover literature. For example, a main theme in young adult literature is coming of age, where a teenager is transforming from childhood into adulthood. After analyzing the books, it was
found also that coming of age, especially finding identity, was a main theme across the books although other various themes were also found.

The chart in Appendix B shows whether there is a pattern found in crossover literature. There are eight literary elements (seven were taken from Beckett’s book and one additional element not discussed by Beckett) and one characteristic discussed in this research. From the fourteen books discussed in this research, it showed that there is a pattern in terms of:

- **Characters**: these are not only black and white but more complex and lifelike and women/girls become the main characters;
- **Plot**: plots are more complicated by using flashback, flashforward, and parallel plot;
- **Theme**: main theme is finding identity which is one part of coming of age among other various themes;
- **Perspectives or points of view**: there are multiple points of view or multiple focalizers including adult and child perspectives in some books;
- **Style**: style includes new writing styles such as multimodality and multiple perspectives or multiple narrators, and also most of the books are longer than regular books for children and young adults (Lamb, 2001);
- **Symbols**: symbols are important in these books with the main symbol of “book” found in some of them among other various symbols.
- **Genre**: the genres of crossover literature are broader than the one mentioned by Beckett. Besides pop fiction such as fantasy and science fiction, historical and
realistic fiction are also crossing over. Mixed genres was also noticed in most, such especially in the fantasy and science fiction which mixed with romance.

- Setting: in most of the books there is found a mix between realistic and imaginary ones, even in the realistic or historical books (not only in fantasy).
- Uniqueness or novelty: lastly, although not mentioned by Beckett, I found that in most of the books analyzed in this research, there was something unique or new found in these books.

As a conclusion, based on the 14 books analyzed in this dissertation, a pattern of characteristics is found although there is a small exception found in different elements in the book. Out of the 14 books, all of them have at least seven out of the nine characteristics discussed in this research. All of the books match six of the same characteristics which include: characters, plot, style, theme, symbol, uniqueness or novelty.

**B. Implications of the Study**

Based on the analysis and the findings and discussions of the findings in Chapter 4 and Chapter 5 of the dissertation, implications of the study can be presented in this section.

1. The first implication is related to literary study itself. Content or literary analysis is often found with general/adult literature as the subject of the research. As Beckett wrote in her book, for many years literature for children was not considered as literature; even writers of children’s literature did not want to admit that they were writers of children literature. Thus, only in the past few decades has children’s literature found a
better place in the academic world and is discussed in journals dedicated to children’s literature. For crossover literature, because of its recently booming popularity, research on this is even less. The few research projects that I found did not really give any explanation about the characteristics of crossover literature, or why certain literary works become crossover and the others do not. This research will add to a better understanding of the world of crossover literature and why a literary work crosses over.

Although not explicitly stating them as characteristics of crossover literature, Beckett does mention in her book that most crossover literature has particular features in the following literary elements: characters, genre, perspective, plot, setting, and style. My contribution is that not only did I confirm the characteristics of crossover literature stated by Beckett, but I also added symbolism and novelty as added characteristics of crossover literature. Symbolism is used strongly in crossover literature, and novelty is almost always found in this type of literature, including the use of multimodality which is quite new in literature for children and young adults.

2. The second one is for educators. Based on my own experience and sharing experiences with other educators, it is not easy to find books that have appeal to students. Each student has her or his own interest but teachers cannot always assign different books for each of the students. This is true for students of all levels including the college level. By understanding the characteristics of crossover literature, which are proven to appeal multiple age groups and expected to appeal a large group of people, educators will know the characteristics of books that might appeal their students, including those who are reluctant readers. The result of this study will help educators identify books that have
appeal to students of all levels, and these books can be used in classrooms with different students’ interests.

C. Limitations of the Study

There are some limitations of the study. The first one is that the researcher is the only reader of the books: thus, this research does not give any opportunity to compare what other readers, especially other adults, think and find from these books. Researchers who investigate reader response mostly focus on children and young adults, in order to help them succeed in the classroom. Almost no research focuses on response of adult readers; thus, it is not easy to find the reasons why certain books are interesting for adults while other books are not.

The second limitation is regarding the other possible reasons of why certain books are read by more readers while other books are read by less, which are the marketing techniques. Sandra Beckett also mentions that a book like Harry Potter was marketed both in the children’s and adult sections in bookstores, while some other books were marketed strictly for children and put in the children’s section. Some books might have more readers after a movie version comes out; thus, the movie could become one reason why a book is read widely by audiences of various ages. However, this element was not included in this dissertation.

The other limitation is regarding the choice of books and the number of books discussed in this study. As stated in the previous paragraph, no research regarding adult readers of these books were found. However, there are a small number of adult readers who made lists about children and young adult books, which were read and loved by
adults. This was how the books that I used in this research were chosen. Since there were only a handful of lists I could find and because of time limitations, only 14 books are discussed in this study; thus conclusions of the study regarding the characteristics of crossover literature are also limited.

As a graduate student, I was also limited by time in doing this research. I was not able to add more books, not only because choices were few, but also because I might not be able to do this research if there were too many books to discuss. In addition, I also did not do a comparative study on the characteristics of crossover and non-crossover literature. This research can be a preliminary research for a more advanced one with additional books to discuss. These are the limitations of the study.

D. Suggestions for Future Research

In relation to the limitations of the study, several suggestions for future research are presented. One of the limitations of the study is the lack of actual readers, both children (including young adults) and adults, because the researcher is the only reader of the books analyzed in this research. To know whether a book is crossing over or not, I relied on several lists online which were created by adults who read children’s books for fun (not for educational purposes such as teaching). There were no actual opinions about the books from readers and no interviews or questionnaires were conducted. For future research, it would be interesting to actually involve readers from different ages to read the so-called crossover books and have their opinions about the books: whether they like it or not, what parts or elements are interesting for children and for adults, and the like.
Such study will complement this research which only focuses on the literary works themselves and not the readers.

The other limitation of the study is regarding the number of books that could be analyzed by the researcher in such a restricted amount of time. As stated in Chapter 3 of this research and also in the limitations of study, I was analyzing crossover literature based on the books that are listed on the online lists, and they should be the ones not analyzed or discussed in Sandra Beckett’s book which was published in 2009. Most books published before 2009 had been discussed in Beckett’s book, excluding *The Book Thief*, which was first published in 2005. Thus, the other thirteen books analyzed in this research were published after 2009 until 2012, the time I chose the books to be analyzed in this research. I believe more books have been published since 2012, which can be considered as crossover. By analyzing more books, patterns of characteristics of crossover literature can be more established and supported.

The final suggestion for further research would be doing a comparative study on crossover books and non-crossover books. There might be some characteristics of crossover literature that will correlate with characteristics of non-crossover literature. By doing a comparative study, it might be more obvious what might make a book cross over while the other books do not.

If future research is conducted involving both children and adult readers, choosing books to be analyzed does not need to be dependent on online lists anymore because by finding out children and adults’ opinions about a certain set of books, researchers will be
able to determine from the opinions whether a book is crossover or not. Thus, this will eliminate also the dependency on online lists.

**E. Conclusion**

After having analyzed these crossover books, I relate my findings with my concerns about children’s and young adult literature which I stated in the introduction of this research. There I mentioned that one of the reasons why I was interested in doing textual analysis of literature for children and young adults (LCYA) was because such analysis was rarely found, unlike their adult literature companions. Because they are written for young people, LCYA was often considered as “simple,” too simple to be given attention and to be analyzed. As a result, these books were not touched upon and discussed in the curriculum of most English Departments in universities.

After analyzing these books, I have shown that LCYA books are not as simple as people may have thought, although they are intended for young readers. The literary elements of the books are as complicated as adult/general literature. Adult readers can be as enchanted by LCYA books as by adult or general literature and that is why the books cross over. Recognizing this fact, LCYA should be given similar attention as general literature and not “only” used as educational tools for P-12 students but to be enjoyed by readers.

Having said that, it should be noted that not all LCYA books are crossing over to adult readers. Multiple reasons might be behind this phenomenon. Some LCYA books might be simple and predictable and thus not appealing to adults. At the same time, not all crossover books are appealing for all adult and young children, because, based on
reader response theory especially that of Louise Rosenblatt, each reader brings their own interests and background when reading a particular book. Thus, a book that is interesting for most people might not be interesting at all for some others. A book will be meaningful only when it is read, and when readers give meanings to the books.
REFERENCES


Dredge, S. (2013, September 26). *Children's reading shrinking due to apps, games and youtube.* Retrieved from www.theguardian.com:


Pearson.


Stephen King is America's favorite author. (2010, October 7). Retrieved from www.harrisinteractive.com:

http://www.harrisinteractive.com/NewsRoom/HarrisPolls/tabid/447/mid/1508/articl
eId/578/ctl/ReadCustom%20Default/Default.aspx

https://www.nyu.edu/classes/stephens/Death%20of%20Reading%20page.htm


Boston, MA: Pearson.


Walsh, M. (2006). Reading visual and multimodal texts: how is 'reading' different?


Appendix A: Sample of Analysis

The Book Thief

1. Brief summary of the novel

This book tells the story of friendship between an adopted German girl, Liesel Meminger, who befriended a Jewish man, Max Vandenburg, who was hidden by Liesel’s adopted parents, Hans and Rosa Hubermann. They bonded with each other mostly because of their love or words, of reading and writing.

2. Genre

This book is telling about what happened in Germany during the Holocaust era. Seen from today’s point of view, this book’s genre is historical fiction. The setting of the story was clearly stated as a small town in Germany called Molching, mostly in Himmel Street and the year was also clearly stated in the book, for example

The Hubermanns lived in one of the small, boxlike houses on Himmel Street. A few rooms, a kitchen, and a shared outhouse with neighbors. The roof was flat and there was a shallow basement for storage. It was supposedly not a basement of adequate depth. In 1939, this wasn’t a problem. Later, in ’42 and ’43, it was. When air raids started, they always needed to rush down the street to a better shelter. (p. 32)

The description shows that the setting is realistic although it happened in the past. It is not some kind of made-up place like the ones in fantasy stories.
3.  *Plot development*

The book is told in the form of a diary, narrated by Death, based on the story that Liesel wrote during the Second World War. Thus, this is a retelling of a story. Death added some introductory chapters in the beginning, but the main story is divided into ten chapters, just like how Liesel divided her book chapters. Each chapter was inspired by a book she stole or received, although the story of the book was not always related to the story in the chapter. Death described that each of the books marked an important time in her life:

All told, she owned fourteen books, but she saw her story as being made up predominantly of ten of them. Of those ten, six were stolen, one showed up at the kitchen table, two were made for her by a hidden Jew, and one was delivered by a soft, yellow-dressed afternoon (p. 30).

The plot itself is linear and moving forward. However, because Death is retelling the story, he already knows what happened in the future and, thus, he sometimes inserts what happened in the future in the story, informing the readers what happened and what to expect in the future (flash-forward).

Frau Holtzapfel was a wiry woman and quite obviously spiteful. She’d never married but had two sons, a few years older than the Hubermann offspring. Both were in the army and both will make cameo appearances by the time we’re finished here, I assure you. (p. 44)

Four years later, when she came to write in the basement, two thoughts struck Liesel about the trauma of wetting the bed. First, she felt extremely lucky that it
was Papa who discovered the book. (Fortunately, when the sheets had been washed previously, Rosa had made Liesel strip the bed and make it up. “And be quick about it, Saumensch! Does it look like we’ve got all day?”). Second, she was clearly proud of Hans Hubermann’s part in her education. (p. 64)

On the paragraph above, the phrase “four years later” is a flash-forward because Death—in the present time—tells the readers what happened in the future to Liesel because he already knew. The narration is his retelling of Liesel’s life so he knew what happened in the future already. On page 97, the narrator even uses the phrase flash forward to show that he was talking about the future while in the present time. Thus, he went back and forth from to present time to the future.

Flash forward to the basement, September 1943.

A fourteen-year-old girl is writing in a small dark-covered book. She is bony but strong and has seen many things. Papa sits with the accordion at his feet. (p. 97)

Besides flash-forwards, the story also has some flashbacks, for example when the story tells about the friendship of Hans Hubermann and Erik Vandenburg, Max’s father, during “the Great War” (pp. 175-178).

Some parts of this book also contain parallel plot. This is found in the part where it tells the story about Max Vandenburg before he arrived at the 33 Himmel Street house. Max had his own events, and Liesel and her family had their own events happening at the same time. The parallel story comes to unity when Max arrives at the house. From then on, the story moves at the same direction.
4. **Character and characterization**

The main character for this novel is Liesel Meminger who is nine year old in the beginning of the story in January 1939, and the story follows the events that happen in her life until the day she dies. She is given for adoption to the Hubermann family and the book does not really tell the reasons why. From the condition of her family, it looks like the mother was a single parent, and she was too poor to take care of Liesel and her brother (who passed away on the way to the Hubermann’s house).

There is an indication that her parents are Jewish because they were taken by the Fuhrer. Although it states that they were taken for being *kommunisten*, communists, the fact might not be so. Liesel thinks it was because they were communist but probably it was because they were Jews.

…Liesel revisited those dark rooms of her past and her mother answering questions made up of one word.

She saw it all so clearly.

Her starving mother, her missing father. *Kommunisten.*

Her dead brother. (p. 111)

Her physical appearance also indicates that she has some non-German characteristics which were dangerous for her at that time, resembling Jewish people.

Her hair was a close enough brand of German blond, but she had dangerous eyes. Dark brown. You didn’t really want brown eyes in Germany around that time. Perhaps she received them from her father, but she had no way of knowing, as she couldn’t remember him. (p. 31)
Thus, there is indication that she has Jewish blood and is sent to a German family so that she would be safe, but it is ambiguous because in other parts of the story she is referred to as a German girl. When she has conversations with Max, the narrator refers to them as a Jew and a German.

They looked on as both the hidden Jew and the girls slept, hand to shoulder.

They breathed.

German and Jewish lungs. (p. 238)

It is not clear whether the last sentence refers to Max’s as Jewish lungs and Liesel’s as German lungs, or whether their lungs are both Jewish and German, because the Jews who lived in Germany were Germans, too.

Liesel, who has difficulty reading at school because she never learned how to read, turned out to be a girl who is good at words. She likes reading and, later, she writes, too.

Another important character in the novel is Max Vandenburg. Max is from a Jewish family, and his late father was a friend of Hans Hubermann during the war. He actually saved Hans’ life by sending him to have an administrative job when they were attacked. Everybody died except Hans, and he feels that he owes his life to Erik Vandenburg, Max’s father. When Max is in trouble and needs protection, Hans could not say no and that was how Max ends up hiding in the Hubermann’s house. Max is good with words. He is reading and writing constantly in the house which influences Liesel. She, who likes to read, becomes a writer, too, because of him.
5. Style and language

What is striking in terms of style in this novel is the multimodality. The text itself uses regular font, but for the page number it uses a different type of font that looks like it comes from an old typewriter which seems to show that this is about a story in the past where the computer was not invented yet. Inside the text itself there are some parts that are bold and put in the center of the page. This is to differentiate it from the rest of the text. Sometimes this is to show a definition of a word; sometimes it is to show an important conversation; sometimes it is to show Death’s opinion about something. Thus, it has different functions but is clearly distinctive from the rest of the text.

The multimodality is also shown in the books that Max wrote for Liesel. The first book is The Standover Man and the second one is The Word Shaker. These books are multimodal because they have illustrations in them. The first one is a picture book describing how Max felt about Liesel the first time they met; and the second one is about Liesel who is a word shaker, a person who is good with words. Thus, the picturebooks in the text make the text multimodal.

The book division was also unique in that in the beginning of each chapter/part the topics of each sub-parts were written almost like a summary of the part. For example, one page 17 this appears:

PART ONE

The grave digger’s handbook

Featuring:

himmel street—the art of saumensch— an ironfisted
6. **Theme**

When talking about the Holocaust era, a lot of books look at it from the point of view of the Jewish people. This book is different because it tells the story about a German family during the era, and the family is helping a Jewish man to survive. They are hiding the Jew and that means they are also in danger themselves. Not all Germans were on Hitler’s side which points out that people cannot stereotype or generalize a group of people. People should be viewed individually.

***A SHORT HISTORY OF***

**HANS HUBERMAN VS. HIS SON**

The young man was a Nazi; his father was not. In the opinion of Hans Junior, his father was part of an old, decrepit Germany—one that allowed everyone else to take it for the proverbial ride while its own people suffered.

As a teenager, he was aware that his father had been called “Der Juden Maler”—the Jew painter—for painting Jewish houses. Then came an incident I’ll fully present to you soon enough—the day Hans blew it, on the verge of joining the party. Everyone knew you weren’t supposed to paint over slurs written on a Jewish shop front. Such behavior was bad for Germany, and it was bad for the transgressor. (p. 104)
The other theme is related to Liesel herself. The story is about her, a nine-year-old who was given away to another family and who never knew her father. She does not know what would happen to herself at first; she cannot read; she does not know anything about her foster parents. She learns and lives her life and finally knows that she is good with words and becomes a writer. This is about a girl who is finding herself. At first she is a book thief.

They recounted the good old days for the remainder of the walk, Liesel often glancing down at The Whistler, at the gray cover and the black imprinted title.

Before they went into their respective homes, Rudy stopped a moment and said’

“Goodbye, *Saumensch.*” He laughed. “Good night, book thief.”

It was the first time Liesel had been branded with her title, and she couldn’t hide the fact that she liked it very much. (pp. 291-292)

Then she becomes a reader and she even promises her papa anything to be able to read or to be read to.

“Listen, Liesel.” Papa placed his arm around her and walked her on. “This is our secret, this book. We’ll read it at night or in the basement, just like the others—but you have to promise me something.”

“Anything, Papa.”

The night was smooth and still. Everything listened.”If I ever ask you to keep a secret for me, you will do it.”

“I promise.” (p. 127)
And then she grows to become a writer:

The woman quieted her. She reached into her bag and pulled out a small black book. Inside was not a story, but lined paper. “I thought if you’re not going to read any more of my books, you might like to write one instead. Your letter, it was…” She handed the book to Liesel with both hands. “You can certainly write. You write well.” (p. 523)

Her hand was sore by page three.

Words are so heavy, she thought, but as the night wore on, she was able to complete eleven pages.

***PAGE 1***

I try to ignore it, but I know this all started with the train and the snow and my coughing brother. I stole my first book that day. It was a manual for digging graves and I stole it on my way to Himmel Street…

She fell asleep down there, on a bed of drop sheets, with the paper curling at the edges, up on the taller paint can. In the morning, Mama stood above her, her chlorinated eyes questioning.

”Liesel,” she said, “what on earth are you doing down here?”

“I’m writing, Mama.” (p. 526)

Thus Liesel grows and finds what she is good at, with the help of the people around her.
Another theme is about death itself. Death (the narrator) picks up people’s souls no matter what. Everybody will die at the end. It does not matter whether they are Germans, Nazis, Jews, adults, children, young, or old, they will be picked up by Death at their own time. The cause of death might be different from one another, but the result is the same. This also reminds us that people are basically the same. They are born, live and then die. There is no purpose in discriminating against people.

7. **Perspectives**

As stated above, Death is the narrator in the story, which makes the novel unusual. Death could be and has been in different places at different times, so he presumably knows a lot of things. He knew what happened in the past, and he knows what happens in the future. His narration about death and how he took someone’s soul might also change readers’ opinions about Death (the narrator) and death (the condition) itself. In pictures or other books, he is usually described as someone wearing a black-hooded robe carrying a weapon; and he is cruel. In this book, Death is not cruel. He takes lives because he has to. He has feelings.

Still, it’s possible that you might be asking, why does he even need a vacation? What does he need distraction *from*?

Which brings me to my next point.

It’s the leftover humans.

The survivors.

They’re the ones I can’t stand to look at, although on many occasions I still fail. I deliberately seek out the colors to keep my mind off them, but now and
then, I witness the ones who are left behind, crumbling among the jigsaw puzzles of realization, despair, and surprise. They have punctured hearts. They have beaten lungs. (p. 5)

Although Death is the narrator, not the whole story is seen from his perspective. Some events are seen from the perspective of Liesel, too. In other words, Liesel is the focalizer. One example is when Liesel has to go to school with the younger kids because she could not read yet. “Even though she was thin-boned and pale, she felt gigantic among the midget children, and she often wished she was pale enough to disappear altogether” (p. 39). These feelings could only be felt by Liesel, and the narrator shows it from her perspective.

Thus, the novel, although it only has one narrator, has two different perspectives. One is the perspective of an adult, which is Death himself, and the other is the perspective of a child, which is Liesel.

8. Setting

The setting of the story is Germany between 1939 to 1943. Most of the events happen in Molching, around the Hubermann house at Himmel Street. Although the setting is realistic, there is really no city called Molching in Germany, and therefore there is no Himmel Street either. However, some of the places mentioned in the book are real, such as Stuttgart and Munich.

Quite a way beyond the outskirts of Munich, there was a town called Molching, said best by the likes of you and me as “Molking” that’s where they were taking her, to a street by the name of Himmel.
Whoever named Himmel Street certainly had a healthy sense of irony. Not that it was a living hell. It wasn’t. But it sure as hell wasn’t heaven, either. (p. 26)

... 

First stolen book: January 13, 1939
Second stolen book: April 20, 1940
Duration between said stolen books: 463 days. (p. 83)

Some of the events that happened in the particular time and particular place were also real, like World War II and also what Hitler did to the Jews. Most of the events were fiction, of course, and also the people in the story such as Liesel, Max and the Hubermanns.

That was the first time Hans Hubermann escaped me. The Great War.

A second escape was still to come, in 1943, in Essen.

Two wars for two escapes.

Once young, once middle-aged.

Not many men are lucky enough to cheat me twice. (p. 178)

The narrator is referring to the first and the second World Wars. Thus, the setting in the book is a mix between reality and fiction.
9. **Symbol**

Death often associated events or people with colors. “First the colors. Then the humans. That’s usually how I see things. Or at least, how I try” (p. 3). When Liesel’s brother dies, Death associates it with a color, too.

First up is something white. Of the blinding kind.

Some of you are most likely thinking that white is not really a color and all of that tired sort of nonsense. Well, I’m here to tell you that it is. White is without question a color, and personally, I don’t think you want to argue with me.

Yes, it was white.

It felt as though the whole globe was dressed in snow. Like it had pulled it on, on the way you pull on a sweater. Next to the train line, footprints were sunken to their shins. Trees wore blankets of ice

As you might expect, someone had died. (p. 5)

White often symbolizes purity and the one who dies here is the little boy. Children are still considered pure, which is why white is associated with the boy’s death.

On another page, Death also uses color on another death. When a plane crashes and the pilot is dying, Death uses the color black to describe the moment. Black is often used to symbolize sadness and death.

Next is a signature black, to show the poles of my versatility, if you like. It was the darkest moment before the dawn.
This time, I had come for a man of perhaps twenty-four years of age. It was a beautiful thing in some ways. The plane was still coughing. Smoke was leaking from both its lungs.

When it crashed, three deep gashes were made in the earth. Its wings were now sawn-off arms. No more flapping. Not for this metallic little bird.

…

I walked in, loosened his soul, and carried it gently away.

…

As the crowd arrived in full, things, of course, had changed. The horizon was beginning to charcoal. What was left of the blackness above was nothing now but a scribble, and disappearing fast. (pp. 8-9)

When he takes the soul of the pilot away, the color is changing from black to charcoal. It seems that the darkness will fade away, turning to charcoal and later to no color.

Death himself could be a symbol in the novel. When someone’s time comes, Death will pick up his/her soul. He does not choose his ‘victims’ based on any preference such as the color of their skin, their ethnicity, their age, or their gender. Death comes to everybody. Death can symbolize justice and equality.

Books play an important part in the story, too, as the title suggests. Liesel’s story seems to start with a book when she steals her first book, *The Gravedigger’s Handbook*. This book is taken from her brother’s graveyard, and because of this book, she can learn how to read. Her father teaches her how to read when he knows that Liesel never learned how. After that, she becomes addicted to reading, and later on, writing.
The book she writes is divided into ten chapters and titled based on the books that she owned.

By the next raid, on October 2, she was finished. Only a few dozen pages remained blank and the book thief was already starting to read over what she’d written. The book was divided into ten parts, all of which were given the title of books or stories and described how each affected her life.

Often, I wonder what page she was up to when I walked down Himmel Street in the dripping-tap rain, five nights later. I wonder what she was reading when the first bomb dropped from the rib cage of a plane. (p. 528)

She writes that each chapter describes important event/events in her life. For example, *The Gravedigger’s Handbook* reminds her of her dead brother and her mother who left her. The second book, *The Shoulder Shrug*, is taken from the fire where the Germans burned Jewish books. One important event in this part is that she realizes that Hitler took her parents for some reason. The two books that Max writes for her are about the real Liesel as Max sees her. Max is the first one realizing that Liesel could be someone by writing the words. Books symbolizes Liesel’s development as a person. From a child who was lost, she becomes a girl or a woman who knows her strengths.

Another meaning of books as symbol was also found. Liesel knows about other worlds from the books that she reads. Other people also find knowledge from the books that they read. Some of the books might tell them that what Hitler was doing to the Jews was actually wrong. That was why the Nazi burned “Jewish books” so that people did not get knowledge from the books. Thus, books can symbolize knowledge.
Another symbol in the book was Hans Hubermann’s accordion. The accordion belonged to Erik Vandenburg, and when he died Hans took it with him to return to Erik’s family. But they give it to him. Since he has it, it never leaves his side and he learns how to play it really well. The accordion helps him earn some money, too, because people like it when he plays it at the bar. It symbolizes Hans’ luck where he could escape death twice during the war and he could escape hunger, too, at home. It also symbolizes his friendship with Erik and his promise to Erik’s family.

She saw it but didn’t realize until later, when all the stories came together. She didn’t see him watching as he played, having no idea that Hans Hubermann’s accordion was a story. In the times ahead, that story would arrive at 33 Himmel Street in the early hours of morning, wearing ruffled shoulders and a shivering jacket. It would carry a suitcase, a book, and two questions. A story. Story after story. Story within story. (p. 71)
Appendix B: Summary Chart of Characteristics
<table>
<thead>
<tr>
<th>Book titles</th>
<th>Literary characteristics based on Beckett</th>
<th>Characters: not black and white but complex and ambiguous</th>
<th>Genre: pop fiction mostly, borderless genre</th>
<th>Perspectives: multiple perspectives, usually includes adult and child perspectives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Book Thief</strong></td>
<td>√ unclear ethnicity, complex, teenager</td>
<td>X historical fiction</td>
<td>√  Death: adult</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Liesel: child</td>
<td></td>
</tr>
<tr>
<td><strong>The Absolutely True Diary of a Part-time Indian</strong></td>
<td>√ not a perfect character, teenager</td>
<td>X diary</td>
<td>√  1st person, drawing Adult Arnold looking back at young Arnold's life</td>
<td></td>
</tr>
<tr>
<td><strong>Hugo Cabret</strong></td>
<td>√ mix of good and bad, based on real person, teenager</td>
<td>√ historical fiction, Semi-biography</td>
<td>√  1st person, drawing Hugo: child</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hugo: adult</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Georges: adult</td>
<td></td>
</tr>
<tr>
<td><strong>Graceling</strong></td>
<td>√ complex character, teenager</td>
<td>√ Fantasy, romance</td>
<td>X, 3rd person</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Katsa: child</td>
<td></td>
</tr>
<tr>
<td><strong>Fire</strong></td>
<td>√ complex character, teenager</td>
<td>√ Fantasy, romance</td>
<td>√  3rd person</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Larch: adult</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Immiker: child</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lady Fire: child</td>
<td></td>
</tr>
<tr>
<td><strong>Bitterblue</strong></td>
<td>√ complex character, not a superhero, teenager</td>
<td>√ Fantasy, romance</td>
<td>√  1st person, 3rd person</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bitterblue: child</td>
<td></td>
</tr>
<tr>
<td><strong>The Hunger Games</strong></td>
<td>√ complex, not perfect characters, teenager</td>
<td>√ Science Fiction, romance</td>
<td>X, 1st person</td>
<td></td>
</tr>
<tr>
<td><strong>Catching Fire</strong></td>
<td></td>
<td></td>
<td>Katniss: child</td>
<td></td>
</tr>
<tr>
<td><strong>Mockingjay</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Wonderstruck</strong></td>
<td>√ deaf characters, lifelike, teenager</td>
<td>X realistic fiction</td>
<td>√  3rd person, drawing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ben: child</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rose: adult</td>
<td></td>
</tr>
<tr>
<td><strong>Divergent</strong></td>
<td>√ complex characters, surprising attitudes, teenagers</td>
<td>√ Science Fiction, romance</td>
<td>X, 1st person</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tris: child</td>
<td></td>
</tr>
<tr>
<td><strong>Insurgent</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Fault in Our Stars</strong></td>
<td>√ cancer sufferer, lifelike, complex, teenagers</td>
<td>√ realistic fiction, romance</td>
<td>X, 1st person</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hazel Grace: child</td>
<td></td>
</tr>
<tr>
<td><strong>Wonder</strong></td>
<td>√ defect face, teenager, complex characters</td>
<td>X realistic fiction</td>
<td>√  1st person multiple narrators/ perspectives</td>
<td></td>
</tr>
</tbody>
</table>

continued
Continued

<table>
<thead>
<tr>
<th>Literary characteristics based on Beckett</th>
<th>Plot: complex plot and interwoven storylines</th>
<th>Setting: mixed setting, realistic and imaginary</th>
<th>Style: longer, sometimes as series or trilogy</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Book titles</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Book Thief</em></td>
<td>✓ flashback</td>
<td>✓ real history and place, fictive town</td>
<td>✓, 552 pp multimodality unique chapter intro</td>
</tr>
<tr>
<td></td>
<td>✓ flash-forward parallel story</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Absolutely True Diary of a Part-time Indian</em></td>
<td>✓ episodic</td>
<td>X real places</td>
<td>✓, 229 pp multimodality, humor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Hugo Cabret</em></td>
<td>✓ flashbacks shift of focus/character</td>
<td>X real places</td>
<td>✓, 525 pp multimodality,</td>
</tr>
<tr>
<td></td>
<td>-individually chronological</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-second book flashback of first book</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-third book bridge for the other two</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Hunger Games</em></td>
<td>✓ flashbacks surprising/unexpected events</td>
<td>✓ real places but in the future</td>
<td>✓, 374 pp 391 pp 390 pp action oriented</td>
</tr>
<tr>
<td><em>Catching Fire</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Mockingjay</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Wonderstruck</em></td>
<td>✓ flashback parallel story of the past</td>
<td>X real places</td>
<td>✓, 629 pp text and drawing told parallel plot</td>
</tr>
<tr>
<td><em>Divergent</em></td>
<td>✓ flashbacks surprising/unexpected events</td>
<td>✓ real places but in the future</td>
<td>✓, 487 pp 525 pp surprising events</td>
</tr>
<tr>
<td><em>Insurgent</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>The Fault in Our Stars</em></td>
<td>✓ a novel inside the novel as foreshadowing</td>
<td>X real places, present time</td>
<td>✓, 313 pp long sentences, unusual words</td>
</tr>
<tr>
<td><em>Wonder</em></td>
<td>✓ flashback multiple narrators, multiple stories</td>
<td>X real places, present time</td>
<td>✓, 310 pp a song or quote in beginning of chapter, multiple narrators</td>
</tr>
<tr>
<td>Title</td>
<td>Literary characteristics based on Beckett</td>
<td>Theme: coming of age as general theme</td>
<td>Symbol: no mention</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>------------------------------------------</td>
<td>--------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td><strong>The Book Thief</strong></td>
<td>✓, finding identity</td>
<td>✓ book</td>
<td>✓ use of Death as narrator multimodality</td>
</tr>
<tr>
<td></td>
<td>equality</td>
<td>Death colors accordion</td>
<td></td>
</tr>
<tr>
<td><strong>The Absolutely True Diary of a Part-time Indian</strong></td>
<td>✓, finding identity endurance</td>
<td>✓ drawings/writings</td>
<td>✓ multimodality</td>
</tr>
<tr>
<td><strong>Hugo Cabret</strong></td>
<td>✓, finding identity endurance</td>
<td>✓ clock</td>
<td>✓ new form multimodality</td>
</tr>
<tr>
<td></td>
<td>time can change, everybody has their place</td>
<td>train</td>
<td></td>
</tr>
<tr>
<td><strong>Graceling</strong></td>
<td>✓, finding identity good vs. evil</td>
<td>✓ the gracelings</td>
<td>✓ a whole book as flashback</td>
</tr>
<tr>
<td><strong>Fire</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bitterblue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Hunger Games</strong></td>
<td>✓, finding identity good vs. evil</td>
<td>✓ mockingjay</td>
<td>✓ death as game</td>
</tr>
<tr>
<td><strong>Catching Fire</strong></td>
<td></td>
<td>surface vs. inside characteristics</td>
<td></td>
</tr>
<tr>
<td><strong>Mockingjay</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Wonderstruck</strong></td>
<td>✓, finding identity, determination</td>
<td>✓ book the wolves</td>
<td>✓ new form</td>
</tr>
<tr>
<td><strong>Divergent</strong></td>
<td>✓, finding identity good vs. evil, people are unpredictable</td>
<td>✓ elements tattoos</td>
<td>✓ death as game</td>
</tr>
<tr>
<td><strong>Insurgent</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Fault in Our Stars</strong></td>
<td>✓, finding identity, unpredictable universe, oblivion</td>
<td>✓ book</td>
<td>✓ death as friend</td>
</tr>
<tr>
<td><strong>Wonder</strong></td>
<td>✓, finding identity good vs. evil, judge people not by their look</td>
<td>✓ mask</td>
<td>✓ multiple narrators</td>
</tr>
</tbody>
</table>