

parents de l'ami de Colin nécessitant son déménagement, 4) la prudence face à la technologie dont l'enfant ne devrait pas faire usage sans les conseils et la surveillance initiale des adultes.

L'histoire montre différentes facettes de la vie, sans dramatiser face aux problèmes, montrant qu'ils ne sont pas insurmontables, mais seulement passagers.

Colin est en quelque sorte présenté comme un héros. Sa mère, d'abord subjuguée par l'ordinateur finit par l'utiliser, grâce à son fils. Le père de Colin se rendra compte des difficultés que causent ses longues absences et n'ira plus en longs voyages d'affaires. Colin réussira à se faire un autre ami, un nouveau petit voisin. Il a également compris qu'il ne pouvait faire des choses en cachette sans se faire attraper et créer des problèmes à sa famille; son expérience avec l'ordinateur l'a rendu plus raisonnable.

D'accès facile aux jeunes à cause des caractères gras, et à cause de la rapidité de lecture des messages sur l'écran de l'ordinateur en caractères encore plus gros, ajoutés à cela les éléments de suspense qui parsèment le récit, et la simplicité du noeud de l'action, cette histoire convient très bien aux jeunes de moins de dix ans.

Il nous semble que le dilemme de la traductrice a été: simplicité versus grammaticalité. La langue utilisée est assez fluide pour la lecture, mais comporte, ça et là, des anglicismes qu'il aurait fallu éviter. La vingtaine d'inexactitudes apparaissant dans le texte pourraient passer inaperçues dans la langue orale, mais elles sont beaucoup moins acceptables à l'écrit si l'on pense au fait que c'est par la lecture que l'enfant renforce et augmente ses connaissances de la langue.

Si le but recherché est de lire pour le plaisir, pour faire passer le temps agréablement, mais sans rechercher une exploitation pédagogique de la langue du texte par la lecture, alors ce récit passionnant, aux nombreux rebondissements, conviendra parfaitement au jeune lecteur qui voudra probablement lire l'histoire d'un seul trait.

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## THE CHILD'S EMOTIONAL WORLD

**Foo.** Richard Thompson. Illus. Eugenie Fernandes. Annick Press, 1988. Unpag., cloth, paper. ISBN 1-55037-005-7, 1-55037-004-9, **Whump.** Gail Chislett. Illus. Vladyana Krykorka. Annick Press, 1989. Unpag., \$12.95, \$4.95. cloth, paper. ISBN 1-55037-041-3, 1-55037-040-5, **A friend like you.** Roger Paré, **Walter the pigeon.** Norma Dixon. Illus. Brenda Jones. Three Trees

Press, 1988. Unpag., cloth, paper. ISBN 0-88823-137-7, 0-88823-138-5, **The most beautiful kite in the world**. Andrea Spalding. Illus. Georgia Graham. Red Deer College Press, 1988. 130 pp., \$14.95 cloth. ISBN 0-88995-034-2, **The flowers**. Marion Mineau. Illus. Veronika Martenova Charles. Black Moss Press, 1988. Unpag., \$5.95 paper. ISBN 0-88753-171-7.

The child's emotional world is the link that brings the six books discussed here into one review. Intense as that world of feelings can be, it needn't always be portrayed in a serious manner. Closeness and friendship have their joyous aspects, which the first three of these books discussed capture. Yet disappointment also figures largely in every child's emotional life, as in the last two books here, a little too serious in treatment.

Two Annick Press books portray the need of young children to be physically close to family members. Richard Thompson's *Foo* is the more successful, having a whimsical, imaginative touch, particularly in the way young Jesse's bedtime separation from her mother is handled. "Foo" is the sound made as little Jesse blows kisses off her hand. The recipients and admirers of Jesse's foo kisses are many, including Ben's pet worms and the sun, but the greatest fan is Jesse's Mom. Thus on the night that the tired mother drags herself off to dancing class, two foo kisses sail heart-shaped out Jesse's window and across the page, past TV watchers and dish washers, to light softly on Mom's cheek and revive both her flagging spirits and her feet. Eugenie Fernandes's cheery paintings have a nice softness in line and colour. On a few pages (notably the winter scene), however, the pictures hover on the edge between sweet and cloying, and the colours throughout seem a little faded and muddied; an overall sense of blur made me want to adjust the set.

In Gail Chislett's *Whump*, Jeremy begins midnight rambles to "WHUMP" on top of Mother, Father, or brother Andrew. After some confusion for the reader as to who is sleeping where and with whom, the whole family curls up in Jeremy's bed. He sleeps in it, alone with his teddies, night after night thereafter. (Ha! Were real life so simple!)

This need of the child for nighttime company is good territory for a story, but here too many WHUMPs and wanderings and not enough sense of character make the humour not quite as jolly as the author intended. Also the look of the book is a little unsettling. Certainly Vladyana Krykorka's design is attractive, bits of illustration trailing off pleasingly into the white space next the text and, in the opening two-page spread outside Jeremy's bedroom window, text appearing centred in a soft, muted moon. However, the stylized nature of the drawings is distracting, the mother's hair being of the stringy, jagged sort usually reserved for wizards and witches, the explosion of teddies and stars on the final page approaching garishness.

Roger Paré's *A friend like you* is a straightforward, lively, and very pleasing celebration of friendship, now available in the diminutive Annikin edition.

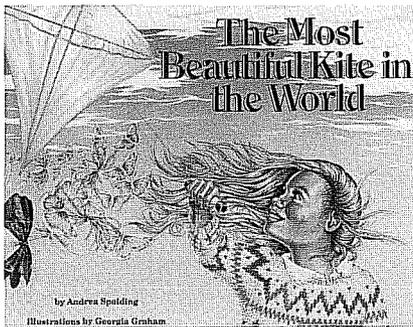
Two cats share the joys of being and doing together, curled up on a couch, drawing pictures, and picking flowers. Rhyming couplets depict warm simple friendship and bright, detailed artwork indicates its scope and depth. Friendship as fun smiles right through the day and the book.

For the protagonist in Norma Dixon's *Walter the pigeon*, friendship is a more serious business, physical proximity harder to achieve. Walter is abandoned, his bagel box left empty, when Mr. Bingle thoughtlessly closes his bakery. Forced into the world to fend for himself, friendly, innocent Walter is confused and frightened by the selfishness of other creatures. Then the city park popcorn man turns out to be none other than Mr. Bingle, and the two friends are together again.

Walter's endearing character makes the story work, but his frequent references to Mr. Bingle seem a bit contrived, a way of pulling the plot along so that the man's appearance in the park will have meaning.

The drawings by Brenda Jones are clean and simple, as befits the text, with the use of a single colour. Obviously a low cost book, this Three Trees Press work is nicely done – except for missing quotation marks and other typos that should not have been overlooked in a short picture book.

Andrea Spalding's *The most beautiful kite in the world* takes a problem-



oriented approach to family feelings. Rather than the big red kite in the store window she had wanted for her birthday, Jenny is given a white paper kite handmade by her father. Not only is this the wrong kite, it won't fly. However, Jenny and her father and neighbours work together to get the less than perfect kite airborne.

Spalding's straightforward, adequate tale nicely portrays the relationship between father and daughter. But we can tell long before the tale is through that Jenny is enough of a sweet girl and her father a wise enough man that the child will come round to that white kite before long. The language, too, offers no surprises. Oddly, then, this slightly plodding but perfectly fine story is coupled with the rather bizarre perspectives of Georgia Graham's extremely bold illustrations and with the glossy design Red Deer College Press has employed in the book's production. Graham's drawings can be downright quirky, with a flash that doesn't suit the simplicity of the text. In the opening picture of Jenny, the most riveting feature is the prominent plank sidewalk with grasses and dandelions and ladybugs crawling up between the boards. Who cares about Jenny's little world when there is that explosion of vitality under her feet? And a giant red letter encased in beige and blue to begin the text on each double-spread page adds

to the look of excitement and adventure, although Jenny's world has neither.

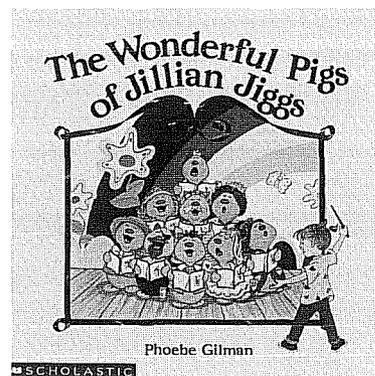
Like Jenny, the young hero of Marion Mineau's *The flowers* must learn to cope with disappointment at not getting what he wants as quickly as he wants it. Promised a corner of the garden in which he can plant what he likes, Paul waits anxiously, in one of the few humorous passages of the text, for the flowers to come up. Of course they don't, not immediately, although Paul tries one ingenious method for making his garden blossom. The lesson is one of patience, of respect for process, a valid enough lesson but treated here a little too pedantically. The book would have been much more satisfying had it rewarded Paul, and the reader, with blooming flowers. Instead, the story drops off abruptly with a horticultural lesson by the boy's mother and an assurance that the flowers will eventually come up.

Veronika Martenova Charles's drawings add some humour. A lighter touch in the story's telling would have added greatly to this Black Moss Press book, as would the use of sharper, cleaner colour in the production stage.

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#### FOR THE ELEMENTARY CLASSROOM

**The wonderful pigs of Jillian Jiggs** Phoebe Gilman. Illus. author. North Winds Press, 1988. 36 pp., \$13.95 cloth. ISBN 0-590-7168-1; **Down by Jim Long's stage**. Al Pittman. Breakwater Books. **Circus days**. Roger Paré with Bertrand Gauthier. Illus. Roger Paré. Annick Press, 1988. Unpag., \$12.95, \$4.95 cloth paper. ISBN 1-55037-021-9, 1-55037-020-0; **Scary poems for rotten kids**. sean o'huigan. Illus. John Fraser and Scott Hughes. Black Moss Press, 1988. Unpag., paper. ISBN 0-88753-087-7.



Jillian Jillian Jillian JIGGS! is a chant heard frequently among children in child care centres who are familiar with Phoebe Gilman's first book, *Jillian Jiggs*. It is not surprising that this book is quite popular too.

The content of the book is appealing to young children in that they are interested in making things, and the older the children, the more interested they are in "products" which can be sold to make some money. This book is more ap-