The Representation of Home in Canadian Children's Literature / La représentation du **chez-soi** *dans la littérature de jeunesse canadienne*[1]

• *Mavis Reimer and Anne Rusnak* •

Résumé: *Les auteurs du présent article soutiennent que l'étude du «chez-soi» dans les romans pour la jeunesse permet d'accéder aux valeurs socioculturelles fondamentales que ceux-ci véhiculent. L'analyse porte tout particulièrement sur les constantes narratives de plusieurs romans canadiens, anglais et français, qui ont paru entre 1975 et 1995, et qui ont obtenu des prix littéraires. Il semble que les romans francophones privilégient un «ailleurs» qui, involontairement ou non, s'impose à l'espace familial ou familier, tandis que dans la plupart des romans anglophones, le personnage enfant choisit de s'établir ailleurs, mais à une différence majeure près: l'«ailleurs» est choisi par le personnage enfant mais se voit plus volontiers assimilé au «chez soi».*

Summary: *In this paper, the authors begin from the premise that a study of the idea of "home" in Canadian children's literature allows access to the values, beliefs, and assumptions of this literature. They compare French-language and English-language novels that won awards in Canada between 1975 and 1995, considering in particular the narrative patterns of these novels. They conclude that there is a clear dominant pattern in French Canadian children's novels, in which an "away" invades or is invited into the home; this pattern is also popular in English Canadian children's novels, but the most prevalent pattern is one in which an "away" setting is chosen as home by the central child character. In their analysis of these award-winning novels, the authors begin to speculate on the significance of the differences and similarities they have found.*

Assumptions and Method

In *Imagined Communities*, Benedict Anderson proposes that the nation state can best be understood not through "self-consciously held political ideologies," but through the cultural systems "out of which — as well as against which — it came into being" (19) during the eighteenth and nineteenth centuries. Timothy Brennan, building on Anderson's work, observes that the "rise of European nationalism coincides especially with one form of literature — the novel." According to Brennan, it follows, then, that access to an understanding of the "imaginary constructs" that are nations might well be through the "apparatus of cultural fictions in which imaginative literature plays a decisive role" (49). Closely aligned with the fictional project of imagining the nation, according to Rosemary Marangoly George, is the project of imagining a home. In fact, George argues in *The Politics of Home* that the concern in twentieth-century fiction in English "with the search for viable homes for viable selves" should be seen as continuous with the concern in nineteenth-century fiction with "drawing allegories of nation" (5).

The complex and overlapping layers of meaning sedimented in the idea of "home" are invoked in our common uses of the term. In both English and French, "home" is an idea with psychological, historical, social, and political resonances. It can describe a state of mind or a feeling of belonging: we say we feel "at home" when we are comfortable — «on fait comme chez soi». It can define a geographical place of origin, "my home town" or "my home and native land" — «ma ville natale, ma patrie»; a particular physical structure, often a house — «une maison»; or a group of people related through ties of blood or with shared concerns because "home is where the heart is" — «où le coeur aime, là est le foyer». Moreover, the idea of home often carries more than one of these meanings simultaneously or alternately.

This project begins from the assumption that to study the representation of home in fiction is to study an aspect of the narrative by which a nation produces and reproduces itself. Novels for children arguably are particularly important to such study, because, as many critics of children's literature have noted, children's texts always have designs on their readers, more or less explicitly seeking to persuade readers outside the book of desirable solutions to contradictions or problems posed in the book. Moreover, while, in Francis Mulhern's words, "the work of narrativity is always an opening and closing, a loosening and rebinding of sense" (257), in children's narratives, openings and closings typically are bound up with the idea of home.

For example, Jon Stott and Christine Francis maintain that all settings in children's literature can be categorized as "home" or "not-home" and that children's narratives typically proceed from "not home" to "home" (223-24). Christopher Clausen observes that books widely acknowledged as books "for children" are those in which "home is clearly where the charac-

ters belong and where, after many vicissitudes, they return" (142). While Virginia Wolf outlines a range of plots in children's literature, she concludes that "home is the dominant place" (54) in each of them and that the "essential homelessness" explored in much modern literature for adults (66) is finally denied in children's literature. And Reuben Sánchez, in demonstrating that Chicana writer Sandra Cisnero creates a new myth for her community, nevertheless reveals that myth to be constructed in terms of the dialectic of home/homelessness and escape/return. Building on Clausen's and Wolf's observations, Perry Nodelman argues, in *The Pleasures of Children's Literature*, that the narrative and thematic pattern he calls the home-away-home story is, in fact, the most important of the defining characteristics of children's literature as a genre (147).

Because "home" not only carries a freight of cultural and psychological meanings, but also holds in place the structure of children's fiction, the ways in which adults writing for children represent home to those children might be expected to be a highly significant indication of values, beliefs, and assumptions about the nature of the world, that is, important ideological formations. In Canada, of course, the official national narrative is not univocal, but bilingual. Approaching the question of how home is represented in Canadian children's fiction, then, requires comparative analysis. Do writers addressing the youngest generation of Canadians in the two official languages see "home" in similar terms? Is there a shared, common ground from which Canadian children are asked to conceptualize "home"? What might be the implications of similarities and differences?

In pursuing answers to these questions, we have used as texts for study the award-winning novels published in Canada for children between 1975 and 1995, a total of 103 novels in English and sixty-five novels in French.[2] Our start date of 1975 reflects the fact that it was during the 1970s that the Canadian children's book industry first became a vigorous and creative enterprise, fuelled by — and, perhaps, fuelling — the rise of Canadian and Québécois nationalism during that decade.[3] We chose to study award-winning novels[4] because we reasoned that, since such books have been judged by knowledgeable readers to be the finest examples of their type, they are most likely to reveal a community's sense of itself and its version of the real, the good, and the possible.

A close reading of any one of these books no doubt would permit a critic to describe its incompleteness, its contradictions, and the limits of its ideological coherence. While this is an important objective of critical reading — in fact, a deconstructive theorist such as Catherine Belsey describes this kind of reading as *the* object of the critic (604) — we have not pursued such close reading in this study. Our objective, rather, is to establish the recurrent patterns of meaning that are privileged in Canadian children's literature, a critical move we see as preparatory to considering how some authors and

texts might complicate, resist, or fail to take up the dominant narratives of home.

One of the most useful frames for the comparative study of the large group of texts we selected is Nodelman's postulation, already mentioned, that the narrative pattern of the home-away-home story is the generic story of children's literature. As he describes it, this story is both a circular narrative, most conventionally beginning and ending literally at home, and a thematic structure in which home comes to be aligned with a range of thematic terms such as the adult, civilization, imprisonment, safety, and communal concern and "away" is aligned with the binary opposites of these terms, the child, nature, freedom, danger, and self-concern, to cite just a few of the possibilities. In the most basic pattern of children's literature, Nodelman suggests, the story can be summarized in this way: "A child or childlike creature, bored by home, wants the excitement of adventure; but since the excitement is dangerous, the child wants the safety of home ... and so on" (157). Nodelman's argument implies that the setting of home, the thematics of home, and full narrative closure operate in conjunction in the most conventional children's literature. Early in our work, however, it became clear that Canadian children's books could not be described in these terms.

Analysis

La première constatation qui s'impose en analysant le corpus de romans de jeunesse canadiens publiés en français, c'est que «home», c'est-à-dire le «chez-soi» du héros est rarement un lieu de refuge rassurant qui protège l'enfant ou l'adolescent, voire même l'ennuie à tel point que le jeune héros se voit obligé de quitter le foyer pour vivre l'aventure ailleurs. «Home» et «away» ne se structurent pas forcément en axe d'oppositions. Il n'y a qu'une douzaine de romans où le héros quitte sa maison et sa famille pour rencontrer l'aventure ailleurs et où il rentre à la fin, enrichi du souvenir des expériences vécues au cours de l'aventure.[5] Prenons, comme exemple, *Victor* de Christiane Duchesne, dont le héros, âgé de 12 ans, habite une maison à la campagne. Il ne va pas à l'école parce qu'«un petit accident à sa naissance avait fait de lui quelqu'un de très particulier, qui ne pense pas comme les autres, qui comprend les choses comme personne ne sait le faire et qui déclare souvent des choses étonnantes» (28). Lorsque son amie, Madame Belon, veut faire le tour du monde, il s'inquiète parce qu'il pense que la terre est plate et que si l'on s'approche trop du bord, on tombera à l'infini. Pour protéger son amie du danger qui la menacerait loin de son foyer, il a une idée: il posera une clôture autour de la terre, comme on le ferait autour de sa maison. Ainsi part-il à l'aventure avec le Grigou et la Serpente, des créatures qui habitent ses rêves et adoucissent ses craintes. Ces créatures lui feront comprendre les rondeurs de la terre en montant jusqu'aux étoiles dans une mongolfière. Après son

aventure, Victor rentre chez lui et ne revoit plus les deux personnages oniriques. Son amie, Madame Belon, lui envoie tous les jours une carte postale, où qu'elle soit.

L'aventure est vécue ailleurs dans un milieu non familier, voire hostile: on se perd dans un pays étranger, une contrée inconnue, la maison des miroirs ou sous les rues de Montréal. Néanmoins, tout finit bien et à la fin du récit, on rentre chez soi, mûri et enrichi de ses expériences.

Les adultes qui figurent dans ces romans sont d'habitude des personnages exemplaires, que ce soit la petite vieille dame dans *Alfred dans le métro* de Cécile Gagnon qui prend tellement plaisir «à aimer, à aider, à protéger» (91) les enfants, ou bien, l'admirable monsieur Kapczynski dans *Cassiopée ou l'Été polonais* de Michèle Marineau. En rencontrant Cassiopée, jeune adolescente à la recherche de son identité, il l'invite à passer un mois avec lui et ses enfants dans une grande maison sur une petite île au large du Rhode Island.

Cependant, le «récit circulaire» dont parle Perry Nodelman n'est pas typique du corpus analysé. Au contraire, ce qui frappe dès l'abord dans plus de la moitié des romans[6] c'est que l'aventure rentre à la maison du protagoniste central. Les portes ne sont jamais encombrées de serrures ni de clés, de sorte que les frontières entre ce que Nodelman appelle «home» et «away» se brouillent facilement. Il ne s'agit pas toujours de deux mondes clos, complètement en antithèse, qui ne se croisent jamais. Que ce soit la jeune héroïne Rosalie dans *Rosalie s'en va-t-en guerre* de Ginette Anfousse qui constate, en rentrant chez elle, que «la tempête allait se poursuivre dans la maison» (18), ou bien le vieux François dans *Le Secret de François* d'Hélène Gagnier qui voit se rapprocher de sa maison, dans la noirceur du soir, un point lumineux, bon nombre des héros vivent des aventures chez eux. Dans *Nos amis robots* de Suzanne Martel, deux astronautes, revenus de la lointaine planète Amandera Tetra, amènent comme cadeau pour leurs enfants deux robots mystérieux. Les robots passent rapidement du rang de jouets à celui de confidents de leur maître. Bientôt, le sort de la planète dépend du courage et de l'amitié de ces deux enfants et de leurs robots. La porte de la maison s'ouvre ainsi à l'aventure.

En fait, dans plusieurs romans, le cadre est presque exclusivement la maison du personnage principal. Ce n'est qu'au dénouement que le vieux François quitte sa maison pour inviter des enfants chez lui. Dans *La 42e Soeur de Bébert* de Christiane Duchesne, le héros, étonnamment le quarante-deuxième enfant de la famille, habite une maison peu ordinaire, mi-château, mi-labyrinthe. Lui aussi poursuit sa quête chez lui, comme le fait Fabien dans *Une nuit au pays des malices* de Ginette Anfousse. Fabien n'a pas besoin de quitter les limites de ses quatre murs pour pénétrer dans un monde merveilleux.

Ainsi le rôle spatial et social du «home» est-il mis en relief par une foule de détails. Cuisines encombrées, chambres chaleureusement meublées, maisons délabrées y figurent toutes et sont décrites souvent dans les moindres détails. La maison a une présence imposante. Prenons, comme exemple, la maison de Balthazar, dans *La Bergère de chevaux* de Christiane Duchesne:

> Marie observe les hautes fenêtres blanchies par la tempête, le grand piano à queue plus noir que noir, les centaines de vieilles fleurs de tous les tapis qui se côtoient sur le plancher de chêne, les rideaux lourds décolorés par le temps, la collection des soixante-douze petits chevaux, le violoncelle couché sur le côté, les fougères comme une forêt. 'C'est ici que j'aurais aimé vivre avec lui', dit-elle à haute voix. Marie ferme les yeux, et le silence retombe aussitôt sur l'immense maison de Balthazar. (14-15)

Le chez-soi n'est pas un monde à part à peine décrit qui s'oppose au monde extérieur. Ce n'est pas non plus un lieu où règnent forcément la sécurité, la tranquillité, la camaraderie ou bien la répression, pour n'emprunter que quatre des thèmes de la liste de Nodelman. Nos jeunes protagonistes rencontrent aussi dans leur foyer le danger, l'aventure, la solitude, la libération. «Home», tel qu'il se présente au début de la fiction, n'est pas à l'abri de menaces ni de conflits. Dans *Le Gros Problème du petit Marcus* de Gilles Gauthier, le petit Marcus a peur de rentrer chez lui à cause de l'alcoolisme de son père. Le danger se trouve chez lui, la solitude aussi, puisqu'il n'invite jamais ses petits copains à y jouer. Dans *Deux heures et demie avant Jasmine* de François Gravel, le héros, Raymond Fafard, reste tout seul chez lui, en attendant impatiemment l'arrivée de sa petite amie Jasmine. Il nous parle «en direct de sa propre maison» (37). La maison pour lui est le lieu où il se voit, pas contraint, mais plutôt libéré. Il est intéressant de noter que, dans ce roman, le jeune héros invite l'aventure chez lui, comme le fait aussi Fabien. Cependant, d'habitude, l'irruption au train-train quotidien du foyer, voire parfois le chaos, se présente comme une force externe qui envahit la demeure, comme la tempête qui poursuit Rosalie jusque chez elle ou bien un événement imprévu, comme la mort de la mère ou l'arrivée de curieux petits personnages qui sont à peine plus gros qu'une boîte d'allumettes.

L'aventure, quel que soit son visage, est de moins en moins le résultat d'un choix délibéré du héros, comme le constate d'ailleurs aussi Françoise Lepage, dans son ouvrage *Histoire de la littérature pour la jeunesse: Québec et francophonies du Canada* (330). Contrairement à ce qui se passait dans les récits du passé, le visage de l'aventure prend aujourd'hui d'avantage l'aspect d'une expérience «intérieure, personnelle et accidentelle» (330). C'est le monde intérieur de l'enfant et de l'adolescent, et pas le monde extérieur, qui est scruté à la loupe. Or, il n'est pas étonnant que la maison joue un rôle si important. C'est «notre coin du monde», notre «premier

univers»[7] d'après Gaston Bachelard. Dans son étude classique, il suggère que l'image de la maison devient «la topographie de notre être intime» (18). C'est en nous souvenant de la maison que «nous apprenons à 'demeurer' en nous-mêmes» (18).

Dans ces romans pour jeunes, le chez-soi du héros n'est pas toujours un lieu tranquille et sécurisant, mais au terme de l'aventure, c'est-à-dire au dénouement, la maison se profile plus rassurante qu'elle ne l'était au début. Le désir d'y appartenir est très fort, comme l'est l'envie d'y trouver réconfort et sécurité. Le héros s'identifie avec son chez-soi où il est bien installé, bien enraciné, comme le sont les grands sapins de Marie-Lune dans la trilogie de Dominique Demers. Pour cette raison, sans doute, il est rare que le personnage principal choisisse de son plein gré de quitter définitivement sa famille, sa demeure. Dans le corpus de romans de jeunesse publiés en français, il s'agit plutôt de rendre son foyer plus accommodant.

Dans cette deuxième catégorie, le parent n'est plus un modèle de comportement. Pourtant, il est désiré et recherché, que ce soit le père de Marcus qui est alcoolique, le beau-père de Jean-François qui, en construisant une nouvelle usine, mettrait en danger l'environnement, ou bien les sept mères adoptives de Rosalie qui boudent autant que des enfants. En fait, dans les romans de jeunesse, ce ne sont pas «home» et «away» qui se structurent en axe d'oppositions, mais souvent enfants/adultes, comme l'a déjà constaté, parmi d'autres, Dominique Demers.[8] Les parents font rarement figure de mentor. La majorité d'entre eux sont absents, incompétents, dépassés par les événements, ou bien plus préoccupés d'eux-mêmes ou de leurs amours que du bien-être de leurs enfants. Ainsi est-ce aux jeunes héros de se débrouiller, de résoudre eux-mêmes leurs problèmes parfois angoissants. Garçons et filles sont également confrontés aux difficultés de la vie. Parfois, ce sont les parents qui demandent conseil aux adolescents. On assiste à une inversion des rôles traditionnels de la morale: les parents sont devenus les «pauvres petits» avec qui «il faut quelquefois se montrer patiente» comme le constate Philomène dans *Robots et robots inc.* de Philippe Chauveau (9). C'est aux jeunes héros de trouver une solution au problème, quel qu'il soit. *Zamboni* de François Gravel, par exemple, aborde la question des relations entre un père et son fils. Pour décharger ses frustrations, le père s'implique trop dans les jeux de hockey du jeune gardien de but. Si l'équipe perd, le père se fâche. Heureusement, grâce à une rencontre avec le conducteur de la zamboni, le jeune garçon, âgé de 9 ans, trouve une solution pour alléger l'atmosphère familiale: il trouve un nouvel amour pour son père.

Dans tout le corpus analysé, il est rarement question de quitter son foyer. Si l'on le quitte définitivement, ce qu'on ne voit d'ailleurs que dans trois romans, c'est parce qu'on n'a pas le choix. Dans *Emilie, la baignoire à pattes* de Bernadette Renaud, Emilie, une vieille baignoire, se voit rejetée de sa maison par ses maîtres après une vie de loyaux services. Malheureuse, elle

trouve moyen d'y retourner, grâce à la fée Porcelaine. Mais hélas, une fois arrivée, elle trouve dans la salle de bains une nouvelle baignoire, «bien encastrée, étincelante dans sa porcelaine toute neuve» (55). En outre, les propriétaires essaient de noyer Emilie pour s'en débarrasser. Ayant enfin compris qu'ils ne veulent plus d'elle, elle finit par trouver une nouvelle maison où elle est appréciée et «assurée de ne plus courir de danger» (123).

Dans *Aller retour*, on apprend dès le premier chapitre que Martin s'est installé chez son oncle Réjean parce que les parents du jeune garçon sont morts dans un accident de voiture. Au bout de trois ans, Martin n'en peut plus de vivre avec cet homme alcoolique et violent. Alors, il s'enfuit et s'installe dans une école abandonnée. Ayant à travailler, il se fait embaucher par Angelo et Angelina Carrera qui sont propriétaires d'une épicerie. Ce couple charmant avait perdu leur fils unique à sa naissance. Chaleureux et généreux envers Martin, celui-ci retrouve chez eux les parents qu'il avait perdus. Leur affection mutuelle grandit et Martin finit par habiter chez eux.

Enfin y a-t-il Marie-Lune qui, à l'âge de quinze ans, a perdu sa mère et donné naissance à un enfant. Son père, bouleversé par la mort de sa femme, accepte un poste à Montréal; aussi déménagent-ils pour la ville. Cependant, dans *Ils dansent dans la tempête*, le troisième roman de cette trilogie[9], l'héroïne retrouve ses grands sapins au bord du lac qui lui avaient tant manqué. Son lieu de refuge a toujours été la forêt, ses «gardiens» les grands sapins qui ne meurent pas, qui, dans la tempête, restent hauts et droits:

> Quand il pleut, quand il tonne, quand le ciel s'emballe et que le vent devient fou, les sapins du lac, devant la maison, gardent le corps bien droit, les pieds rivés au sol. Il n'y a que leurs bras qui s'agitent et ploient. Mais il n'y a rien de fragile dans ces mouvements-là. On dirait qu'ils défient les tempêtes, qu'ils se moquent du vent. J'ai toujours cru qu'ils dansaient dans la tourmente. En les regardant, on se sent plus grand. On a l'impression que tout est possible. (110)

Le personnage central ne quitte jamais définitivement de son plein gré le chez-soi présenté au commencement de la fiction, à l'encontre de ce qui se passe dans le corpus étudié des romans publiés en anglais.

Pourtant, cela ne veut pas dire, comme l'on a déjà vu, que ce soit toujours un lieu de refuge chaleureux et rassurant. La maison, faite de forces et de faiblesses, est vulnérable aux incursions. L'aventure sait traverser le seuil du foyer. Mais, grâce aux héros qui grandissent, mûrissent, s'adaptent, la maison, comme les grands sapins, devient le lieu de refuge si recherché. Débrouillards, les jeunes protagonistes dévoilent des mystères, trouvent la clé de l'énigme ou bien, tout simplement, arrivent à comprendre et à se faire comprendre. Au dénouement, le héros a trouvé une solution aux incertitudes et aux conflits qui le hantaient.

Dans *Une nuit au pays des malices*, Fabien, qui se trouve prisonnier chez lui de curieux personnages extra-terrestres, comprend ce qu'il faut faire pour se débarrasser d'eux:

> Fabien surveillait l'horizon du coin de l'oeil. Les lueurs de l'aube pâlissaient davantage l'éclat des dernières étoiles. Il avait surpris un malaise certain et de l'agitation dans le regard du chapelier, du lièvre goudda, d'Alice et d'Aline. Il conclut que ces êtres de la nuit ne supporteraient peut-être pas la lumière du jour. Et Fabien espéra que tels les chouettes et les hiboux, ces personnages de cauchemar disparaîtraient avec le premier rayon du soleil. Il décida alors de gagner du temps, du temps pour Rose, pour Rose et tous ses amis les bêtes. (36)

Dans *Les Catastrophes de Rosalie*, Rosalie plaide avec éloquence sa cause devant ses sept tantes, qui finissent par comprendre la raison pour laquelle elle est si malheureuse:

> Dans chacune de vos chambres, il y a tout ce que vous avez choisi. Toi, tante Alice, tu as tes livres de recette, et même tes oreillers sentent la farine, la mélasse et la vanille. Toi, tante Béatrice, je sais bien que dans un tiroir de ta commode, tu caches la photo de ton amoureux Alphonse! Celui qui vit en Abitibi! Et je sais aussi que dans sa chambre, tante Colette a des affiches géantes, parce qu'elle rêve de faire du cinéma. Je sais aussi que tante Diane se mariera bientôt. La chambre de tante Élise, elle, croule sous les bouquins savants. Celle de tante Florence est parfumée d'encens. Et celle de tante Gudule est pleine de petits pots de maquillage, de journaux, de magazines, d'onguents et de crèmes de beauté. Moi, dans ma chambre, il y a tout ... tout ce que vous m'avez choisi ... tout ce que vous m'avez donné! Mais, moi aussi, je voudrais ... je voudrais choisir! (86-87)

«Home» est un concept valorisé, un espace privilégié que les héros apprennent à apprécier. Ils n'ont pas envie de s'établir ailleurs. Pour eux, il s'agit plutôt de rendre leur chez-soi plus accommodant, plus rassurant, moins vulnérable. Après tout, la maison, elle aussi, peut être «fragile et terriblement fatiguée».[10] Il faut s'occuper d'elle aussi.

Le roman d'aventures exotiques est assez rare dans ce corpus et d'ailleurs, comme le fait remarquer Françoise Lepage (330), il est assez rare de nos jours. Alors, pourquoi? Elle en offre plusieurs raisons. Premièrement, l'espace des contrées inconnues s'est considérablement rétréci. Canadiens et Québécois sont reliés au reste du monde par l'avion, la radio, la télévision, le téléphone et l'ordinateur. Deuxièmement, ce qu'elle appelle «l'esprit vindicatif et colonisateur, les visées impérialistes» ne sont plus de mise aujourd'hui et sont remplacés par «plus de respect et de tolérance» (330).

Ainsi, chez les auteurs francophones, est-ce le monde intérieur que

l'on découvre. Le voyage est intériorisé. Profondément lié à ce thème est celui du labyrinthe dont nous avons déjà fait mention parce que le labyrinthe mène vers l'intérieur, vers une zone mystérieuse psychologique et non physique. Nous associons cette image à celle de l'Antiquité, au labyrinthe archétype de Crète que Thésée parcourt à la recherche du Minotaure. Gaston Bachelard, dans son étude classique *La Terre et les rêveries du repos*, constate que le chemin des initiations est toujours représenté par un labyrinthe:

> On a dit que dans l'homme 'tout est chemin'; si l'on se réfère au plus lointain des archétypes, il faut ajouter que tout est chemin perdu. Attacher systématiquement le sentiment d'être perdu à tout cheminement inconscient, c'est retrouver l'archétype du labyrinthe. (213)

L'initiation est à la vie de tous les jours. L'aventure s'ancre dans le quotidien et reflète ce qui préoccupe la société actuelle. Même la science-fiction se rapproche, comme le fait remarquer Edith Madore dans son ouvrage *La Littérature pour la jeunesse au Québec* (103). Prenons comme exemple *Hockeyeurs cybernétiques* de Denis Côté. Michel Lenoir est le meilleur joueur de hockey de toute l'Amérique du Nord. Propriété exclusive de David Swindler, Michel prend soudain conscience de l'abus de pouvoir exercé par les dirigeants du pays et du fossé qui sépare les classes. Il ne s'agit pas d'extraterrestres qui attaquent la planète. On traite plutôt de la pauvreté, du chômage et de la détérioration de la planète.

As in the award-winning French-language novels, the representation of home in the award-winning English-language novels does not conform to the patterns Nodelman suggests are typical of children's literature. The home-away-home story he calls the "generic story of children's literature" is found in its complete pattern in less than a quarter of the more than one hundred books on the list of English award-winners, twenty-four in total.[11] The most conventional of these generic narratives is *Jacob Two-Two Meets the Hooded Fang* by Mordecai Richler, a fantasy adventure obviously intended for very young readers, in which the little boy tires of his family's dismissive attitudes toward him as the least able member of the household and sets out to prove them wrong by outwitting the powerful Hooded Fang who runs an island prison camp for children.

Richler's novel uses both of the characteristics repeated in this group of circular-journey stories: fantasy settings, particularly for the "away" sections of the narratives, and male protagonists. In Monica Hughes's *Space Trap*, O.R. Melling's *The Druid's Tune* and *The Hunter's Moon*, and Alice Major's *The Chinese Mirror*, for example, groups of children find themselves transported from safe and sometimes boring homes to exciting and terrifying adventures in alien environments. The other identifiable group of novels of this pattern are boys' adventure stories, in which the central child figure

escapes from an unsatisfying home into the Canadian wilderness and returns — or is about to return — to civilization at the conclusion of his story. Jan Truss's *Jasmin*, which follows the same pattern, is the only one of these novels in which a girl figures as protagonist.

But, while these realistic novels clearly use the conventional settings of home and "away," home is not always represented as safe or boring, and the motivation of the children who leave home is not always to seek excitement or adventure. Michael in Kevin Major's *Hold Fast*, for example, is forced from his family home by the death of his parents; the home from which he runs belongs to his abusive uncle; and his ultimate destination in running away is his family home. Jasmin runs from a chaotic family home rather than one constrained by order. Both Michael and Jasmin, in fact, might be said to be seeking safety, order, calm, control, and restraint, thematic values typically aligned with home. The closings of these novels suggest that the children's experiences in the "away" sections of their journeys will allow home to be established in its full sense on their return. Jasmin's failed attempts to define a new home for herself in the wilderness, for example, result in social workers being assigned to monitor the family and to ensure that she gets the "private little room of her own" (192) she needs in order to pursue her sculpting. Such confounding of the thematic meanings conventionally assigned to home and "away" occurs repeatedly in English-language Canadian children's literature of all narrative patterns, although in somewhat different ways in each of them.

A second group of novels is set at home, with "away" entering the home in various guises.[12] This is the predominant narrative pattern of the French-language novels, but, among the English-language novels, this group accounts for approximately the same percentage as the circular-journey stories.[13] In only three of the English novels — Gordon Korman's *The Zucchini Warriors*, Kevin Major's *Eating Between the Lines*, and Sylvia McNicoll's *Bringing Up Beauty* — does the child invite the excitement and danger of "away" into the home. These three novels, notably, are predominately comic in tone. In each of the other novels in this group, "away" invades the home, in, for example, the form of the serious illness or death of family members, the intrusion of a ghost or supernatural powers, the arrival of a mysterious stranger, an unplanned pregnancy, the unwanted "gift" of second sight, the unwelcome recognition of a best friend's homosexuality, and the person of a sister given up for adoption many years earlier. Of this group, only one novel — William Bell's *Five Days of the Ghost* — ends with full closure: when Bond, the tormented ghost haunting Karen's house, has been forgiven by Chief Copegog, he finally goes to the "Other Side." In the secondary narrative line, Karen similarly releases her dead twin brother to make the same journey, giving herself permission to grow up and "leav[e] him behind" (12). But most of the disruptions to home are represented as insoluble or as persisting at the nar-

rative's end.

Like Bell's novel, for example, Margaret Buffie's *Who Is Frances Rain?* and Welwyn Katz's *False Face* figure "away" as the intrusion of paranormal phenomena into the home, but, in these novels, "away" cannot be expelled because it is a far more intimate intrusion. Bond's presence in Karen's house is a residue of the lives of former occupants unrelated to her family. In Buffie's book, however, Frances Rain turns out to be Lizzie's great-grandmother and her "spirit girl" her beloved grandmother; the powers against which Laney struggles in Katz's book possess and are incorporated by Laney's mother. For Lizzie, the opportunity to inhabit both past and present comes to be seen as a blessing at the end of Buffie's novel, one that she will work to develop. For Laney, the revelation of the depths of her mother's hatred for her can never be undone. Katz's story ends with Laney moving toward an understanding that her mother may never like her: "'She doesn't know you, that's the thing. *You* don't know you. Maybe, when you've both figured out who you are, she'll like you. Maybe she won't'" (149).

Katz's emphasis on knowing and not knowing is typical of the conclusions of English-language novels of this second pattern. While closure is marked by the child's recognizing and accommodating what is, the child's change of perception frequently follows from his or her being admitted into a new knowledge. In a number of these books, this knowing is thematized as the solution of a mystery or the uncovering of a secret.

To give just one example, Megan in Sarah Ellis's *Out of the Blue* first attempts to solve the mystery of her parents' strange behaviour by using the deductive logic she's learned from her reading of Sherlock Holmes stories. When this method results in a disastrously wrong conclusion, she must learn that some secrets can only be "solved" in the sense of being understood emotionally rather than rationally, one such secret being her mother's decision to relinquish her first child for adoption. There is, as well, another sense of mystery operating in this novel: in pondering the immensity of the world and the universe in her beachcombing and stargazing, Megan comes to understand that the facts of space and time will always be mysteries in the sense that they ultimately are unknowable through human experience. In the novels in which the "away" invades home, in other words, the children must shape themselves to fit the world as it is, even while they acknowledge that they can never know that world fully.

In searching for an accommodation with the world, a number of the central child characters live in a variety of homes over the course of their stories: for example, Jeremy moves from cottage to house to apartment in Jean Little's *Mama's Going to Buy You a Mockingbird*; Megan moves between house and cottage several times in Sarah Ellis's *Out of the Blue*; and A.J. in Diana Wieler's *Bad Boy* spends as much time at his friend's house and in his friend's

Mustang as he does in his own house. But no place finally can hold in place for these young characters the confident security they seek. This they must find or create for themselves. Home in these novels is finally defined more as a relationship of tolerance and open communication between people, often but not exclusively family members, than as a place.

In the dominant pattern of the English-language novels, however, home is both a relationship and a place. Found in forty percent of the award-winning narratives,[14] this pattern is another variation of the home and "away" narrative of children's literature. In this pattern, the child characters move from home into an "away" setting, and eventually choose to make the "away" home. While these stories sometimes begin with a detailed depiction of the first home, as in the fictional accounts of immigration in Barbara Smucker's *Days of Terror* and Janet Lunn's *Shadow in Hawthorn Bay*, this originary home is more often seen briefly or only in retrospect. The stories typically begin with the arrival at "away." The opening sentence of Janet Lunn's *The Root Cellar*, for example, reads: "It was a cold wet afternoon in October when Rose Larkin came to live in the house at Hawthorn Bay" (1). A similar October rain drenches the opening paragraphs of Marianne Brandis's *The Quarter-Pie Window* as Emma Anderson and her brother John walk "in a strange town, under the guardianship of a brand-new and rather frightening aunt, towards the unfamiliar hotel which would be their home" (9). Sara Moone in Julie Johnston's *Adam and Eve and Pinch-Me* announces on the opening page of her story that her imminent journey away is only one more of many she's already experienced: "I'm leaving this place. Mrs. K. and Frank are past tense. It's not breaking my heart to leave because as a ward of the Children's Aid I'm used to it. Any idea what that means? Not bloody likely" (1-2). And Joan Clark's *The Dream Carvers* begins even more starkly, with the main character Thrand tied to a pole and dragged as a captive into the camp of the Beothuk Indians. In the stories of this pattern, there is no return to the originary home; rather, the "away" itself eventually becomes home.

Few of the central child characters in novels of the third pattern choose to leave home: they are pushed out of home by external forces, usually by the decisions and behaviour of adults who are too distant or too powerful for the child to influence. The adults' decisions themselves sometimes are determined by still larger, impersonal forces, such as death or war. This is most obviously true of the many historical novels on this list, such as, for example, Brandis's *The Quarter-Pie Window*, Smucker's *Days of Terror*, Dorothy Perkyns's *Rachel's Revolution*, Celia Lottridge's *Ticket to Curlew*, Lillian Boraks-Nemetz's *The Old Brown Suitcase*, Walter Buchigani's *Tell No One Who You Are*, and Kit Pearson's trilogy about two British children sent to wait out World War II in Toronto. In fact, the story in which an "away" becomes home when it is chosen as home can be seen as a type of the immigrant's story. But if this widely shared Canadian experience helps to explain why this narra-

tive pattern might resonate with Canadian readers, it is also true that the pattern informs narratives across a range of generic categories. There is, for example, a large group of novels which are variants of the circular boys' adventure stories, including James Houston's *River Runners*, Monica Hughes's *Hunter in the Dark*, Marilyn Halvorson's *Cowboys Don't Cry*, and Tim Wynne-Jones's *The Maestro;* time-shift narratives such as Janet Lunn's *The Root Cellar*, Michael Bedard's *Redwork*, Julie Lawson's *White Jade Tiger*, and Welwyn Katz's *Out of the Dark;* and narratives of domestic realism, such as Myra Paperny's *The Wooden People*, Brian Doyle's *Easy Avenue*, Johnston's *Adam and Eve and Pinch-Me*, and Don Aker's *Of Things Not Seen.* It is a story told again and again in English-language Canadian children's literature and rewarded again and again with literary prizes.

Because the stories often start with vivid descriptions of the fear, the anger, and the resistance of the children to the places to which they are compelled to move, these narratives offer particularly interesting opportunities for readers to study the idea of home in English-language Canadian children's literature. What transforms "away" into home? For many of the young people the best strategy for success initially is to cultivate an indifference to one's environment and to hold oneself aloof from other people. They seem to mime the implacability of the forces that have determined their circumstances in an attempt to access what they see as power. Sara Moone in Johnston's *Adam and Eve*, for example, understands power in extravagant, abstract terms, as the ability to determine other people's existence: "I can blank out people. Wipe them right off the board. Paint over them. Close the book on them. Click, erase, gone" (1). For Sara, as for the other central characters of these books, self-containment and solitude are necessary for survival in the chaotic worlds they inhabit.

The transformation of "away" into home occurs when the young people of these novels discover or suspect that their self-containment endangers others. Sara fears that her rebuffs of her foster father's attempts to include her in the work of the farm have contributed to his "weak turn" (143), a heart attack that proves to be fatal. The central characters then typically face a moment of crisis, at which they must choose either to verify their self-concern and shut out the claims of the group or to relinquish the defences they've raised against others and act to further the community's concerns. For Sara, this moment comes when she is found by her birth mother, a woman who has created for herself the organized, calm, solitary life Sara has yearned for throughout the novel: "I believe in privacy," she tells Sara, "I leave the world alone, and it pretty well ignores me" (133). Sara can choose to take up a permanent place in the "uniform" and "peaceful" world of the factory her birth mother owns or to stay in the turbulent and possibly temporary home of the Huddleston household in which her younger foster brother and her foster mother are constantly encroaching on her private mental and physical

spaces. In these novels, the child characters make the second choice and answer the call of the community. This decision is a decision against solitude, made in the awareness that their boundaries of self-definition will be disrupted. "Away" becomes home, in other words, because the child chooses it as home.

In choosing "away" as home, the child also chooses a new definition of home in which the desire for safety, order, calm, control, and restraint is tempered by the understanding that such values are not, in fact, the ideals they have appeared to be and that, moreover, such values are not found but created. Because the decision to embrace "away" as home involves a new understanding of home, what appears at first to be a choice to become vulnerable is represented as an opportunity to exercise power. But this is power represented differently than it is at the beginning of these stories; it is seen now as the power to shape the places the young characters have chosen as home. Sara Moone, for example, goes for a midnight walk after her momentous decision to stay with the Huddlestons and recognizes that she has "rooted" herself. By this point in the novel, however, rootedness does not mean stasis, constriction, or acceptance, but rather the affirmation of futurity:

> The moon provided the only light and I walked toward it. The shapes of things were not immediately recognizable. Right now, I thought, something could be anything. Everything around me was full of potential.... A busy day was approaching, things would be accomplished, deeds done. It was my birthday. (178-79)

In this insistence on affirming simultaneously the value of rootedness and mobility, action and mystery, Sara is the type of all of the child characters of this third pattern of English-language Canadian children's fiction.

Conclusions

As we have analyzed the novels of French-language and English-language Canadian children's literature, two differences strike us as the most apparent. The first is the characteristic resolution of the narratives in which "away" enters home. It is this pattern that is common in the literatures of both languages, and the predominant pattern of the French-language texts.

Dans presque tous les romans étudiés, il s'agit d'un dénouement optimiste. La seule exception, *Un hiver de tourmente* de Dominique Demers, se termine par la mort de la mère de la jeune héroïne. Cependant, rappelons-nous que ce roman est le premier d'une trilogie. Le troisième roman, *Ils dansent dans la tempête*, nous présente une héroïne qui, après avoir vécu des aventures bouleversantes — la mort de sa mère, le suicide de son copain, la naissance d'un enfant — arrive à faire face à ses problèmes et, ainsi, à mieux s'armer

contre les difficultés de la vie. Elle finit par comprendre que c'est son voisin Jean qu'elle aime et qu'elle a besoin de lui:

> Peut-être bien que ce vent ne soufflait que dans nos têtes, mais nous avons dansé. Comme les sapins dans la tourmente. Avec ces longs gestes amples et gracieux qui défient les tempêtes. Nous avons dansé dans la musique du torrent, jusqu'à ce que les vents fous se taisent en nous.
>
> Après, seulement après, nous nous sommes embrassés. Gauchement et un peu désespérément. La guerre n'était peut-être pas finie, mais nous en serions plus jamais seuls. (150-151)

L'aventure est parfois rude, voire angoissante, mais on arrive toujours à s'en sortir. On ne sombre pas dans le désespoir.

Au dénouement, non seulement le ton est-il optimiste, mais il est aussi souvent humoristique, de sorte qu'il atténue le drame de l'enfance, de l'adolescence qui s'y joue. En fait, depuis 1980, l'humour a pris une grande place dans la littérature de jeunesse publié en français au Canada. Après tout, l'humour permet de faire passer ce qui risque d'être douloureux ou choquant. Sans doute s'agit-il toujours d'une tendance à protéger les enfants et à les amuser, tout en leur présentant des situations difficiles ou gênantes de la vie quotidienne.

Deuxièmement, on trouve chez la plupart de ces auteurs que la fin renvoie au commencement. Images et mots rencontrés dans le premier chapitre se retrouvent dans le dernier. Que ce soit l'image de la mer, des grands sapins, de la nuit, des saisons ou bien la répétition de mots, l'histoire est bouclée. Et pourtant, on a l'impression qu'une nouvelle aventure commence. À l'ouverture et à la fin d'*Une nuit au pays des malices*, Fabien sort un miroir de sa poche et le dirige vers le ciel. Il lance en morse sont singulier appel: «Ici Fabien, homme habitant la planète Terre, je vous reçois ... Ici Fabien, ...» (5). Dans *Marélie de la mer*, l'héroïne, orpheline qui vit de famille d'accueil en famille d'accueil, pense avoir trouvé, et c'est en effet le titre du premier chapitre, sa «vraie de vraie mère» (7). Ayant appris que ce n'est pas le cas, Marélie ne se laisse pas décourager. A la dernière page du récit, elle pense avoir trouvé son «vrai de vrai père» (88).

La fin répercute symétriquement le début mais une nouvelle attitude de la part du protagoniste est souvent annoncée. Dans *La 42e Soeur de Bébert*, le héros, en rentrant de l'école, trouve, au premier et au dernier chapitre, que Madame Bichon passe l'aspirateur, «il y a des fleurs plein la maison, le chat a pris son bain et une odeur de compote d'abricot frôle la narine» (11). Cela se fait seulement pour des occasions spéciales. Bébert se demande, au début et à la fin, si son père a invité la reine d'Angleterre à manger un rôti de bison chez eux. Dans les deux cas, l'événement a affaire avec Mademoiselle Flavie. Mais au début, quand le père annonce son prochain mariage avec elle, Bébert

ne le supporte pas, veut qu'elle parte et il s'endort, «les joues humides de larmes» (22). Au dénouement, Flavie annonce son départ, Bébert ne veut pas qu'elle parte et serre les dents pour empêcher la première larme de couler. Quand il apprend qu'elle ne part qu'en voyage et qu'elle l'invite à l'accompagner, il s'endort, le sourire aux lèvres. Dans *Rosalie s'en va-t-en guerre*, les relations du début se retournent aussi en leur contraire à la fin du récit. Au début, elle est impliquée dans une «sapristi de guerre raciste» (20) mais, à la fin, elle déclare qu'elle a enfin «le coeur comme une sapristi de mocheté de havre de sérénité, d'amour et de paix» (90).

Dans presque tous les romans du corpus analysé, malgré les thèmes parfois sérieux, tout finit par s'arranger. Le dénouement est optimiste, le ton souvent humoristique.

In the English-language novels, the world in general seems a harder place than it does in the French-language novels. It is not that the situations are in themselves more difficult: the French-language texts, for example, take up such issues as alcoholism, racism in the school yard and a mother's death. But, in the English-language novels, there appears to be a conviction that what happens is the consequence of human choices; acceptance, when it comes at the end of these novels, is a hard-won struggle. The structure of these novels is often climactic, that is, there is a crisis at which a choice must be made, with very little narrative attention given to the aftermath of the choice. Both in content and in structure, then, it is the child's struggle that is emphasized and it is the struggle itself that gives meaning and value to the achievement. At the conclusion of many of the novels of the pattern in which "away" invades the home, there is hope that home can and will stretch to accommodate such intractable facts as death, disease, and difference. That hope is expressed by a formal closure, in which the narrative returns to an image introduced in its beginning. The image is often a manufactured object, a made thing, confirming the thematic insistence on conscious choice and human shaping. In Little's *Mama's Going to Buy You a Mockingbird*, for example, Jeremy decides to give his mother the figurine of an owl that his father has earlier given him in remembrance of a birdwatching experience they shared; the gift is a sign that he has accepted his father's death. In Taylor's *Julie*, Julie's sacrifice of the china dog that symbolizes the secret of her paranormal abilities marks her decision to accept herself; the novel concludes with her moving toward her family house. In Ellis's *Out of the Blue*, Megan signals her decision to accept her half-sister by deciding that she will give her the blue fisherman's float she has found. These actions typically are not concluded within the pages of the novel. Readers never see the transformed home; this remains unrepresented and, perhaps, unrepresentable within the terms of English-language Canadian children's literature.

The pattern in which "away" becomes home is evident in few of the French-language novels; this is the second obvious difference between the

two groups of novels. In novels of this pattern in English, the emphasis on the critical nature of the child character's choice is intensified, becoming the crisis of the narrative itself. It is the child's decision to name a place as home that makes that place home. The tone is dramatic, even tragic. The child's choice is seen not only as a potent but also an anguished one: often, the child must separate ideas of family, country, and place in reaching a decision. For example, in Lunn's *Shadow in Hawthorn Bay*, the most decorated of all these novels,[15] Mary lays to rest the ghost of her cousin Duncan and silences his voice, which she has heard throughout the novel; decides against returning to Scotland; and chooses the place in which she finds herself as home. Choosing Hawthorn Bay as home means choosing a new family and a new country. Sara Moone, similarly, rejects her birth mother and the urban life she represents and chooses her rural foster family, believing that she is more truly like her foster father than her birth mother. Sara, in fact, wonders whether it is possible "to inherit feelings from someone unrelated" (172). Rose in Janet Lunn's *The Root Cellar* decides to make Aunt Nan's and Uncle Bob's house her home in part because she promises Susan Morrissay, an unrelated former owner of the house, whom she has befriended in her travels to the nineteenth century, that she will "see to it that the house was made right" (247). As Lunn's resonant phrase suggests, there is often in these conclusions an imbrication of the individual's imaginative and material possession of home, a rhetorical strategy associated with the project of colonisation by some theorists.

While not all of the characters in these novels repudiate their ties with blood relations, the homes they embrace at the conclusions of their stories often comprise an assortment of people, some of whom are related to them and some of whom are not. In the terms Edward Said uses in *The World, the Text, and the Critic*, these bonds would be affiliative rather than filiative, built on shared commitment to ideas, practices, and values rather than on natal or natural continuity (6). The final scene of Michael Bedard's *Redwork*, for example, takes place in the public space of the movie theatre in which Cass works and ends as his "family" walks in the door: his family includes not only his mother Alison, but also her friend Murray, Cass's friend Maddy, and their reclusive landlord Mr. Magnus. Cass has taken up the alchemist's quest he believes will shape the rest of his life from Mr. Magnus, a man unrelated to him. In *The Quarter-Pie Window*, Emma chooses to stay with her aunt Mrs. McPhail rather than move to the girls' school the congenial Miss Morgan is establishing. She makes her choice in part because of her continuing sense of responsibility for her brother, in part because of her connection to the cook Mrs. Jones, and in part because she likes the varied human dramas she witnesses in the hotel. Each of these young people, in other words, acts in the belief that home finally is what you make it.

As in the novels in which "away" invades home, however, the impli-

cations of the central character's decision are not played out in the novel. Typically, the narratives end shortly after the climactic scenes in which the children make their choices. The narratives are formally closed, often recalling the opening images of the journey to the "away," but inverting them. Thrand, in Clark's *The Dream Carvers*, for example, re-enters the Beothuk camp at the conclusion of his story as a hunter rather than as the hunted; the bear the young men have killed is trussed to the pole on which we first saw Thrand. Clark's novel, in fact, ends by reiterating several of the images she has introduced early in the novel. The most important of these is Thrand's wood carvings. Thrand first begins to carve in order to mark the passage of his captivity and to transport himself imaginatively back to his homeland: "While I am cutting the shapes into wood, I feel that in some way I'm connected with my family.... I like to think that as [my father] works on the house, I'm working with him" (46-47). By the end of his story, however, Thrand uses the carving to express his allegiance to his new home and his hope for a new family:

> Because wood is forgiving, I have been able to alter the picture in such a way that the ship has been made into a canoe. I have also scraped away the mast. In its place I am carving the figure of a young woman standing in the canoe, a woman who looks at me with a clear, unfaltering gaze. (224)

Home in English-language Canadian children's literature typically is represented as a place of crisis and a product of choice. The place it designates is usually aligned with a dwelling, a house, but rarely with a place of origin. Origins themselves, in the sense of historical events or traditions associated with the achieved homes, frequently are represented as chosen or claimed by the child characters. The personal feeling of being "at home" is repeatedly privileged as the primary meaning of the word, with the assumption that acting on this understanding of home will allow for the truer creation of family, identity, and connection to place.

Home in French-language Canadian children's literature typically is represented as what is, a state of being, a place of origin, a space whose walls will bend to accommodate the needs of the child. It is a privileged space which one occupies by virtue of one's birth, a space one values and shares with other family members. It is an intimate space whose psychological depth and symbolic dimension is linked to our well-being. Home carries all of these meanings simultaneously.

Two images might stand as emblems for these divergent ideas of home: the metonym of Thrand's wooden carving, alterable and "forgiving," as he says, and the metaphor of the grand fir trees to which Marie-Lune returns, which are rooted and yet dancing in the storm.

At the beginning of this paper, we asked whether there might be a shared, common ground in the literatures of the two official languages from which Canadian children are asked to conceptualize home. Our conclusions have focused largely on differences. But there are also significant commonalities. The first is the high valuation of knowledge that can be seen in the texts of both languages. Uncovering secrets, discovering information, coming to new knowledge frequently are pivotal actions in the resolution of the problems the child characters encounter. At the same time, these texts make visible the limits of the knowable.

The second is that children in Canadian children's texts generally do not seek to leave home, unlike the children described in Nodelman's "no-name story." For, in neither French-language nor English-language texts is home seen in the ways Nodelman describes as typical of children's literature: home is not boring or calm; it is not a place safely fenced from danger or hedged against anarchy; it is not a stable location that secures an inside by holding in place an outside. In fact, in a variety of ways, home itself is the greatest adventure in award-winning Canadian children's literature.

Some Remaining Questions

The three narrative patterns we have identified as most common in the award-winning texts of both French and English account for more than ninety percent of these novels. There are, however, a small group of narratives that cannot be classified in terms of the patterns we have defined.

The texts which are published in French and which do not fall within these three patterns, do offer "home-like" settings: e.g., a school, an office, a village where people know each other.[16] Although these are public spaces, they are familiar spaces to the young reader. Furthermore, home is clearly assumed outside the bounds of the text, confirming the extent to which the idea of home frames these texts.

However, there is considerable variation in the ways in which the English-language texts differ from the patterns we've defined.[17] In their differences from the patterns, these narratives suggest some of the assumptions on which the popular narrative patterns rest and some of the questions that might be asked about the implications of these assumptions. For example, David Bly's *The McIntyre Liar* tells the story of Kevin Winslow, who is sent away by his father to work on an Alberta ranch for the summer as a punishment for his careless disregard of family rules. At the ranch, Kevin learns to live with an assortment of eccentric characters, in part because he hits upon the survival strategy of composing a newspaper that satirizes their eccentricities. While the setting of the novel can be read as one more among the many "aways" that become home in English-language Canadian children's literature, Kevin's survival depends on his *not* affiliating himself with the

other ranchhands, indeed, on his maintaining an ironic distance from them. Moreover, his progress during his period away from home is monitored by his father, who receives regular reports from the foreman of the ranch. Kevin's story, then, seems to thematize the enunciative situation of children's literature, created as it is *for* children *about* children *by* adults. In this context, what does the "choice" of home by the children in narratives of the third pattern mean? What adult interests are being served by this "choice"?

Carol Matas's two Holocaust novels, *Lisa* and *Daniel's Story*, depict the disruption to homes and families with which many of the historical novels begin. But, by closing her stories without any assurance that her child characters will succeed in recreating the safety and order of home elsewhere, Matas challenges the optimism of the endings of many of the other award-winning narratives. Do the award-winners tell only the stories of the winners in the struggles of history?

Shirley Sterling's *My Name is Sepeetza* clearly uses a circular narrative structure, as Sepeetza repeatedly moves from her family home to residential school and back home. The repetition of the home-away-home structure, however, not only emphasizes Sepeetza's lack of choice but also refuses the developmental movement of the more conventional narratives. Moreover, because a residential school is sometimes also called a "home" in English, the narrative might more accurately be called a home-home-home narrative. By introducing a meaning of home usually silenced in these children's stories, Sterling's story raises the question of what the relation of the dominant ideas of home to the institutions of society is.

Sterling's novel is the only text on the award lists we have compiled that is written by a self-identified Aboriginal writer. This fact is a reminder that such lists exclude many writers and texts. Are other versions of home being written that are subordinated to the conceptions celebrated in the award-winning novels? How might such accounts extend the understanding all of us have of home?

The focus on Canadian novels is itself another limitation of the project. Other genres such as drama for young people and picture books might also usefully be studied for narrative patterns. Even a cursory glance at award-winning picture books confirms that home is an important setting in many of them. But because both of these genres rely on the interplay of various codes for their creation of meaning — pictures *and* words, dramatic space *and* dialogue — we've chosen not to consider them in this project.

Moreover, as Canadian literary critics are acutely aware, Canadian children's *reading* is not coterminous with Canadian children's *literature*. To what extent can the representations of home in these Canadian texts be distinguished from those in other contemporary texts for children? As we write this paper in the summer of 2000, the literary press is preoccupied with the

astonishing success of J.K. Rowling's Harry Potter books. The four novels published to date in Rowling's series fall into the circular-journey pattern generic to children's literature, suggesting that part of their appeal lies in what they share with many other children's texts: despite the strong pull toward the "away" setting of Hogwarts, in which Harry clearly feels most at home, each of the narratives ends with his return to the unchanging Muggles home of his closest relatives, his aunt and uncle. In the fourth book of the series, we discover, in fact, that Harry's safety from the evil Voldemart is predicated on his remaining in the care of the Dursleys. In this context, the repeated emphasis of the Canadian books on home as adventure might well be distinctive within the genre.

We began this project conscious of the lack of dialogue between critics of French-language and English-language Canadian children's literature. That our work to date has raised as many questions as it has answered confirms for us our sense that the conversation needs to continue and to be extended. In *The Politics of Home*, Rosemary George observes that "imagining a home is as political an act as is imagining a nation" (6). Canadian children's literature, with its fascination with home as setting, as theme, and as narrative destination, is a rich site for such study.

Notes

1 Work on this project has been supported by grants from the University of Winnipeg and by the France E. Russell Award given by the International Board on Books for Young People.

2 Dans le corpus de romans de jeunesse publiés en français au Canada, presque tous les romans primés — 63 sur 65 — ont été publiés au Québec.

3 See Judith Saltman, *Modern Canadian Children's Books* 1-8, and Claude Potvin, *Le Canada français et sa littérature de jeunesse* 37-47.

4 Les mini-romans aussi bien que les petits romans font partie de cette étude. Ces textes intermédiaires ne dépassent pas une centaine de pages et s'adressent aux enfants de 7 à 11 ans. Au niveau de la production de la littérature québécoise d'enfance et de jeunesse, un des changements les plus importants constatés pendant les deux dernières décennies, c'est l'augmentation de ces textes intermédiaires. Ainsi, plusieurs des prix littéraires, tel le prix Alvine-Bélisle, sont décernés aux meilleurs livres pour les jeunes à partir de 8 ans. Il est intéressant de constater qu'alors que les mini-romans représentent 23% du corpus d'expression française, ils ne représentent que 5% du corpus de langue anglaise.

5 Les romans qui font partie de cette catégorie sont les suivants: *La petite fille aux yeux rouges* de Gabrielle Grandbois-Paquin (1978), *Alfred dans le métro* de Cécile Gagnon (1980), *Fabien I: Un loup pour Rose* de Ginette Anfousse (1982), *L'Enfant de lumière* de Suzanne Martel (1983), *Cassiopée ou L'Été polonais* de Michèle Marineau (1988), *La Vraie Histoire du chien de Clara Vic* de Christiane Duchesne (1990), *Drôle de moineau* de

Marie-Andrée Boucher Mativat (1991), *Bibitsa ou l'Étrange Voyage de Clara Vic* de Christiane Duchesne (1991), *Le Cercle de Khaleb* de Daniel Sernine (1991), *Victor* de Christiane Duchesne (1992), *Paris-Québec* de Jean-Louis Grosmaire (1992), *Le Parc aux sortilèges* de Denis Côté (1994) et *Le Trésor de Brion* de Jean Lemieux (1995).

6 Les romans qui font partie de cette catégorie sont les suivants: *Les Saisons de la mer* de Monique Corriveau (1975), *Nos amis robots* de Suzanne Martel (1981), *Monsieur Genou* de Raymond Plante (1981), *Fabien II: Une nuit au pays des malices* de Ginette Anfousse (1982), *Hockeyeurs cybernétiques* de Denis Côté (1983), *Les Parallèles célestes* de Denis Côté (1983), *Pistache et les étoiles* d'Andrée Poulin (1983), *Le Cercle violet* de Daniel Sernine (1984), *Le complot* de Chrystine Brouillet (1985), *Les Os de l'Anse-aux-Mouques* de Diane Turcotte (1985), *Le Dernier des raisins* de Raymond Plante (1986), *L'Ascenseur d'Adrien* de Cécile Gagnon (1986), *Les Catastrophes de Rosalie* de Ginette Anfousse (1987), *Le Don* d'Yves Beauchesne et David Schinkel (1987), *Les Mémoires d'une sorcière* de Susanne Julien (1987), *Ne touchez pas à ma babouche* de Gilles Gauthier (1988), *Temps mort* de Charles Montpetit (1988), *Le Roi de rien* de Raymond Plante (1988), *Rosalie s'en va-t-en guerre* de Ginette Anfousse (1989), *Enfants de la Rébellion* de Susanne Julien (1989), *Robots et robots inc.: une aventure de Philomène* de Philippe Chauveau (1989), *Le Domaine des Sans Yeux* de Jacques Lazure (1989), *Le Secret de François* d'Hélène Gagnier (1990), *Zamboni* de François Gravel (1990), *Le Secret de l'île Beausoleil* de Daniel Marchildon (1990), *La Dompteuse de perruche* de Lucie Papineau (1990), *Deux heures et demie avant Jasmine* de François Gravel (1991), *Rouli-roulant, rouli-roulante* de Mimi Legault (1991), *Les Rêves d'Argus* de Daniel Sernine (1991), *Un hiver de tourmente* de Dominique Demers (1992), *Le Gros Problème du petit Marcus* de Gilles Gauthier (1992), *La Route de Chlifa* de Michèle Marineau (1992), *Les Dents de la poule* de Raymond Plante (1992), *Marélie de la mer* de Linda Brousseau (1993), *Les Grands Sapins ne meurent pas* de Dominique Demers (1993), *La 42e Soeur de Bébert* de Christiane Duchesne (1993), *Klonk, ou comment se débarrasser des adolescents* de François Gravel (1993), *Une belle journée pour mourir* de Suzanne Martel (1993), *Copie carbone* de Charles Montpetit (1993), *Le Secret des Sylvaneaux* de Joël Champetier (1994), *L'étoile a pleuré rouge* de Raymond Plante (1994), *La Bergère de chevaux* de Christiane Duchesne (1995) et *Comme une peau de chagrin* de Sonia Sarfati (1995).

7 Gaston Bachelard, *La Poétique de l'espace* 24.

8 Dominique Demers, *Du Petit Poucet au Dernier des raisins, Introduction à la littérature jeunesse* 104.

9 Les trois oeuvres de Dominique Demers qui se font suite sont *Un hiver de tourmente* (1992), *Les Grands Sapins ne meurent pas* (1993) et *Ils dansent dans la tempête* (1994).

10 Dominique Demers, *Un hiver de tourmente* 39.

11 The twenty-four novels are *Shantymen of Cache Lake* by Bill Freeman (1975), *Jacob Two-Two Meets the Hooded Fang* by Mordecai Richler (1975), *Hold Fast* by Kevin Major (1978), *The Violin-Maker's Gift* by Donn Kushner (1980), *The Guardian of Isis* by Monica Hughes (1981), *Jasmin* by Jan Truss (1982), *Space Trap* by Monica Hughes (1983), *The Druid's Tune* by O.R. Melling (1983), *Blaine's Way* by Monica Hughes (1986), *Nobody Said It Would Be Easy* by Marilyn Halvorson (1987), *Galahad Schwartz and the Cockroach Army* by Morgan Nyberg (1987), *The Doll* by Cora Taylor (1987), *Mystery in the Frozen Lands* by Martyn Godfrey (1988), *Whiteout* by James Houston (1988), *The Chinese Mirror* by Alice Major (1984), *Dog Runner* by Don Meredith (1989), *Pit Pony* by Joyce Barkhouse (1990), *Forbidden City* by William Bell (1990), *Pick-Up Sticks* by Sarah Ellis (1991), *Strandia* by Susan Reynolds, *There Will Be Wolves* by Karleen Bradford (1992), *Abalone Summer* by John Dowd (1993), *The Hunter's Moon* by O.R. Melling (1993), and *His Banner Over Me* by Jean Little (1995).

12 The twenty-nine novels of this pattern are *Listen for the Singing* by Jean Little (1977), *The Keeper of the Isis Light* by Monica Hughes (1980), *Far From Shore* by Kevin Major (1980), *Superbike!* by Jamie Brown (1981), *One Proud Summer* by Marsha Hewitt and Claire MacKay (1981), *Sweetgrass* by Jan Hudson (1984), *Julie* by Cora Taylor (1985), *The Baby Project* by Sarah Ellis (1986), *Who is Frances Rain?* by Margaret Buffie (1987), *False Face* by Welwyn Katz (1987), *Sunny* by Mary Ellen Collura (1988), *The Zucchini Warriors* by Gordon Korman (1988), *January, February, June or July* by Helen Porter (1988), *Five Days of the Ghost* by William Bell (1989), *Bad Boy* by Diana Wieler (1989), *The Sign of the Scales* by Marianne Brandis (1990), *Dawn Rider* by Jan Hudson (1990), *A Cat of Artimus Pride* by Hazel Hutchins (1991), *Eating Between the Lines* by Kevin Major (1991), *Hero of Lesser Causes* by Julie Johnston (1992), *The Mystery of the Missing Will* by Jeni Mayer (1992), *Good Idea Gone Bad* by Lesley Choyce (1993), *Ran Van the Defender* by Diana Wieler (1993), *Out of the Blue* by Sarah Ellis (1994), *Mission Impossible* by Beth Goobie (1994), *Bringing Up Beauty* by Sylvia McNicoll (1994), *Mistaken Identity* by Norah McClintock (1995), *Jacob Two-Two's First Spy Case* by Mordecai Richler (1995), and *Summer of the Mad Monk* by Cora Taylor (1995).

13 See figure 1 for exact numbers and percentages of the novels which fall into the various narrative patterns discussed in this article.

14 The forty-one novels of the third pattern are *The Wooden People* by Myra Paperny (1976), *The Snailman* by Brenda Sivers (1978), *River Runners* by James Houston (1979), *Days of Terror* by Barbara Smucker (1979), *The King's Daughter* by Suzanne Martel (1980), *That Scatterbrain Booky* by Bernice Hunter (1981), *The Root Cellar* by Janet Lunn (1981), *Hunter in the Dark* by Monica Hughes (1982), *Journey Through a Shadow* by Jaylene Butchart (1983), *Winners* by Mary Ellen Collura (1984), *Cowboys Don't Cry* by Marilyn Halvorson (1984), *Mama's Going to Buy You a Mockingbird* by Jean Little (1984), *The Quarter-Pie Window* by Marianne Brandis (1985), *Shadow in Hawthorn Bay* by Janet Lunn (1986), *Last Chance Summer* by Diana Wieler (1986), *A Book Dragon* by Donn Kushner (1987), *A Handful of Time* by Kit Pearson (1987), *Easy Avenue* by Brian Doyle (1988), *Rachel's Revolution* by Dorothy Perkyns (1988), *The Sky is Falling* by Kit Pearson (1989), *Redwork* by Michael Bedard (1990), *Covered Bridge* by Brian Doyle (1990), *Can You Teach Me to Pick My Nose?* by Martyn Godfrey (1990), *Incredible Jumbo* by Barbara Smucker (1990), *Looking at the Moon* by Kit Pearson (1991), *In Such a Place* by Lynne Fairbridge (1992), *The Crystal Drop* by Monica Hughes (1992), *Ticket to Curlew* by Celia Lottridge (1992), *Oliver's Wars* by Budge Wilson (1992), *White Jade Tiger* by Julie Lawson (1993), *The Lights Go On Again* by Kit Pearson (1993), *Nobody's Son* by Sean Stewart (1993), *The Old Brown Suitcase* by Lillian Boraks-Nemetz, *Tell No One Who You Are* by Walter Buchigani (1994), *Torn Away* by James Heneghan (1994), *Adam and Eve and Pinch-Me* by Julie Johnston (1994), *We Don't Have to Be Friends* by Grant Nolin (1994), *Of Things Not Seen* by Don Aker (1995), *The Dream Carvers* by Joan Clark (1995), *Out of the Dark* by Welwyn Katz (1995), and *The Maestro* by Tim Wynne-Jones (1995).

15 *Shadow in Hawthorn Bay* won The Canada Council Children's Literary Prize in 1986; the Canadian Library Association Book of the Year Award, the Canadian Library Association Young Adult Canadian Book Award, and The National Chapter of Canada IODE Violet Downey Book Award in 1987; and a place on The IBBY Honour List in 1988.

16 Among the French-language novels, these include *Le Visiteur du soir* by Robert Soulières (1980), *La Machine à beauté* by Raymond Plante (1982), *Casse-tête chinois* by Robert Soulières (1985), *Pleine crise* de Claudine Farcy (1991), *Le Gratte-mots* by Marie Page and *Le Plus Proche Voisin* by Hélène Vachon (1995).

17 Among the English-language novels, these include *Up to Low* by Brian Doyle (1982),

In the City of the King by William Pasnak (1984), *Lisa* by Carol Matas (1987), *The Third Magic* by Welwyn Katz (1988), *Under the Eagle's Claw* by William Pasnak (1988), *Windward Island* by Karleen Bradford (1989), *My Name is Sepeetza* by Shirley Sterling (1992), *Daniel's Story* by Carol Matas (1993), and *The McIntyre Liar* by David Bly (1993).

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Figure 1.
Narrative Patterns in Canadian Children's Award-Winning Fiction

	English texts	*textes français*
Pattern 1: **home-away-home: (the generic pattern)**	24 / 103 = 23%	13 / 65 = 20%
Pattern 2: **away enters home:**	29 / 103 = 28%	43 / 65 = 66%
Pattern 3: **away becomes home:**	41 / 103 = 40%	3 / 65 = 5%
Pattern 4: **other variations:**	9 / 103 = 9%	6 / 65 = 9%

Appendix 1
Award-Winning Novels for Children Published in Canada

Year of Publication	*Bibliographic Entry*	*Award Given*
1975	Freeman, Bill. *Shantymen of Cache Lake.* Toronto: Lorimer, 1988.	1975 – The Canada Council Children's Literary Prize
1975	Richler, Mordecai. *Jacob Two-Two Meets the Hooded Fang.* Illus. Fritz Wegner. Toronto: McClelland & Stewart, 1975.	1976 – Canadian Library Association Book of the Year for Children Award 1976 – Ruth Schwartz Award for Excellence in Children's Literature
1976	Paperny, Myra. *The Wooden People.* Illus. Ken Stampnick. Boston and Toronto: Little, 1976.	1975 – Little Brown Children's Book Award 1976 – The Canada Council Children's Literary Prize
1977	Little, Jean. *Listen for the Singing.* Toronto: Clark, Irwin, 1977.	1977 – The Canada Council Children's Literary Prize
1978	Major, Kevin. *Hold Fast.* Toronto: Clarke, Irwin, 1978.	1978 – The Canada Council Children's Literary Prize 1979 – Canadian Library Association Book of the Year for Children Award 1979 – Ruth Schwartz Award for Excellence in Children's Literature 1980 – The IBBY Honour List
1978	Sivers, Brenda. *The Snailman.* Boston and Toronto: Little, Brown, 1978.	1977 – Little, Brown Children's Book Award
1979	Houston, James. *River Runners: A Tale of Hardship and Bravery.* Illus. Houston. Toronto:McClelland & Stewart, 1979.	1980 – Canadian Library Association Book of the Year for Children Award
1979	Smucker, Barbara. *Days of Terror.* Toronto: Clarke, Irwin, 1979.	1979 – The Canada Council Children's Literary Prize 1980 – Ruth Schwartz Award for Excellence in Children's Literature
1980	Hughes, Monica. *The Keeper of the Isis Light.* London: Hamish Hamilton, 1980.	1982 – The IBBY Honour List
1980	Kushner, Donn. *The Violin-Maker's Gift.* Illus.Doug Panton. Toronto: Macmillan, 1980.	1981 – Canadian Library Association Book of the Year for Children Award
1980	Major, Kevin. *Far from Shore.* Toronto: Clarke, Irwin, 1980.	1981 – Canadian Library Association Young Adult Canadian Book Award
1980	Martel, Suzanne. *The King's Daughter.* Trans. David Homel and Margaret Rose. Vancouver: Groundwood–Douglas & McIntyre, 1980. Trans. of *Jeanne, fille du roy,* 1974.	1981 – Ruth Schwartz Award for Excellence in Children's Literature

1981	Brown, Jamie. *Superbike!* Toronto: Clarke, Irwin, 1981.	1982 – Canadian Library Association Young Adult Canadian Book Award
1981	Hewitt, Marsha and Claire Mackay. *One Proud Summer*. Toronto: Women's Press, 1981.	1982 – Ruth Schwartz Award for Excellence in Children's Literature
1981	Hughes, Monica. *The Guardian of Isis*. London: Hamish Hamilton, 1981.	1981 – The Canada Council Children's Literary Prize
1981	Hunter, Bernice Thurman. *That Scatterbrain Booky*. Markham, ON: TAB–Scholastic, 1981.	1981 – Municipal Chapter of Toronto IODE Book Award
1981	Lunn, Janet. *The Root Cellar*. Toronto: Lester & Orpen Dennys, 1981.	1982 – Canadian Library Association Book of the Year for Children Award 1984 – The IBBY Honour List
1982	Doyle, Brian. *Up to Low*. Vancouver: Groundwood–Douglas & McIntyre, 1982.	1983 – Canadian Library Association Book of the Year for Children Award
1982	Hughes, Monica. *Hunter in the Dark*. Toronto: Clarke, Irwin, 1982.	1980 – Alberta Writing for Youth Competition 1982 – R. Ross Annett Award for Children's Literature 1982 – The Canada Council Children's Literary Prize 1983 – Canadian Library Association Young Adult Canadian Book Award
1982	Truss, Jan. *Jasmin*. Vancouver: Groundwood/Douglas & McIntyre, 1982.	1983 – Ruth Schwartz Award for Excellence in Children's Literature
1983	Butchart, Jaylene. *Journey Through a Shadow*. Toronto: McClelland & Stewart, 1983.	1982 – Young Canadian Writers Award
1983	Hughes, Monica. *Space Trap*. Toronto: Groundwood–Douglas & McIntyre, 1983.	1983 – R. Ross Annett Award for Children's Literature
1983	Melling, O.R. *The Druid's Tune*. Toronto: Puffin–Penguin, 1983.	1984 – Canadian Library Association Young Adult Canadian Book Award
1984	Collura, Mary-Ellen. *Winners*. Saskatoon: Western Producer Prairie Books, 1984.	1985 – Canadian Library Association Young Adult Canadian Book Award 1985 – The National Chapter of Canada IODE Violet Downey Book Award 1986 – The Max and Greta Ebel Memorial Award for Children's Writing
1984	Halvorson, Marilyn. *Cowboys Don't Cry*. Toronto: Clarke, Irwin, 1984.	1982 – Alberta Writing for Youth Competition
1984	Halvorson, Marilyn. *Nobody Said It Would Be Easy*. Toronto: Clarke, Irwin, 1984.	1987 – R. Ross Annett Award for Children's Literature
1984	Hudson, Jan. *Sweetgrass*. Edmonton:	1984 – The Canada Council Children's

	Tree Frog, 1984.	Literary Prize 1984 – Canadian Library Association Book of the Year for Children Award 1986 – The IBBY Honour List
1984	Little, Jean. *Mama's Going to Buy You a Mockingbird*. Toronto: Puffin–Penguin, 1984.	1985 – Canadian Library Association Book of the Year for Children Award 1985 – Ruth Schwartz Award for Excellence in Children's Literature
1984	Pasnak, William. *In the City of the King*. Toronto: Groundwood–Douglas & McIntyre, 1984.	1984 – R. Ross Annett Award for Children's Literature
1985	Brandis, Marianne. *The Quarter-Pie Window*. Erin, ON: Porcupine's Quill, 1985.	1986 – Canadian Library Association Young Adult Canadian Book Award 1986 – The National Chapter of Canada IODE Violet Downey Book Award
1985	Taylor, Cora. *The Doll*. Saskatoon: Western Producer Prairie Books, 1985.	1988 – Ruth Schwartz Award for Excellence in Children's Literature
1985	Taylor, Cora. *Julie*. Saskatoon: Western Producer Prairie Books, 1985.	1985 – The Canada Council Children's Literary Prize 1986 – Canadian Library Association Book of the Year for Children Award 1985 – R. Ross Annett Award for Children's Literature
1986	Ellis, Sarah. *The Baby Project*. Toronto: Groundwood–Douglas & McIntyre, 1986.	1987 – Sheila A. Egoff Children's Prize
1986	Hughes, Monica. *Blaine's Way*. Toronto: Clarke, Irwin, 1986.	1986 – R. Ross Annett Award for Children's Literature
1986	Lunn, Janet. *Shadow in Hawthorn Bay*. Toronto: Lester & Orpen Dennys, 1986.	1986 – The Canada Council Children's Literary Prize 1987 – Canadian Library Association Book of the Year for Children Award 1987 – Canadian Library Association Young Adult Canadian Book Award 1987 – The National Chapter of Canada IODE Violet Downey Book Award 1988 – The IBBY Honour List
1986	Wieler, Diana J. *Last Chance Summer*. Saskatoon: Western Producer Prairie Books, 1986.	1987 – The Max and Greta Ebel Memorial Award for Children's Writing
1987	Buffie, Margaret. *Who Is Frances Rain?* Toronto: Kids Can Press, 1987.	1988 – Canadian Library Association Young Adult Canadian Book Award
1987	Katz, Welwyn Wilton. *False Face*. Toronto: Groundwood–Douglas & McIntyre, 1987.	1988 – The Max and Greta Ebel Memorial Award for Children's Writing
1987	Kushner, Donn. *A Book Dragon*. Toronto: Macmillan, 1987.	1988 – The National Chapter of Canada IODE Violet Downey Book Award

1987	Matas, Carol. *Lisa*. Toronto: Lester & Orpen Dennys, 1987.	1988 – Geoffrey Bilson Award for Historical Fiction for Young People
1987	Nyberg, Morgan. *Galahad Schwartz and the Cockroach Army*. Toronto: Groundwood–Douglas & McIntyre, 1987.	1987 The Governor General's Literary Award
1987	Pearson, Kit. *A Handful of Time*. Toronto: Penguin, 1987.	1988 – Canadian Library Association Book of the Year for Children Award
1988	Collura, Mary-Ellen. *Sunny*. Toronto: Clarke, Irwin, 1988.	1989 – Sheila A. Egoff Children's Prize
1988	Doyle, Brian. *Easy Avenue*. Toronto: Groundwood–Douglas & McIntyre, 1988.	1989 – Canadian Library Association Book of the Year for Children Award
1988	Godfrey, Martyn. *Mystery in the Frozen Lands*. Toronto: Lorimer, 1988.	1989 – Geoffrey Bilson Award for Historical Fiction for Young People
1988	Houston, James. *Whiteout*. Toronto: Greey de Pencier, 1988.	1989 – The Max and Greta Ebel Memorial Award for Children's Writing
1988	Katz, Welwyn Wilton. *The Third Magic*. Toronto: Groundwood–Douglas & McIntyre, 1988.	1988 – The Governor General's Literary Award
1988	Major, Alice. *The Chinese Mirror*. Toronto: Clarke, Irwin, 1988.	1986 – Alberta Writing for Youth Competition
1988	Pasnak, William. *Under the Eagle's Claw*. Toronto: Groundwood–Douglas & McIntyre, 1988.	1988 – R. Ross Annett Award for Children's Literature
1988	Perkyns, Dorothy. *Rachel's Revolution*. Hantsport, NS: Lancelot Press, 1988.	1989 – Geoffrey Bilson Award for Historical Fiction for Young People
1988	Porter, Helen Fogwell. *January, February, June or July*. St. John's: Breakwater, 1988.	1989 – Canadian Library Association Young Adult Canadian Book Award
1989	Bell, William. *Five Days of the Ghost*. Toronto: Stoddart, 1989.	1992 – Manitoba Young Reader's Choice Award
1989	Bradford, Karleen. *Windward Island*. Toronto: Kids Can Press, 1989.	1990 – The Max and Greta Ebel Memorial Award for Children's Writing
1989	Meredith, Don H. *Dog Runner*. Saskatoon: Western Producer Prairie Books, 1989.	1989 – R. Ross Annett Award for Children's Literature
1989	Pearson, Kit. *The Sky Is Falling*. Toronto: Viking Kestrel–Penguin, 1989.	1989 – Mr. Christie's Book Award 1990 – Canadian Library Association Book of the Year for Children Award 1990 – Geoffrey Bilson Award for Historical Fiction for Young People
1989	Wieler, Diana. *Bad Boy*. Toronto: Groundwood–Douglas & McIntyre, 1989.	1989 – The Governor General's Literary Award 1990 – Canadian Library Association Young Adult Canadian Book Award

		1990 – Ruth Schwartz Award for Excellence in Children's Literature 1990 – The IBBY Honour List
1990	Barkhouse, Joyce. *Pit Pony*. Toronto: Gage, 1990.	1991 – The Ann Connor Brimer Award
1990	Bedard, Michael. *Redwork*. Toronto: Lester, 1990.	1990 – The Governor General's Literary Award 1991 – Canadian Library Association Book of the Year for Children Award 1991 – The National Chapter of Canada IODE Violet Downey Book Award 1992 – The IBBY Honour List
1990	Bell, William. *Forbidden City*. Toronto: Doubleday, 1990.	1991 – Ruth Schwartz Award for Excellence in Children's Literature
1990	Brandis, Marianne. *The Sign of the Scales*. Erin, ON: Porcupine's Quill, 1990.	1991 – Geoffrey Bilson Award for Historical Fiction for Young People
1990	Doyle, Brian. *Covered Bridge*. Toronto: Groundwood–Douglas & McIntyre, 1990.	1990 – Mr. Christie's Book Award
1990	Godfrey, Martyn. *Can You Teach Me To Pick My Nose?* New York: Avon, 1990.	1993 – Manitoba Young Reader's Choice Award
1990	Hudson, Jan. *Dawn Rider*. Toronto: Harper, 1990.	1990 – R. Ross Annett Award for Children's Literature
1990	Korman, Gordon. *The Zucchini Warriors*. 1988. Richmond Hill, ON: Scholastic, 1990.	1991 – Manitoba Young Readers Choice Award
1990	Smucker, Barbara. *Incredible Jumbo*. Toronto: Viking–Penguin, 1990.	1991 – The National Chapter of Canada IODE Violet Downey Book Award
1991	Ellis, Sarah. *Pick-Up Sticks*. Toronto: Groundwood–Douglas & McIntyre, 1991.	1991 – The Governor General's Literary Award
1991	Hutchins, Hazel. *A Cat of Artimus Pride*. Toronto: Annick, 1991.	1991 – R. Ross Annett Award for Children's Literature
1991	Major, Kevin. *Eating Between the Lines*. Toronto: Doubleday, 1991.	1992 – The Ann Connor Brimer Award 1992 – Canadian Library Association Book of the Year for Children Award
1991	Pearson, Kit. *Looking at the Moon*. Toronto: Viking–Penguin, 1991.	1994 – Manitoba Young Reader's Choice Award
1991	Reynolds, Susan Lynn. *Strandia*. Toronto: Harper, 1991.	1992 – Canadian Library Association Young Adult Canadian Book Award
1992	Bradford, Karleen. *There Will be Wolves*. Toronto: Harper, 1992.	1993 – Canadian Library Association Young Adult Canadian Book Award
1992	Fairbridge, Lynne. *In Such a Place*. Toronto: Doubleday, 1992.	1990 – Alberta Writing for Youth Competition

1992	Hughes, Monica. *The Crystal Drop.* Toronto: Harper, 1992.	1992 – R. Ross Annett Award for Children's Literature
1992	Johnston, Julie. *Hero of Lesser Causes.* Toronto: Lester, 1992.	1992 – The Governor General's Literary Award 1993 – The National Chapter of Canada IODE Violet Downey Book Award
1992	Lottridge, Celia. *Ticket to Curlew.* Toronto: Groundwood–Douglas & McIntyre, 1992.	1993 – Canadian Library Association Book of the Year for Children Award 1993 – Geoffrey Bilson Award for Historical Fiction for Young People 1994 – The IBBY Honour List
1992	Mayer, Jeni. *The Mystery of the Missing Will.* Saskatoon: Thistledown, 1992.	1995 – Manitoba Young Reader's Choice Award
1992	Sterling, Shirley. *My Name is Seepeetza.* Toronto: Groundwood–Douglas & McIntyre, 1992.	1993 – Sheila A. Egoff Children's Prize
1992	Wilson, Budge. *Oliver's Wars.* Toronto: Irwin Junior Fiction–Stoddart, 1992.	1993 – The Ann Connor Brimer Award
1993	Bly, David. *The McIntyre Liar.* Edmonton: Tree Frog, 1993.	1992 – Alberta Writing for Youth Competition 1994 – R. Ross Annett Award for Children's Literature
1993	Choyce, Lesley. *Good Idea Gone Bad.* Halifax: Formac, 1993.	1994 – The Ann Connor Brimer Award
1993	Dowd, John. *Abalone Summer.* Vancouver: Raincoast Books, 1993.	1994 – Arthur Ellis Award: Best Juvenile Crime Fiction
1993	Lawson, Julie. *White Jade Tiger.* Victoria: Beach Holme, 1993.	1994 – Sheila A. Egoff Children's Prize
1993	Matas, Carol. *Daniel's Story.* New York: Scholastic, 1993.	1994 – Silver Birch Award 1996 – Manitoba Young Reader's Choice Award
1993	Melling, O.R. *The Hunter's Moon.* Toronto: Harper, 1993.	1994 – Ruth Schwartz for Excellence in Children's Literature
1993	Pearson, Kit. *The Lights Go On Again.* Toronto: Viking–Penguin, 1993.	1994 – Geoffrey Bilson Award for Historical Fiction for Young People 1994 – The National Chapter of Canada IODE Violet Downey Book Award
1993	Stewart, Sean. *Nobody's Son.* Don Mills, ON: Maxwell Macmillan, 1993.	1994 – Canadian Library Association Young Adult Canadian Book Award
1993	Wieler, Diana. *RanVan the Defender.* Toronto: Groundwood–Douglas & McIntyre, 1993.	1993 – Mr. Christie's Book Award
1994	Boraks-Nemetz, Lillian. *The Old Brown Suitcase: A Teenager's Story of War and Peace.* Brentwood Bay, BC and Port Angeles, WA: Ben-Simon, 1994.	1995 – Rachel Bessin Memorial Prize for Young Readers Literature 1995 – Sheila A. Egoff Children's Prize

1994	Buchigani, Walter. *Tell No One Who You Are*. Montréal: Tundra, 1994.	1996 – Rachel Bessin Memorial Prize for Young Readers Literature
1994	Ellis, Sarah. *Out of the Blue*. Toronto: Groundwood–Douglas & McIntyre, 1994.	1994 – Mr. Christie's Book Award 1995 – The National Chapter of Canada IODE Violet Downey Book Award
1994	Goobie, Beth. *Mission Impossible*. Red Deer, AB: Red Deer College P, 1994.	1995 – R. Ross Annett Award for Children's Literature
1994	Heneghan, James. *Torn Away*. New York: Viking–Penguin, 1994.	1995 – Arthur Ellis Award: Best Juvenile Crime Fiction
1994	Johnston, Julie. *Adam and Eve and Pinch-Me*. Toronto: Lester, 1994.	1994 – The Governor General's Literary Award 1995 – Canadian Library Association Young Adult Canadian Book Award 1995 – Ruth Schwartz Award for Excellence in Children's Literature
1994	McNicoll, Sylvia. *Bringing Up Beauty*. Toronto: Maxwell Macmillan, 1994.	1996 – Silver Birch Award 1997 – Manitoba Young Readers Choice Award
1994	Taylor, Cora. *Summer of the Mad Monk*. Toronto: Groundwood–Douglas & McIntyre, 1994.	1995 – Canadian Library Association Book of the Year for Children Award
1995	Nolin, Grant. *We Don't Have to be Friends*. Edmonton: Tree Frog, 1995.	1994 – Alberta Writing for Youth Competition
1995	Aker, Don. *Of Things Not Seen*. Toronto: Stoddart, 1995.	1996 – The Ann Connor Brimer Award
1995	Clark, Joan. *The Dream Carvers*. Toronto: Viking–Penguin, 1995.	1995 – Geoffrey Bilson Award for Historical Fiction for Young People 1995 – Mr. Christie's Book Award
1995	Katz, Welwyn Wilton. *Out of the Dark*. Toronto: Groundwood–Douglas & McIntyre, 1995.	1996 – Ruth Schwartz Award for Excellence in Children's Literature
1995	Little, Jean. *His Banner Over Me*. Toronto: Viking–Penguin, 1995.	1996 – The National Chapter of Canada IODE Violet Downey Book Award.
1995	McClintock, Norah. *Mistaken Identity*. Richmond Hill, ON: Scholastic, 1995.	1996 – Arthur Ellis Award: Best Juvenile Crime Fiction
1995	Richler, Mordecai. *Jacob Two-Two's First Spy Case*. Illus. Norman Eyolfson. Toronto: McClelland & Stewart, 1995.	1995 – Mr. Christie's Book Award
1995	Wynne-Jones, Tim. *The Maestro: A Novel*. Toronto: Groundwood–Douglas & McIntyre, 1995.	1995 – The Governor General's Literary Award 1996 – Canadian Library Association Young Adult Canadian Book Award

Appendix 2
Romans de jeunesse primés publiés au Canada (texte français)

Année de publication	*Entrée bibliographique*	*Prix remporté*
1975	Corriveau, Monique, *Les Saisons de la mer*, Montréal, Goéland–Fides, 1975.	1976 – Prix Alvine-Belisle 1978 – Liste d'honneur IBBY
1976	Renaud, Bernadette, *Emilie, la baignoire à pattes*, illus. France Bédard, Montréal, Héritage, 1976.	1976 – Prix de littérature de jeunesse du Conseil des arts du Canada 1977 – Prix Alvine-Belisle
1978	Grandbois-Paquin, Gabrielle, *La Petite Fille aux yeux rouges*, Montréal, Goéland–Fides, 1978.	1979 – Prix Alvine-Belisle
1980	Gagnon, Cécile, *Alfred dans le métro*, illus. Gagnon, Montréal, Héritage, 1980.	1980 – Prix de l'ACELF
1980	Soulières, Robert, *Le Visiteur du soir*, Montréal, Conquêtes–Tisseyre, 1980.	1981 – Prix Alvine-Belisle
1981	Martel, Suzanne, *Nos amis robots*, Montréal, Héritage, 1981.	1979 – Prix de l'ACELF 1981– Prix de littérature de jeunesse du Conseil des arts du Canada
1981	Plante, Raymond, *Monsieur Genou*, illus. Renée Veillet, Montréal, Leméac, 1981.	1982 – Prix de littérature de jeunesse Québec/ Wallonie-Bruxelles
1982	Anfousse, Ginette, *Fabien I: Un loup pour Rose*, illus. Anfousse, Montréal, Littérature de jeunesse–Leméac, 1982.	1982 – Prix de littérature de jeunesse du Conseil des arts du Canada
1982	Anfousse, Ginette, *Fabien II: Une nuit au pays des malices*, illus. Anfousse, Montréal, Littérature de jeunesse–Leméac, 1982.	1982 – Prix de littérature de jeunesse du Conseil des arts du Canada
1982	Plante, Raymond, *La Machine à beauté*, illus. Dominique Jolin, Montréal, Jeunesse/romans–Québec/ Amérique, 1982.	1982 – Prix de l'ACELF
1983	Côté, Denis, *Les Parallèles célestes*, Montréal, Hurtubise, 1983.	1984 – Grand Prix de la science-fiction et du fantastique québécois
1983	Côté, Denis, *Hockeyeurs cybernétiques*, Montréal, Paulines, 1983.	1983 – Prix de littérature de jeunesse du Conseil des arts du Canada 1984 – Grand Prix de la science-fiction et du fantastique québécois
1983	Martel, Suzanne, *L'Enfant de lumière*, illus. Félix Vincent, Ottawa, Méridien, 1983.	1986 – Liste d'honneur IBBY
1983	Poulin, Andrée, *Pistache et les étoiles*, illus. Louis C. Pretty; Montréal,	1982 – Prix de l'ACELF

	Héritage, 1983.	
1984	Sernine, Daniel, *Le Cercle violet*, illus. Sernine, Montréal, Conquêtes–Tisseyre, 1984.	1984 – Prix de littérature de jeunesse du Conseil des arts du Canada
1985	Brouillet, Chrystine, *Le Complot*, illus. Philippe Brochard, Montréal, La Courte échelle, 1985.	1985 – Prix Alvine-Belisle
1985	Soulières, Robert, *Casse-tête chinois*, illus. Serge Rousseau, Saint-Laurent, QC, Conquêtes–Tisseyre, 1985.	1985 – Prix de littérature de jeunesse du Conseil des arts du Canada
1985	Turcotte, Diane, *Les Os de l'Anse-aux-Mouques*, illus. Claude Côté, Sainte-Foy, QC, La Liberté, 1985.	1983 — Prix de l'ACELF
1986	Beauchesne, Yves, et David Schinkel, *Aller retour*, Saint-Laurent, QC, Conquêtes–Tisseyre, 1986.	1985 – Prix de l'ACELF: Cécile-Rouleau 1987 - Prix Alvine-Belisle
1986	Gagnon, Cécile, *L'Ascenseur d'Adrien*, illus. Philippe Germain, Saint-Lambert, QC, Héritage, 1986.	1985 – Prix de l'ACELF: Raymond-Beauchemin
1986	Plante, Raymond, *Le Dernier des raisins*, Montréal, Jeunesse/romans plus–Québec/Amérique, 1986.	1986 – Prix de littérature de jeunesse du Conseil des arts du Canada 1988 – Liste d'honneur IBBY
1987	Anfousse, Ginette, *Les Catastrophes de Rosalie*, illus. Marisol Sarrazin, Montréal, La Courte échelle, 1987.	1988 – Prix de littérature de jeunesse Québec/Wallonie-Bruxelles
1987	Beauchesne, Yves, et David Schinkel, *Le Don*, Montréal, Tisseyre, 1987.	1987 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1987	Julien, Susanne, *Les Mémoires d'une sorcière*, illus. Hélène Desputeaux, Saint-Lambert, QC, Héritage, 1987.	1987 – Prix de l'ACELF: Cécile-Rouleau
1988	Gauthier, Gilles, *Ne touchez pas à ma babouche*, Illus. Pierre-André Derome, Montréal, La Courte échelle, 1988.	1989 – Prix Alvine-Belisle
1988	Marineau, Michèle, *Cassiopée ou L'Été polonais*, Boucherville, QC, Jeunesse/Romans Plus–Québec/Amérique, 1988.	1988 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1988	Montpetit, Charles, *Temps mort*, Sherbrooke, QC, Roman jeunesse-pop–Paulines, 1988.	1989 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1988	Plante, Raymond, *Le Roi de rien*, illus. Jules Prud'homme, Montréal, Roman jeunesse–La Courte échelle, 1988.	1987-1988 – Prix de l'ACELF: Raymond-Beauchemin
1989	Anfousse, Ginette, *Rosalie s'en va-t-en guerre*, illus. Marisol Sarrazin, Montréal, Roman jeunesse–La Courte échelle, 1989.	1989 – Prix du livre M. Christie

1989	Chauveau, Philippe, *Robots et robots inc.: une aventure de Philomène*, illus. Rémy Simard, Montréal, Boréal Junior–Boréal, 1989.	1989 – Prix de l'ACELF: Raymond-Beauchemin
1989	Julien, Susanne, *Enfants de la Rébellion*, Montréal, Editions P. Tisseyre, 1989. (Collection Conquêtes).	1987-1988 – Prix de l'ACELF: Cécile-Rouleau
1989	Lazure, Jacques, *Le Domaine des Sans Yeux*, Montréal, Littérature jeunesse–Québec/Amérique, 1989.	1992 – Prix de littérature de jeunesse Québec/ Wallonie-Bruxelles
1990	Duchesne, Christiane, *La Vraie Histoire du chien de Clara Vic*, Montréal, Littérature jeunesse–Québec/ Amérique, 1990.	1990 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français) 1991 – Prix Alvine-Belisle
1990	Gagnier, Hélène, *Le Secret de François*, Saint-Laurent, QC, Papillon–Tisseyre, 1990.	1991 – Prix Monique Corriveau
1990	Gravel, François, *Zamboni*, illus. Pierre Pratt, Montréal, Boréal Junior–Boréal, 1990.	1990 – Prix du livre M. Christie
1990	Marchildon, Daniel, *Le Secret de l'île Beausoleil*, Saint-Laurent, QC, Conquêtes–Tisseyre, 1990.	1989 – Prix de l'ACELF: Cécile-Rouleau
1990	Papineau, Lucie, *La Dompteuse de perruche*, Illus. Pierre Berthiaume. Montréal, Boréal Junior–Boréal, 1990.	1990 – Prix de l'ACELF: Raymond-Beauchemin
1991	Boucher Mativat, Marie-Andrée, *Drôle de moineau*, Saint-Lambert, QC, Héritage, 1991.	1992 – Prix Monique Corriveau
1991	Duchesne, Christiane, *Bibitsa ou l'Étrange Voyage de Clara Vic*, Montréal, Littérature jeunesse–Québec/Amérique, 1991.	1991 – Prix du livre M. Christie 1992 – Liste d'honneur IBBY
1991	Farcy, Claudine, *Pleine crise*, Saint-Lambert, Québec, Editions Héritage, 1991.	1992 – Prix Alvine-Belisle
1991	Gravel, François, *Deux heures et demie avant Jasmine*, Montréal, Boréal inter–Boréal, 1991.	1991 – Prix littéraire du gouverneur général – littérature de jeunesse (texte français)
1991	Legault, Mimi, *Rouli-roulant, rouli-roulante*, illus. Rémy Simard, Saint-Laurent, QC, Tisseyre, 1991.	1991 – Prix de l'ACELF: Raymond-Beauchemin
1991	Sernine, Daniel, *Le Cercle de Khaleb*, Saint-Lambert, QC, Héritage, 1991.	1992 – Grand Prix de la science-fiction et du fantastique québécois 1992 – Prix 12/17 Brive-Montréal
1991	Sernine, Daniel, *Les Rêves d'Argus*, Montréal, Jeunesse-pop–Paulines, 1991.	1992 – Grand Prix de la science-fiction et du fantastique québécois

1992	Demers, Dominique, *Un hiver de tourmente*, Montréal, La Courte échelle, 1992.	1992 – Prix du livre M. Christie
1992	Duchesne, Christiane, *Victor*, Montréal, Littérature jeunesse–Québec/Amérique, 1992.	1992 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1992	Gauthier, Gilles, *Le Gros Problème du petit Marcus*, illus. Pierre-André Derome, Montréal, Premier roman–La Courte échelle, 1992.	1994 – Liste d'honneur IBBY
1992	Grosmaire, Jean-Louis, *Paris-Québec*, Ottawa, Vermillon, 1992.	1993 – Prix littéraire Le Droit
1992	Marineau, Michèle, *La Route de Chlifa*, Boucherville, QC, Littérature jeunesse–Québec/Amérique, 1992.	1993 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français) 1993 – Prix 12/17 Brive-Montréal 1993 – Prix Alvine-Belisle
1992	Page, Marie, *Le Gratte-mots*, Saint-Lambert, QC, Echos–Héritage, 1992.	1993 – Prix Alfred-Desrochers
1992	Plante, Raymond, *Les Dents de la poule*, Illus. Pierre Pratt. Montréal, Boréal Junior–Boréal, 1992.	1993 – Prix Monique Corriveau
1993	Brousseau, Linda, *Marélie de la mer*, illus. Leanne Franson. Saint-Laurent, QC, Tisseyre, 1993.	1994 – Prix littéraires Desjardins – Littérature jeunesse
1993	Demers, Dominique, *Les Grands Sapins ne meurent pas*, Boucherville, QC, Littérature jeunesse–Québec/Amérique, 1993.	1994 – Prix de littérature de jeunesse Québec/Wallonie
1993	Duchesne, Christiane, *La 42e Soeur de Bébert*, illus. Marc Mongeau, Boucherville, QC, Gulliver jeunesse–Québec/Amérique, 1993.	1993 – Prix du livre M. Christie
1993	Gravel, François, *Klonk, ou comment se débarrasser des adolescents*, illus. de Pierre Pratt. Boucherville, QC, Bilbo Jeunesse–Québec/Amérique, 1993.	1994 – Prix Alvine-Belisle
1993	Martel, Suzanne, *Une belle journée pour mourir*, Les coureurs des bois. 3. Saint-Laurent, QC, Fides, 1993.	1994 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1993	Montpetit, Charles, *Copie carbone*, Montréal, Littérature jeunesse–Québec/Amérique, 1993.	1993 – Prix du Signet d'Or
1994	Champetier, Joël, *Le Secret des Sylvaneaux*, Montréal, Jeunesse-pop–Paulines, 1994.	1995 – Grand Prix de la science-fiction et du fantastique québécois
1994	Côté, Denis, *Le Parc aux sortilèges*, illus. Stéphane Poulin, Montréal,	1994 – Prix du livre M. Christie

	Roman Jeunesse–La Courte échelle, 1994.	
1994	Demers, Dominique, *Ils dansent dans la tempête*, Boucherville, Titan jeunesse–Québec/Amérique, 1994.	1994 – Prix du Signet d'Or
1994	Plante, Raymond, *L'Étoile a pleuré rouge*, Montréal, Boréal inter–Boréal, 1994.	1994 – Prix du livre M. Christie 1994 – Prix 12/17 Brive-Montréal
1995	Duchesne, Christiane, *La Bergère de chevaux*, Boucherville, QC, Gulliver jeunesse–Québec/ Amérique, 1995.	1995 – Prix du livre M. Christie 1996 – Prix de littérature de jeunesse Québec/ Wallonie-Bruxelles
1995	Lemieux, Jean, *Le Trésor de Brion*, Boucherville, Québec, Québec/ Amérique jeunesse, 1995 (Collection Titan jeunesse).	1995 – Prix du livre M. Christie 1995 – Prix 12/17 Brive-Montréal
1995	Sarfati, Sonia, *Comme une peau de chagrin*, Montréal, Roman Plus–La courte échelle, 1995.	1995 – Prix littéraire du Gouverneur général – littérature de jeunesse (texte français)
1995	Vachon, Hélène, *Le Plus Proche Voisin*, illus. Yayo, Saint-Lambert, QC, Carrousel-Héritage, 1995.	1996 – Prix littéraire Desjardins - Littérature jeunesse

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Mavis Reimer *is an Associate Professor in the Department of English at the University of Winnipeg, where she teaches children's literature and Victorian studies.*

Anne Rusnak *enseigne la littérature de jeunesse au Département d'études françaises et d'études allemandes de l'Université de Winnipeg.*